Irene C. Fountas • Gay Su Pinnell

Study Guide *for Genre Study*

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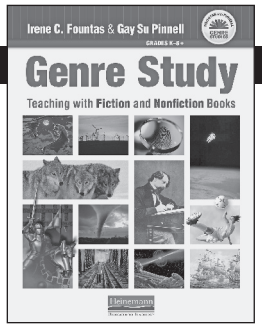

Study Guide

Introduction

This guide for instructors, staff developers, literacy coaches, and study groups provides suggestions for a series of professional development, or other study sessions, based on Fountas and Pinnell's text, *Genre Study: Teaching with Fiction and Nonfiction Books* (Heinemann 2012). The modules vary from one to three hours in length and may be combined for several all-day seminars or presented over a series of shorter periods. The modules are designed so that you can pick and choose sessions depending on your interests and time availability.

Purpose of *Genre Study: Teaching with Fiction and Nonfiction Books*

The purpose of *Genre Study: Teaching with Fiction and Nonfiction Books* (2012) is to help teachers learn an inquiry approach to genre study within a readers' workshop. Through the inquiry approach, students will construct knowledge about genre that will help them think, talk, and read texts with deeper understanding, as well as write effectively across different genres. On page 8 of *Genre Study*, the three goals of this book are stated:

1. To build your expertise in understanding specific genres and their characteristics.
2. To help you understand an inquiry process you can use with your students to study the characteristics of any genre.
3. To show you how to help students apply their knowledge of genres in talking, reading, and writing.

The purpose of this study guide is to help you reach these overall goals through interactive, hands-on, and collaborative experiences.

Content and Organization of *Genre Study: Teaching with Fiction and Nonfiction Books*

The *Genre Study* book is divided into three different sections:

- Section 1 (Chapters 1–5): The first section is dedicated to developing an understanding of the inquiry approach to genre study within a readers' workshop.
- Section 2 (Chapters 6–13): The chapters in this section are devoted to a detailed description of the characteristics of fiction and nonfiction. This foundational body of understandings is developed with students over long periods of time as they have rich experiences with a variety of texts across several genres; however, teachers will find it helpful to have some of these understandings before beginning genre study to guide the inquiry process.

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- Section 3 (Chapters 14–20): Though all of the chapters of *Genre Study* have implications for classroom teaching, the chapters in this section directly address instruction for genre understandings within a variety of instructional contexts for reading and writing, including interactive read-aloud and literature discussion, reading minilessons, independent reading and reading conferences, guided reading, and writing about readers' and writers' workshop.

How to Use This Study Guide: Content and Organization

The modules in this study guide pull from the different sections of *Genre Study* to provide the most comprehensive and hands-on experience for participants in this study; they do not necessarily follow a sequential study of the chapters. Like the *Genre Study* text, the study guide is divided into three sections. There are a number of modules within each section. Each module contains suggestions for professional development experiences that will allow participants to construct their own understandings about genre and the process of genre study. You can follow the list of professional development "activities" in the order they are listed in each module, or you can pick and choose the experiences that you think fit the needs of your group and time constraints.

- *Section 1: Understanding an Inquiry Approach to Genre Study and Supporting Readers in Processing Fiction and Nonfiction*: The modules in this section provide an overview of the genre study process and how it functions within a workshop approach to teaching reading and writing. It also provides an overview of the way texts are categorized into genres and how genre knowledge facilitates the reading process.
- *Section 2: Understanding Genres*: Like the chapters in Section 2 of *Genre Study*, the modules in this section provide a detailed description of the characteristics of a variety of fiction and nonfiction modules. In many cases, participants will experience an abbreviated version of the genre study process to construct their own understandings of different genres.
- *Section 3: Classroom Teaching to Support Genre Study—Instruction to Support the Steps in the Inquiry Process*: The modules in this section provide insight into the different instructional contexts that support the steps in the genre study process: collect, immerse, study, define, teach, read and revise. It begins with a series of modules dedicated to the first step in the genre study process—collecting good examples of different genres. The activities in Modules 12–14 provide opportunities for colleagues to work together to evaluate and develop text sets to support classroom instruction and the inquiry process. Modules 15 and 16 focus on how to immerse students in a genre through interactive read-aloud and literature discussion. Module 19 explores how to use independent reading as a time to further immerse students in a genre as they read and study self-selected books in a particular genre. Modules 17, 18, 19, and 21 address how to use reading minilessons, reading conferences, and guided reading to teach more explicitly about the characteristics of genre that the students have noticed through the inquiry process. Lastly, Modules 20 and 22 explore how to use writing to help students further construct their understandings of genre.

The following chart provides a summary of each module and a list of materials needed to implement all of the professional development activities within the module. You will find more specific information about materials within the modules themselves. Time estimates are listed for each activity within a module, but the amount of time you spend will always depend on how much interaction you have

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in your group. You may want to break the activities up to make them shorter or combine them for longer professional development sessions.

The modules also provide suggestions of how to integrate some of the optional resources that can be used with *Genre Study* to help with everyday classroom teaching. These tools include the *Genre Study Quick Guide*, *Genre Prompting Guide for Fiction*, and *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking.*

At the end of most modules, you will find a Classroom Connections section that provides suggestions for carrying the learning from your study sessions into the classroom. Classroom Connections also often includes suggestions for follow-up readings.

A Note About Assigning Reading

Many of the professional development activities described in the modules use an inquiry approach for developing knowledge about different genres in the same way you would experience genre study with your students. *If participants read the chapters pertaining to the genre of study before the session, the inquiry process will not be as authentic*. Therefore, you will want to think about which readings will enhance the experience for the participants if read ahead of time and which would be better read after the inquiry experience to solidify and clarify ideas. The Participant Preparation section at the beginning of each module will address reading that is recommended before the session, and the Classroom Connections section at the end of each module indicates which readings might be useful as a follow-up to the session. We have listed the chapters from *Genre Study* that would be useful for the group leader to read before each session in the sections labeled Group Leader Preparation.

We recommend that you check the Participant Preparation section for the next module you plan to address as part of your planning for each session so you are able to tell participants ahead of time what they should bring, read, or prepare for the next session.

Suggested Sequence of Study

One suggested sequence of study is to complete all of the modules in Section 1 (the Orientation and Modules 1–4); choose which genres you want to focus on from Section 2: Modules 6–11 (Modules 5, 6, and 9 are the most general and provide overviews of the characteristics and elements of fiction and nonfiction); select which genre text sets you would like your colleagues to develop from Modules 12–14; and choose the instructional contexts you want to focus on from Modules 15–22.

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Overview of *Study Guide* Modules

Module Title and Length	Materials, Readings, and Optional Resources	Goals
Orientation Module *Chapters Addressed:* Chapter 1; Section Overviews (pp. 1, 55, 215) Total Estimated Time: 1½ hours	**Participant Preparation:** • Bring a list of the type of texts you read for pleasure. • Bring *Genre Study.* • Bring a reflection journal. **Group Leader Preparation:** • Provide chart paper and markers. • Read pp. 1, 55, 215, and Chapter 1 of *Genre Study.*	• To gain an overview of the layout and content of the *Genre Study* text. • To gain an understanding of the purpose and goals of this book. • To understand the definition of genre. • To understand the role and value of genre in reading and writing. • To gain an overview of an inquiry approach to learning about genre using mentor texts. • To begin thinking about your own reading expectations based on genre.
Module 1: Understanding and Categorizing Different Genres and Forms of Literature *Chapters Addressed:* Chapters 3 and 15 *Professional Development Activities*: • Categorizing Genre and Forms of Literature (45 minutes–1 hour) • Examining and Categorizing Texts Using Genre Categories (1 hour) *Total Estimated Time*: 2 hours	**Participant Preparation:** • Bring four or five books that you read aloud to your students. • Bring *Genre Study.* **Group Leader Preparation:** • Read Chapter 3 and Chapter 15 of *Genre Study.* • Bring an envelope with sentence strips or sticky notes with all genre categories written on them. (See inside front cover of *Genre Study.*) • Bring a collection of read-aloud and guided reading texts that present a range of genres. • Provide a long table for the sentence strips/sticky notes.	• To gain a beginning understanding of the genres and forms of literature, including the differences between poetry and prose. • To understand how to categorize different genres and forms in terms of fiction and nonfiction. • To gain an overview of some of the characteristics that define different genres of fiction and nonfiction. • To form a beginning understanding of how to define hybrid texts. • To begin to understand the complexities of genre and the constantly changing landscape of literature.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 2: What Is Genre Study? Experiencing the Inquiry Process *Chapters Addressed:* Chapters 2, 7, 14, and 15 *Professional Development Activities:* • Experiencing Genre Study (1½ hours) • Genre Study in Action (30 min.–1 hour) • Value of Genre Study (15 min.) *Total Estimated Time*: 2½–3 hours	**Participant Preparation:** • Bring two examples of contemporary realistic fiction and historical fiction texts. • Bring *Genre Study*. • Bring reflection journals. **Group Leader Preparation:** • Review Chapters 2, 7, 14, and 15 from *Genre Study*. • Bring text sets (four to six copies of texts per set) of contemporary realistic fiction. • Bring one mentor text for contemporary realistic fiction to read aloud to the group. • Prepare minilessons to model for the group using the book you read aloud. • Provide chart paper and markers. • Video (optional).	• To understand the steps in the process of genre study and the roles of both the teachers and students during this process. • To begin to establish an understanding of contemporary realistic fiction through an inquiry study of the genre. • To gain an initial introduction to historical fiction through observation of genre study in action. • To understand the value of genre study for both readers and writers. • To understand how a teacher's knowledge of genre impacts the teaching of reading and writing.
Module 3: Understanding Readers and Texts: Learning to Process Fiction and Nonfiction Texts *Chapters Addressed*: Chapter 4, pp. 35–39; Chapter 5 **Professional Development Activities:** • Exploring the Systems of Strategic Actions for Comprehending Texts (2 hours) • Understanding Texts: Analyzing Factors Related to Text Difficulty (1–1½ hours) *Total Estimated Time*: 3–3½ hours	**Participant Preparation:** • Bring *Genre Study*. • Bring reflection journals. **Group Leader Preparation:** • Read Chapter 5 and pp. 35–39 in Chapter 4 of *Genre Study.* • Bring a well-written article or short story for participants to read. • Provide chart paper and markers.	• To gain an understanding of how readers process texts. • To understand the twelve systems of strategic actions as an integrated, complex, cognitive network in which readers engage flexibly and simultaneously as they process text. • To understand the systems of strategic actions for processing text through the lens of genre understandings. • To understand how to analyze the potential demands of texts on readers by looking at the ten factors related to text complexity.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 4: A Workshop Approach to Learning About Genre *Chapters Addressed*: Chapter 4; parts of Chapters 14, 15, and 16 *Professional Development Activities*: • The Power of Talk: Interactive Read-Aloud (30–45 minutes) • Overview of Readers' Workshop (30 minutes–1½ hours) • Overview of Writers' Workshop (30 minutes–1 hour) • Looking at Genre Study Over Four Weeks Within the Language/Literacy Framework (1–1½ hours) • Planning a Genre Study Unit Across a Year (1 hour) *Total Estimated Time*: 3½–6 hours	**Participant Preparation:** • Bring a copy of district and/or state standards and frameworks. • Bring a copy of a daily schedule and a copy of a schedule for any units of study you have planned. • Read Chapters 4 and 15 from *Genre Study*. • Bring *Genre Study* to the session. **Group Leader Preparation:** • Read Chapters 4, 14, and 15 in *Genre Study*. • Provide chart paper and markers. • Choose a book from Appendix A in *Genre Study* to read aloud and prepare for interactive read-aloud. • Video of readers' and writers' workshop (if available).	• To understand the structure of readers' workshop and how it supports genre study by allowing opportunities for students to read, think, talk, and write about texts. • To observe/experience readers' workshop and discuss how each component supports readers in developing their understanding of genres. • To understand how to use and select texts for different instructional contexts within the language and literacy model. • To learn how genre study might be carried over the course of a month within interactive read-aloud, and readers' and writers' workshop. • To consider different sources of curriculum for genre study within the workshop model. • To explore how to plan a variety of genre studies over the course of a year.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 5: An Introduction: Comparing Fiction and Nonfiction *Chapter Addressed*: Chapter 6, pp. 57–59 *Total Estimated Time*: 45 minutes–1 hour	**Participant Preparation:** • Bring *Genre Study.* **Group Leader Preparation:** • Read Chapter 6 in *Genre Study*. • Assemble a variety of fiction and nonfiction texts across genres and grade levels. • Provide chart paper and markers.	• To begin thinking about the balance of fiction and nonfiction in your classroom. • To think about the differences and similarities between fiction and nonfiction, particularly in terms of content, purpose, text structure, illustrations, and graphical features. • To think about the different ways you read fiction vs. nonfiction. • To understand that there are both narrative and non-narrative genres in nonfiction. • To brainstorm ways to help your students become more aware of the differences between fiction and nonfiction.
Module 6: Understanding the Elements of Fiction Texts *Chapter Addressed:* Chapter 6 *Professional Development Activity:* • Understanding the Elements of Fiction Texts *Total Estimated Time:* 1½–2 hours	**Participant Preparation:** • Bring *Genre Study* and *Genre Study Quick Guide* (if available). **Group Leader Preparation:** • Bring Analyzing the Elements of Fiction sheet. • Bring sets of four or five texts at a range of levels for contemporary realistic fiction, historical fiction, traditional literature, and modern fantasy.	• To gain an understanding of the elements of fiction, including narrative text structure, perspective, characters, plot, setting, theme, and style and language. • To think about how understanding these elements of fiction will help readers process texts with deeper understanding. • To understand how these elements of fiction vary across genres. • To begin to develop a list of the demands fiction texts make on readers.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 7: Exploring Realism and Fantasy in Fiction Texts *Chapters Addressed:* Chapters 6 and 7 *Professional Development Activities:* • The Value of Realism and Fantasy (30 minutes) • Revisiting Realistic and Historical Fiction Characteristics and Definitions (30–45 minutes) • Using Genre Study to Explore Realism and Fantasy (1½–2 hours) • Exploring Fantasy: Basic Motifs in Traditional Literature and Modern Fantasy (30–45 minutes) *Total Estimated Time:* 3–4 hours	**Participant Preparation:** • Bring *Genre Study* and *Genre Study Quick Guide*. **Group Leader Preparation:** • Read Chapter 7 of *Genre Study*. • Put together text sets of historical fiction, realistic fiction, fantasy, and traditional literature using Appendix A from *Genre Study*. • Bring Characteristics of Realistic Fiction chart from Module 2. • Provide chart paper and markers.	• To understand/review the value of reading realistic and historical fiction texts. • To understand/review the characteristics of realistic and historical fiction texts. • To understand/review the genre study process by participating in it to explore traditional literature and modern fantasy. • To understand the characteristics of traditional literature and modern fantasy. • To understand the basic motifs in traditional literature and modern fantasy.
Module 8: Understanding Biography Through Genre Study *Chapter Addressed:* Chapter 9 *Professional Development Activities* • Exploring Biographical Texts Using the Genre Study Process (1½–2 hours) • Exploring the Literary Elements of Biography (1½ hours) *Total Estimated Time:* 3½ hours	**Participant Preparation:** Bring *Genre Study, Genre Study Quick Guide*, and *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* (if available). **Group Leader Preparation:** • Read Chapter 9 in *Genre Study.* • Bring text sets of biographies, autobiographies, and memoirs. • Bring Analyzing the Literary Elements of Biographical Texts sheet provided in Appendix E of *Study Guide.* • Provide chart paper and markers.	• To experience genre study while exploring biographical texts. • To notice the distinguishing characteristics of biography vs. autobiography vs. memoir through the inquiry process. • To understand the demands of the different biographical texts on readers. • To explore the literary elements of biography including setting, characters, theme, sequence of events, perspective, art, and graphic and textural features, and how they impact the demands on the reader.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 9: Exploring Nonfiction *Chapters Addressed:* Chapters 10 and 11 *Professional Development Activities:* • Thinking About Your Own Reading of Nonfiction (30 minutes) • Understanding the Elements of Fiction Texts (1½ –2 hours) • The Demands of Nonfiction on Readers: Analyzing Text Structure and Understanding the Big Idea (1½ –2 hours) • Analyzing Nonfiction Text Factors (1 hour) *Total Estimated Time:* 3½ –4½ hours	**Participant Preparation:** • Bring nonfiction texts from your own collection. • Bring *Genre Study* and *Genre Study Quick Guide*. • Bring a reflection journal. **Group Leader Preparation:** • Read Chapters 10 and 11 of *Genre Study*. • Review Chapters 2, 4, 14, and 17. • Bring text set of one or more of the genres that fall under the nonfiction category. • Bring "Analyzing Text Factors for Nonfiction" in Appendix C of *Genre Study.* • Provide chart paper and markers.	• To understand the defining characteristics of different nonfiction genres, specifically narrative nonfiction, expository nonfiction, procedural texts, and persuasive texts. • To become more familiar with the genre-study process. • To comprehend the different categories of nonfiction texts based on their overarching text organization, as well as the purpose of the writing. • To learn to analyze design features in nonfiction texts, including text divisions, organizational tools and sources of information, graphic features (such as photographs, paintings and drawing captions, charts, diagrams, tables, graphs, maps, and timelines), and print features and layout. • To explore the potential supports and demands of different nonfiction texts on readers by analyzing their meaning, design, and organization. • To think about ways to support readers in reading nonfiction texts by helping them understand underlying structural patterns, as well as how to navigate different text features in a variety of nonfiction texts.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 10: Reading Across Genres: Hybrid Texts, Graphica, and Multigenre Text Sets *Chapter Addressed:* Chapter 12 *Professional Development Activities:* • An Introduction to Reading Across Genres (30–45 minutes) • Using Hybrid Texts in the Classroom (1½ hours) • Exploring Graphica (2 hours) • Using Multigenre Text Sets (1 hour) *Total Estimated Time*: 5 hours	**Participant Preparation:** • Bring *Genre Study, Genre Study Quick Guide, Genre Prompting Guide for Nonfiction, Poetry, and Test Taking*, and *Genre Prompting Guide for Fiction*. • Bring reflection journals. • If possible, bring in multigenre text sets from your own collection. **Group Leader Preparation:** • Bring text sets of hybrid, graphica, and multigenre books. • Provide chart paper and markers.	• To understand how to use different materials, including hybrid, graphica, and multigenre texts sets, to develop readers' ability to read across genres. • To understand the defining qualities of hybrid texts. • To study the conventions of graphic texts, including such things as speech bubbles, narrative boxes, gutters, etc. • To think about the demands of reading hybrid texts, graphica, and multigenre text sets in order to support readers in their exploration of these texts in the classroom. • To learn how to use genre study/inquiry-based learning to help students develop their understanding of reading across genres.
Module 11: Poetry *Chapter Addressed:* Chapter 13 *Professional Development Activities:* • Introduction to Poetry Workshop (1½–2 hours) • Exploring Poetry Through Genre Study (1 hour) • Exploring Meaning, Emotion, and the Elements of Poetry (1 hour) • Genre Study Planning: Looking at Types of Poetry Across the Grades Across the Year (1–1½ hours) *Total Estimated Time:* 4½–5½ hours	**Participant Preparation:** • Read Chapter 13 of *Genre Study.* • Bring *Genre Study*. • Bring *Genre Study Quick Guide*, and *The Continuum of Literacy Learning, PreK–8* (if available). • Bring poetry anthologies, packets of poems you use with students. **Group Leader Preparation:** • Read Chapter 13 of *Genre Study*. • If possible, record video clips of a poetry workshop. • Collect a variety of poems and poetry anthologies.	• To learn how to integrate genre study into the structure of a poetry workshop. • To begin developing a poetry anthology for use in the classroom. • To understand the elements of poetry, including figurative language, imagery, personification, rhythm, rhyme and sound, repetition, alliteration, assonance, and consonance. • To become familiar with the different types of poetry. • To understand how to plan for the study of poetry across the year.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 12: Evaluating Fiction Texts and Collecting Texts for Genre Study (COLLECT) *Chapter Addressed:* Chapter 12 *Professional Development Activities:* • Evaluating Fiction Texts (1 hour–1½ hours) • Creating Text Sets for Genre Study (1 hour–1½ hours) *Total Estimated Time:* 2–3 hours	**Participant Preparation:** • Bring four picture books and four novels from your grade level, two that are very popular with students and two that you especially like. • Bring *Genre Study*. **Group Leader Preparation:** • Bring text sets from Module 6 (realistic fiction, historical fiction, fantasy, and traditional literature). • Provide chart paper and markers.	• To evaluate and collect texts for genre study in fiction. • To understand the engaging qualities of the books your students are reading, particularly series and sequels. • To understand the characteristics of special types of fiction commonly found in both realism and fantasy.
Module 13: Evaluating the Quality of Biographies and Creating Mentor Text Sets *Chapter Addressed:* Chapter 8 *Professional Development Activities:* • Understanding Biography: Authentic Biography, Fictionalized Biography, and Unusual Biographies (1 hour) • Evaluating and Creating Text Sets: Fictionalized and Authentic Biographies, Picture Book Biographies, Autobiography, and Memoir (4 hours or 1 hour for each genre) *Total Estimated Time:* 5 hours	**Participant Preparation:** • Bring *Genre Study*. • Bring examples of biographical texts (see specifics in module). **Group Leader Preparation:** • Bring examples of biographical texts.	• To learn how to evaluate the authenticity of biographical texts to collect texts for genre study as well as to support students in thinking critically about nonfiction texts. • To understand the differences between authentic biography, fictionalized biography, biographical fiction, and historical fiction.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 14: Evaluating and Collecting Other Nonfiction Texts (COLLECT) *Chapter Addressed:* Chapter 11 *Professional Development Activities:* • Evaluating and Collecting Nonfiction (1–1½ hours) *Total Estimated Time:* 1–1½ hours	**Participant Preparation:** • Bring four or five texts that are clear examples of expository, persuasive, or procedural texts. • Bring *Genre Study* and *Genre Study Quick Guide*. **Group Leader Preparation:** • Reread Chapter 11; revisit Chapter 10. • Provide several examples of expository, persuasive, or procedural texts.	• To become familiar with how to evaluate nonfiction texts to select good examples of informational texts for the classroom and genre study. • To learn to critique the authenticity and writer's craft in nonfiction texts to support students in becoming more critical readers. • To develop nonfiction text sets for genre study.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 15: Using Interactive Read-Aloud to Think and Talk About Genre (IMMERSE) *Chapter Addressed:* Chapter 14 *Professional Development Activities:* • Interactive Read-Aloud and Genre Study (1 hour–1½ hours) • Planning Interactive Read-Aloud: Immersing Students in Genre While Focusing on Meaning (1½ hours) *Total Estimated Time:* 2½–3 hours	**Participant Preparation:** • Read Chapter 14 in *Genre Study.* • Bring a favorite book to read aloud (optional). • Bring *Genre Study*. • Bring reflection journal. **Group Leader Preparation:** • Read Chapter 14 in *Genre Study*. • Plan one or two interactive read-alouds. • Copy Teaching Moves to Foster Discussion During Interactive Read Aloud form found in the study guide, Appendix C. • Have texts sets available for different genres or ask participants to bring a genre text set they developed as part of Modules 12, 13, and 14. • Provide chart paper and markers. • Bring chart with Guiding Questions for Planning Interactive Read-Aloud (second activity).	• To understand the structure and routines involved in engaging students in thinking and talking about a text during interactive read-aloud. • To begin thinking about developing a shared language for talking about texts over time. • To explore how to draw attention to aspects of the genre of a text without losing the overall meaning of the text.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 16: Using Book Clubs (Literature Discussion) to Study Literary Genres (IMMERSE and STUDY) *Chapter Addressed:* Chapter 14 *Professional Development Activities:* • Introduction to Book Club Structures and Routines (Estimated Time: 1 hour) • Experiencing Book Clubs with a Genre Focus (1 hour) *Total Estimated Time:* 2 hours	**Participant Preparation:** • Read Chapter 14, particularly pp. 231–237. • Bring *Genre Study.* • Read and mark assigned texts for book clubs. **Group Leader Preparation:** • Read pp. 231–237 in *Genre Study.* • Select teachers before the session to model a book club discussion for the group. • Provide texts for participants to choose, read and mark ahead of session. • Set up room with an outer ring and inner ring of chairs (first activity). • Print out Genre Thinkmarks. • Provide chart paper and markers.	• To understand the structure and routines of book clubs in order to support readers' development of social conventions as well as the richness of talk. • To learn two different ways of using book clubs (literature discussion) to study literary genres. • To explore ways to draw students' attention to genre so it is integrated into their literature discussion. • To become increasingly familiar with texts in certain genres at a range of levels.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 17: Moving From Inquiry to Teaching: Using Minilessons and Group Share to Develop Genre Understandings in Fiction (STUDY, DEFINE, TEACH) *Chapter Addressed:* Chapter 15 *Professional Development Activities:* • Introduction to Effective Minilessons (1–1½ hours) • Moving from the Inquiry Process to Readers' Workshop (1 hour) • Creating Umbrella Minilessons from the Inquiry Process (2 hours) *Total Estimated Time:* 4–4½ hours	**Participant Preparation:** • Bring *Genre Study*. • Read Chapter 15 in *Genre Study.* **Group Leader Preparation:** • Read Chapter 15 in *Genre Study.* • Prepare a reading minilesson to model either on video or "live." • Print copies of the handout, The Structure of Readers' Workshop, found in Appendix F of the study guide. • Bring characteristic/noticings genre charts from previous sessions (if available).	• To learn or review the structure of a reading workshop and how genre study can be integrated into this structure. • To think about the characteristics of effective minilessons. • To understand how to develop "umbrella" principles or big ideas out of the inquiry work done during genre study to inform a series of related minilessons over the course of two to three weeks. • To learn how to map a sequence of possible minilessons across the year while keeping the inquiry experience authentic for you and the students.
Module 18: Moving From Inquiry to Teaching: Using Minilessons and Group Share to Develop Genre Understandings in Nonfiction (STUDY, DEFINE, TEACH) *Chapter Addressed:* Chapter 16 *Professional Development Activities:* • Moving from Inquiry to Teaching—from Interactive Read-Aloud to Nonfiction Reading Minilessons (1½–2 hours) • Characteristics of an Effective Minilesson (1 hour) • Developing Nonfiction Mini-lessons (1 hour) *Total Estimated Time:* 3½–4 hours	**Participant Preparation:** • Bring *Genre Study.* **Group Leader Preparation:** • Read Chapter 16 in *Genre Study*. • Prepare a read-aloud of a picture book biography. • Ask a few people ahead of time to help you act out the umbrella minilesson in Figure 16.13. • Provide chart paper, markers. • Bring Reading Minilessons Planning Sheet from Appendix G of the study guide.	• To review the process of moving from inquiry to teaching (interactive read-aloud to reading minilessons) using biographical texts as an example. • To identify the characteristics of effective minilessons. • To experience developing reading minilessons out of the inquiry process of exploring nonfiction genres.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 19: Developing Understanding About Genre Through Reading Conferences and Independent Reading *Chapter Addressed:* Chapter 17 *Professional Development Activities:* • Valuing Independent Reading: Choice, Autonomy, and Volume (45 minutes–1 hour) • Exposing Readers to Different Genres Through Book Talks (45 minutes–1 hour) • Using Reading Conferences to Develop Genre Understandings (1 hour) • Using the Reader's Notebook While Conferring (45 minutes–1 hour) *Total Estimated Time:* 4 hours	**Participant Preparation:** • Bring *Genre Study.* • Bring reflection journal. • Bring a favorite children's book. • Bring *Genre Study Quick Guide* (if available). • Bring two reading lists from students' reader's notebooks (if available). **Group Leader Preparation:** • Read Chapter 17 in *Genre Study.* • Provide chart paper and markers. • Bring Fountas and Pinnell's *The Continuum of Literacy Learning Teaching Library*, Grades 3–8, Readers' Workshop Clips (if available). • Record your own book talks or reading conferences (optional). • Provide handout Reading Conferences: Teaching That Supports Processing and Genre Understanding from Appendix H of the study guide. • If teachers are unable to bring their own reading lists, provide Tenisha's Reading List from Figure 17.16 on p. 329 and Mark's Reading List from Figure 17.18 on p. 330 of *Genre Study* (if teachers don't bring their own).	• To understand how to use reading conferences to help readers focus on different characteristics of genre while leaving room for students' authentic response to the reading. • To explore different tools for developing and supporting thinking related to genre during independent reading. • To look closely at teacher language and facilitative talk to deepen and support readers' thinking about books and, specifically, genre.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 20: Using Writing About Reading and the Reader's Notebook to Expand Genre Understandings *Chapter Addressed:* Chapter 18 *Professional Development Activities:* • Overview of Different Categories of Writing About Reading (30 minutes–1 hour) • Experiencing Writing About Reading Using Genre Thinkmarks (45 minutes–1 hour) • Analyzing Writing About Reading (1 hour) *Total Estimated Time:* 2½–3 hours	**Participant Preparation:** • Bring *Genre Study.* **Group Leader Preparation:** • Provide teachers with a few simple texts from different genres (you can use the genre text sets developed in other sessions). • Provide a few Genre Thinkmarks for each text. • Prepare quote (see third activity).	• To understand that students can use different forms of writing about reading to deepen genre understandings. • To explore how to model and support students in writing about reading to expand their understanding of genre through reading and writing minilessons and conferences.
Module 21: Using Guided Reading to Develop Understandings About Genre *Chapter Addressed:* Chapter 19 *Professional Development Activities:* • Observing and Analyzing a Guided Reading Lesson (1–1½ hours) • Planning a Guided Reading Lesson (1 hour) • Creating Resources of Connecting Guided Reading with Genre Study (1 hour) *Total Estimated Time:* 3–3½ hours	**Participant Preparation:** • Bring *Genre Study.* • Bring *The Continuum of Literacy Learning* (if available). • Bring *Prompting Guide, Part 2* or *Genre Prompting Guides* (if available). • Bring *Genre Study Quick Guide.* • Ask everyone to bring three or four examples of leveled books they think are also good examples of the genre you have selected. **Group Leader Preparation:** • Read Chapter 19 in *Genre Study*. • Bring video of Guided Reading (optional). • Provide groups with access to a variety of leveled texts across several levels.	• To understand how the structure of guided reading can be used to support and further develop genre knowledge. • To understand that the main goal of a guided reading lesson is to support and build readers' processing of new texts that offer just enough challenge. • To think about the language of your teaching in guided reading and how to use tools like the *Prompting Guides* to help you hone your language. • To understand how a leveled text collection with a variety of genres allows you to connect guided reading with genre study in authentic ways.

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Module Title and Length	Materials, Readings, and Optional Resources	Goals
Module 22: The Reading-Writing Connection *Chapter Addressed:* Chapter 22 *Professional Development Activities:* • Overview of Writers' Workshop and the Writing Process (30 minutes–1½ hours) • Making Connections Between Genre Study in Readers' Workshop and Writing in Writer's Workshop (1 hour) • Planning Writing Minilessons (1½–2 hours) *Total Time Estimate:* 3–4½ hours	**Participant Preparation:** • See chart in Module 22 for specifics. **Group Leader Preparation:** • See chart in Module 22 for specifics.	• To understand how the structure of guided reading can be used to support and further develop genre knowledge. • To understand that the main goal of a guided reading lesson is to support and build readers' processing of new texts that offer just enough challenge. • To think about the language of your teaching in guided reading and how to use tools like the Prompting Guides to help you hone your language. • To understand how a leveled text collection with a variety of genres allows you to connect guided reading with genre study in authentic ways.

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Section 1

Orientation Module

Estimated Time: Approximately 1½ hours

Introduction

The orientation module is designed to provide an overall introduction to the content, organization, and purpose of the *Genre Study* text.

Goals

- To gain an overview of the layout and content of the *Genre Study* text.
- To gain an understanding of the purpose and goals of the book.
- To understand the definition of *genre*.
- To understand the role and value of genre in reading and writing.
- To gain an overview of an inquiry approach to learning about genre using mentor texts.
- To begin thinking about your own reading expectations based on genre.

Participant Preparation

- Ask participants to bring a list of the types of texts that they read for pleasure or on their own time (not for use in the classroom).
- Bring *Genre Study* to the session.
- Bring a notebook to use as a reflection journal.

Group Leader Preparation

- Chart paper and markers

Professional Development Activities

Connection to Your Own Reading

1. In small groups or as a whole group, have participants generate a list of the types of books they like to read. Try to list some of the characteristics of these types of books and some specific titles as examples. Don't worry about labeling them as belonging to a particular genre.

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2. Talk about the following questions:
   - What about these types of books is appealing to you as a reader?
   - What are your expectations as a reader when you pick up this type of book?
   - What types of books do you generally not read? Why?

Overview of Contents, Goals, and Purposes of *Genre Study*

3. Have participants open to the Contents and scan the chapters in each of the three sections of *Genre Study*. Then have them scan the introductory page for each section on pages 1, 55, and 215. Talk about their expectations for learning based on this overview.

   Jigsaw the following sections of Chapter 1 among participants. If you are working with a large group, divide participants into groups of six and have each person in the group reread a section, highlight the big ideas, and share within their group. Alternatively, divide a smaller group into six subgroups, assign a section to each subgroup, and then have them share their understandings with one another and come up with the big ideas of their section to share with the whole group.

   Readings to jigsaw:
   - What Is Genre?, page 2
   - Purpose, Genre, and Audience, pages 3–4
   - The Role of Genre in Understanding Reading and Writing and A Workshop Approach, pages 4–5.
   - An Inquiry Approach to Learning About Genre, page 5
   - Understanding Mentor Texts, page 7
   - Goals and Purposes of This Book, page 8

Reflection: Connections to Your Own Reading

4. Have participants take a moment to reflect in writing on the experience they just had reading *Genre Study*. Use the following ideas as a guide for this reflection:
   - When you began reading this text, you expected . . . .
   - What did you know about nonfiction informational texts that helped you with reading this text?
   - What future expectations do you have of this text based on your past experiences with informational writing?

Classroom Connections

- Review Chapter 1, "An Inquiry Approach to Genre Study: Learning from Mentor Texts."
- Begin noticing and recording some of the different types of books you see your students reading in the classroom.

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MODULE 1

Understanding and Categorizing Different Genres and Forms of Literature

Estimated Time: Approximately 2 hours

This module is designed to familiarize you with the basic understandings students need to develop about genres during the elementary and middle school years. This knowledge, which is developed over several years, is foundational for all literacy-related learning.

Fountas and Pinnell state in Chapter 1 of *Genre Study*, "In exploring genre gtudy, we are not proposing an academic study of the labels and characteristics of each genre. Instead, we advocate teaching and learning in which students are engaged in exploration. By engaging deeply and constantly with a variety of high-quality texts, they build an internal foundation of information on which they can base further learning."

In keeping with the philosophy stated above, the exercises suggested in this module are designed for teachers to gain an overview of the basic understandings and categories of genres to guide their inquiry work with students, not as experiences to reproduce with students.

Goals

- To gain a beginning understanding of the genres and forms of literature, including the differences between poetry and prose.
- To understand how to categorize different genres and forms in terms of fiction and nonfiction.
- To gain an overview of some of the characteristics that define different genres of fiction and nonfiction.
- To form a beginning understanding of how to define hybrid texts.
- To begin to understand the complexities of genre and the constantly changing landscape of literature.

Participant Preparation

- Ask participants to bring four or five of their favorite books that they might read aloud to students.
- Bring *Genre Study* to the session.

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Group Leader Preparation

- Read Chapter 3, "What Students Need to Know About Genres of Texts," and Chapter 15, "Learning About Fiction Genres Through Minilessons and Group Share."
- Provide an envelope with sentence strips or sticky notes with the following categories written on them (shuffle them before putting them in the envelope so they are in a random order).
  - Prose and Poetry
  - Fiction Texts
  - Realism
  - Fantasy
  - Realistic Fiction
  - Historical Fiction
  - Fantasy
  - Traditional Literature
  - Folktales
  - Fairy Tales
  - Legends/Epics/Ballads
  - Myths
  - Modern Fantasy
  - Animal Fantasy
  - Low and High Fantasy
  - Science Fiction
  - Nonfiction Texts
  - Informational
  - Biography
  - Autobiography
  - Memoir
  - Narrative Nonfiction
  - Expository Nonfiction
  - Procedural (How-to) Texts
  - Persuasive Texts

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- Bring a collection of both read-aloud texts (unleveled) and guided reading texts (leveled) that present a range of genres. You might also want to include articles, columns from magazines, and newspapers that you could potentially use in your classroom. Try to have at least two examples of each genre noted on the Genre Category Chart in Figure 3.1 on page 20 of *Genre Study*:
  - Realistic Fiction
  - Historical Fiction
  - Traditional Literature
  - Modern Fantasy
  - Biography
  - Autobiography
  - Memoir
  - Narrative Nonfiction
  - Expository Nonfiction
  - Procedural (How-to) Texts
  - Persuasive texts
- Provide a long table with sentence strips/sticky notes representing each category in Figure 3.1 (you can use the same sentence strips/sticky notes the groups worked with or have this set up ahead of time).

Professional Development Activities

Categorizing Genres and Forms of Literature (Estimated Time: 45 minutes to 1 hour)

1. Provide the group of participants with an envelope containing sentence strips with the different categories and forms of literature written on them (see the materials list for how to prepare these envelopes).
2. Provide participants with fifteen minutes to talk about the different genres and forms of literature written on the sentence strips and to make their own flow chart of how these categories fit together. Ask them NOT to refer to the chart on page 20 of *Genre Study* or the inside front cover so the conversation about how to classify different genres and forms can be as authentic as possible.
3. Once they have completed their chart, ask the group to explain the process they used to create it (you will want to keep a copy of these charts for future sessions). A few questions to ask:
   - What background knowledge did you bring to this experience to make these classifications?
   - How did you make your decisions about how to organize the different categories?
4. Have them compare their work to the genre categories described by Fountas and Pinnell on page 20 and the inside front cover of *Genre Study*.

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- How was it different? In what ways was it the same?

5. Have participants find the category headings in Chapter 3 that might have given them trouble and read more about them to understand the thinking behind the categorization used in this book. Have them rearrange their chart to match the one in Figure 3.1 on page 20.
6. Ask participants what insights they have gained about genre from going through this process.

Examining and Categorizing Texts Using Genre Categories (Estimated Time: 1 hour)

1. Either using the chart created by participants (after it has been arranged to match the one represented in Figure 3.1 on page 20) or using a prearranged long table/floor with sticky notes representing the categories in Figure 3.1, ask participants to stack the books they have brought into the genre categories they think best describe these texts. Refer them to the genre descriptions in this chapter if they are confused about how to classify a text.
2. Once they are done classifying their books, you should have a clear visual picture of where their favorite examples fit. As a group, notice which categories are heavily populated and which are missing books. Discuss reasons why this might be.
3. Bring out the examples you collected before class and ask participants to place them on the chart as well. Again, refer them to the descriptions of each genre category throughout this chapter to facilitate this process.
4. Once they are done, ask them to discuss the implications of this chart on their literacy curriculum. You may want to have participants divide into grade-level teams for this discussion. Begin the discussion by thinking about the following question:
   - How are the types of texts you are using with your readers expanding and/or limiting their genre understandings?
5. Have participants turn to pages 242–244 in *Genre Study* and scan Figure 15.3, Potential Genres Studies Along the K–8 Continuum. Ask them to talk about this chart in their grade-level groups using the following questions as a guide for their discussion:
   - Using Figure 15.3 as a guide, as well as your state/district standards, what would make sense for genre studies in your own grades?
   - What are your goals for broadening students' awareness of genre at your grade level?
   - Keeping this in mind, what categories of genre will you want to expand in your school or classroom collections for your grade level? Where do you have an abundance of text and where is there scarcity?

Classroom Connections

- Have participants read Chapter 3, "What Students Need to Know About Genres of Texts" to review and solidify ideas developed during this session.
- Have them scan their classroom libraries and book rooms to further think about where there is abundance and scarcity in terms of genre variety.

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MODULE 2

What Is Genre Study? Experiencing the Inquiry Process

Estimated Time: Approximately 2½–3 hours

In this module, participants have the opportunity to experience genre study as a group. Through this experience, they explore the steps involved in genre study and gain insight into the role of the teacher and the students during the inquiry process. The module suggests using contemporary realistic fiction as the genre to study in introducing participants to the steps in the inquiry process since it is a familiar genre to most of us; however, feel free to pick any of the genres you think would be beneficial to explore with your group. The modules in Section 2 of this study guide provide suggestions for studying other genres, but you can substitute different genres for the activities below when it would make sense to best suit the needs of your group.

Goals

- To understand the steps in the process of genre study and the roles of both the teachers and students during this process.
- To begin to establish an understanding of contemporary realistic fiction through an inquiry study of the genre.
- To gain an initial introduction to historical fiction through observation of genre study in action.
- To understand the value of genre study for both readers and writers.
- To understand how a teacher's knowledge of genre impacts the teaching of reading and writing.

Participant Preparation

- Ask participants to bring two examples of what they would classify as contemporary realistic fiction and two copies of historical fiction texts (refer them to Chapter 3 for general descriptions of each of these genres). If you are working with a group of primary teachers, you may want to focus on contemporary realistic fiction entirely and not address historical fiction in as much depth since teachers in grades K–2 will be less likely to study historical fiction with their students.
- Bring *Genre Study* to the session.
- Bring reflection journals.

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Group Leader Preparation

- Read Chapter 2: "What is Genre Study?" and Chapter 7: "Realism in Fiction Texts—Contemporary Realistic and Historical Fiction" in *Genre Study.*
- Create text sets (four to six copies of texts per set) of contemporary realistic fiction for each group of five or six participants. (For example, if you have twenty-five participants, you will want to have five text sets with four to six copies per set.) Consult the appendices at the end of *Genre Study* for suggestions of mentor texts for contemporary realistic fiction across grades K–8. You will want to focus on shorter texts and picture books, and may want to divide participants and texts into groups by grade level so that everyone will have an opportunity to look at texts appropriate to their own grade.
- Place each text set in the center of each group's table.
- Choose one mentor text for contemporary realistic fiction to read aloud to the whole group. Plan how you will introduce this text, where you will briefly pause for intentional conversation, and how you will help participants think about the content, themes or greater messages in this text. (See Chapter 14 for more detailed information on how to conduct an interactive read-aloud.)
- Review for yourself Chapters 2, 7, 14, and 15 in *Genre Study* in order to better guide the inquiry process.
- Prepare a few minilessons to model for the group using the text you have read aloud as a mentor text or an example to illustrate your points (see Chapter 15 as a reference as you plan this part of the session). Note: This session is designed as an overview of the process so you will not want to go into a lot of depth about the development of these minilessons but just provide a snapshot of what this part of the process looks like.
- Chart paper and markers.
- Video (optional).
  - Record your own: Try going through the genre-study process with students. Record each step to share with participants. Remember, it doesn't matter if it is a perfect example as you will have the opportunity to talk about things that worked and what you would do differently the next time.

Professional Development Activities

Experiencing Genre Study (1½ hours)

1. Explain to participants that in this session they are going to go through the major steps of a genre study. Refer them to Figure 2.1, Major Steps in Genre Study, on page 10 to provide an overview of the steps in this process. You will want to make them aware that what they are experiencing in an hour and a half would actually be stretched over several days or weeks in their own classrooms. You may also want to explain that you have chosen to focus on contemporary realistic fiction for the first genre study because it is a genre with which most people are familiar and comfortable.

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2. Collect: Place the text sets you have assembled in the center of the tables, divided by grade level when possible.
3. Immerse:
   - To begin the process of immersion, read a book aloud to the group of participants. Before you begin, explain that in reality you would read aloud several books (perhaps multiple times) over a week or two during a genre study with your students, but for the purposes of this study, you will only have time to read aloud one text.
   - Read the mentor text you have selected for contemporary realistic fiction aloud to the group of participants. Remember, it is important that participants first get a chance to listen and discuss the content of the text before you focus specifically on the characteristics of the genre. You will want to preplan opportunities for intentional talk around the content, themes, or messages in the story. You may also want to lightly focus their attention on the problem or characters in the story since these elements are essential to understanding the realistic fiction genre.
   - After you have read the story aloud, ask them to read the texts at their tables. Have them read as many as they can in the time provided (approximately 15–30 minutes).

Note: Module 15, "Using Interactive Read-Aloud to Think and Talk About Genre (IMMERSE)" specifically focuses on how to use interactive read-aloud to facilitate the genre-study process if you feel your teachers need more support in this area. Your purpose in this session is to provide an overview of the whole process and demonstrate how interactive read-aloud might be involved without spending too much time explaining how to conduct an effective interactive read-aloud.

4. Study:
   - After they have finished reading, ask participants to talk in their group about the characteristics the books have in common. *What is evident in all of the books you have discussed?*
   - After they have discussed in smaller groups, open the discussion up to the whole group. Reflecting on these small-group discussions, ask participants to begin thinking about what characteristics they think define contemporary realistic fiction. Guide them in thinking about whether the characteristics they notice occur all of the time or only some of the time.
   - Create two charts as a group: One that describes characteristics they notice all of the time, and another that describes the characteristics they notice often. (See example on page 15 in *Genre Study* for historical fiction.) Note: You might want to hold onto this chart for reference in future modules. (See Module 7: "Exploring Realism and Fantasy in Fiction Texts.")
5. Define: Using the list of noticings you have developed as a group, ask participants to gather in small groups again to create a working definition of realistic fiction (see page 15 of *Genre Study* as an example). Remind participants that this definition may be revised over time as they continue to study the genre. After each group has generated a definition, come together and create a final definition, using what is common to all.

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6. Before continuing the steps in the inquiry process, take a moment to reflect with the group about the process they have experienced so far. On a chart paper labeled Steps in the Inquiry Process for Genre Study, write the first step: **Collect**. Ask participants to talk about what they noticed about the sets of books at their tables. Help them to generate a list of things they might want to consider as they collect a set of texts for genre study. Have them turn to the chart on page 17 in *Genre Study* and read only the bulleted section describing the collection process. Ask them if there is anything from these bullets that they should add to their chart regarding the collection of texts.

   Repeat this reflection for **Immerse**, **Study**, and **Define**. Ask them what they experienced and chart their responses. Then have them turn to page 17 in *Genre Study*, read the bulleted information for that step in the inquiry process, and add any further insights about the process onto the chart paper. You will want to keep a copy of these charts for future sessions.

7. Teach: Before proceeding with the next step in the inquiry process, have participants read the description of Teach in Figure 2.11 on page 17 in *Genre Study*. Explain to participants that once they have a list of noticings and a working definition, they can begin to teach specific minilessons on the important features of the genre. Let participants know that they will learn how to plan for these minilessons in a future session, but that you will model just a few examples now to give them an idea of what this part of the process looks like.

   For example:

   - Readers identify the problem or conflict in the story to better understand realistic fiction books.
   - Readers think about how the problem or conflict will be resolved in the story to better understand what happens.
   - Readers often think about whether they have had a similar problem or conflict to help them understand realistic fiction better.

8. Read and Revise: Ask teachers to pull out the realistic fiction books they brought to class and think about whether there are any characteristics in these books that make them think differently about the charts and definition you have constructed as a group. Add any new insights to your noticings chart and revise the definition if needed.

9. Ask teachers to think about the last two steps in the process, and add **Teach** and **Read and Revise** to the chart. Chart what they noticed about these steps in the inquiry process. Then, ask them to turn to Figure 2.11 and read steps 5 and 6 and add any new insights to the chart.

Genre Study in Action (30–60 minutes)

1. Ask participants to work in partners to read Genre Study in Action on pages 14 and 15 of *Genre Study*. As they read how Mrs. Lee introduces her students to historical fiction through genre study, ask them to record the role of the teacher and the students during each of the six steps of the genre study. You can have them do this on chart paper or in a T-chart in their journals/notebooks.

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For example:

Steps in Inquiry Process	Role of Teacher	Role of Students
1. Collect	1. Gets to know his students by giving them opportunities to talk so he knows what topics might interest them. 2. Selects high-quality texts. 3. Thinks about how the variety of texts might reflect the characteristics of genre.	1. Don't play a direct role at this point but they should talk in class so the teacher has the opportunity to get to know their interests.
2. Immerse	1. Reads to the students. 2. Helps readers think about different aspects of the text through the read-aloud, including the content, the themes, or messages they encounter. 3. Provides a selection of books for the students to read independently.	1. Listen to the read-aloud. 2. Think about and discuss the content of a variety of texts with one another. 3. Read within the chosen genre independently.
3. Study	etc.	etc.
4. Define	etc.	etc.
5. Teach	etc.	etc.
6. Read and Revise	etc.	etc.

Alternatively, you might want to share a video of a genre study you have done in a classroom. Have the participants watch each step of the study and write what they notice about the roles of the teacher and students in the video. Depending on the experience of the group, you might also consider having them observe the language used by the teacher to promote inquiry during the genre-study process.

Value of Genre Study (15 minutes)

1. Having experienced an abbreviated genre study, divide participants into three groups to reflect on what they see as the value of genre study and genre knowledge for both students and teachers. If you have a very large group, divide each table into three sections. Ask them not to refer to the three charts on pages 12–13. Have each section work to generate a bulleted list on chart paper or simply discuss the following three topics:
   - The Value of Genre Study for Readers
   - The Value of Genre Study for Writers
   - The Importance of Genre Knowledge for Teachers
2. After they have shared their charts with the group, ask them to scan the figures on pages 12–13 to add to their understanding.

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Reflection (5 minutes)

Ask participants to think about the following questions in their reflection journals:

- What is your current understanding of genre study?
- How do you imagine implementing the major steps of genre study in your own classroom?

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MODULE 3

Understanding Readers and Texts— Learning to Process Fiction and Nonfiction Texts

Estimated Time: Approximately 2½–3 hours

This module allows participants to reflect on their own reading process to gain insight into the way their students make meaning from text. Participants will have the opportunity to read about the systems of strategic action and re-envision them through the lens of genre understandings. Lastly, participants will analyze texts, looking at several different factors related to text complexity, with a particular focus on genre.

Goals

- To gain an understanding of the how readers process texts.
- To understand the twelve systems of strategic actions as an integrated, complex cognitive network in which readers engage flexibly and simultaneously as they process text.
- To understand the systems of strategic actions for processing text through the lens of genre understandings.
- To understand how to analyze the potential demands of texts on readers by looking at the ten factors related to text complexity.

Participant Preparation

- Bring *Genre Study* text to the session.
- Bring reflection journals.

Group Leader Preparation

- Read Chapter 5,"Learning to Process Fiction and Nonfiction Texts" and pages 35–39 in Chapter 4 of *Genre Study*.
- Select a well-written, thought-provoking article or short story for participants to read.
- Text sets ranging in levels and genres.
- Chart paper and markers.

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Professional Development Activities

Exploring the Systems of Strategic Actions for Comprehending Texts (Estimated Time: 2 hours)

1. Ask participants to read a short article or short story in a particular genre. You can use adult reading material that they might find thought provoking or something for older students that can be discussed by adults as readers. Before beginning the reading, introduce the piece by telling them the title and genre. Ask them to quickly jot down some of the things they are already thinking about the piece before they actually start reading. Ask them to also write down any thoughts they had while reading or after reading. Tell them that their writing should reflect their authentic response as readers, not as teachers of reading.
2. Have them talk at their tables about what they were thinking before, during, and after they read this text. Then ask them to share some of their thinking as a whole group. Emphasize that they should discuss the piece as readers, resisting a discussion of "how to use it with my students." You might want to record the range of responses on chart paper. Ask them how the experience of talking and writing about their reading influenced their reading. In what ways did their thinking about the piece change once they talked to others about their reading?
3. Have them keep their responses because you will be revisiting this after they learn more about the systems of strategic actions to help them see how they all work together simultaneously and flexibly.
4. Divide participants into groups or partners and assign each group one of the twelve systems of strategic actions. If you are working with a small group, you might have to assign more than one to each group. Ask them to create a chart for their assigned system from the descriptions on pages 45–52. The chart should address:
   - How this system of strategic actions helps readers process text.
   - How genre understandings work with this strategic action to help readers process text.

   Ask them to be creative in demonstrating these ideas. They can use sketches, words, or a combination to illustrate their points. You will want to keep a copy of this chart for future sessions.
5. Have groups share their charts and explain their thinking to the whole group.
6. With this new understanding of reading as a complex system, ask them to revisit their thinking around the piece they read earlier with a partner. Ask them to identify where it seems they were engaging different systems of strategic actions and how their understanding of genre might have impacted their processing.
7. After they are done looking at their own response and thinking, ask them what they learned about the reading process through this experience.
8. Ask participants to read Strategic Actions as an Integrated System on page 53 in *Genre Study* and highlight the big ideas to share with the group to emphasize the idea that proficient readers use these strategic actions in highly coordinated and flexible ways; that they are not used in isolation and, therefore, should not be taught that way.

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9. If you are ending here, ask participants to take a moment to reflect in their journals. If you plan to have participants experience the next learning activity, see reflection at the end of this module.
   - How will your new understandings around the reading process and genre impact your work with readers?

Understanding Texts: Analyzing Factors Related to Text Difficulty (Estimated Time: 1 to 1½ hours)

1. Ask participants to think about texts they read for pleasure, work, information, etc. Have them share briefly about texts they have read that they considered hard or easy. Keep in mind the elements such as concepts, complexity of plot, and other elements that can make a text challenging even for adult readers. Talk briefly about the experience of reading each type of text:
   - *How do you feel when you are reading a text that is very difficult?*
   - *When do you read books that are easy to read—what do you gain from that experience?*
   - *How do you know when a text is just right for you?*
2. Put up the following quote from *Genre Study* and ask participants to share what they think about this quote:

   "Literacy teachers consider readers in relation to the texts they select . . . we need to understand that what makes a book "easy," "interesting," "hard" or "accessible" is always related to the person reading it. Finding books that are appropriate for readers and making them accessible is a complex process that calls for a detailed analysis of the demands of text."

   —*Genre Study,* p. 37
3. Divide participants into small groups (about five per group).
4. Provide each group with a set of texts ranging in level and genres (be careful not to use books with levels on them, or cover the levels).
5. Ask them to talk about which books appear more challenging than others on first glance. Put them in order from what appears to be the most challenging to the least challenging.
6. As a whole group, ask them what criteria they used to determine which books were more challenging than others. Ask them to specifically think about genre:
   - *How is the book's genre related to your perceptions of text difficulty?*
   - *Do certain genres appear more challenging than others?*
7. After they have shared some of the ways they were thinking about these texts, ask them to turn to Figure 4.4, Factors Related to Text Difficulty.
8. Have them choose one of the books from the text set to explore in more detail with a partner. Using the Analyzing Text Factors form in Appendix A of the study guide, have participants analyze the characteristics of the text they have selected. Refer them to the more detailed descriptions of each of the factors related to text difficulty on pages 35–37 of *Genre Study* under the heading, Books in Relation to Readers, if they need more information.

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9. Ask them to think about a reader they know:
   - *What factors of this text will be challenging for the reader and which will be supportive for her?*
   - *Is there enough of a challenge without being too difficult?*
10. Now, ask them to think about another reader they know who reads at a different level than the first reader they considered.
   - *What will he find challenging/supportive about this text?*
   - *Is it different than the other reader?*
11. Reflection: To finish this session and connect new understandings about text to the new understandings about the reading process, put this quote up for participants to consider:

   "Different kinds of texts place different demands on readers. Reading a book that is within our control but offers just a small challenge enables us to expand and enrich our in-the-head strategic actions. For example, the first time we read a book that flashes back in time or follows multiple generations across a long period of time, we learn how to use those structures to understand and enjoy the book. It is essential for students to experience a variety of rich texts—fiction and nonfiction—if they are to acquire the reading strategies they need."

   —*Genre Study*, page 43

   Ask participants to reflect on this quote in their reflection journals:
   - *What aspects of this quote are meaningful to you?*
   - *How will some of your new understandings of the reading process and texts impact your teaching?*

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MODULE 4

A Workshop Approach to Learning About Genre

Estimated Time: Approximately 3½–6 hours

The purpose of this module is to provide a brief overview of interactive read-aloud, and readers' and writers' workshop, and to explore how a genre study might be carried out over the course of three or four weeks in each of these instructional contexts. This module also gives participants the opportunity to think about how they might plan for genre study across a year, and which sources they will use for the curriculum and teaching of genre within their classrooms.

Though a workshop is an ideal setting for engaging students in authentic literacy through inquiry, the scope of *Genre Study* and this companion study guide does not include in-depth information on how to set up readers' and writers' workshop within the classroom. Fountas and Pinnell have written extensively about the structure and management of readers' and writers' workshop in several of their other professional books. We will provide an overview of these structures in this module and provide examples of how genre study fits within them, but refer you to Fountas and Pinnell's *Guiding Readers and Writers* for a more comprehensive description of how to initiate readers' and writers' workshop.

If your teachers already have extensive experience with readers' and writers' workshop, you will want to focus on questions that specifically address how to integrate genre study into the readers' and writers' workshop. Pick the learning activities that will best suit them.

Goals

- To understand the structure of readers' workshop and how it supports genre study by allowing opportunities for students to read, think, talk, and write about texts.
- To observe/experience readers' workshop and discuss how each component supports readers in developing their understanding of genres.
- To understand how to use and select texts for different instructional contexts within the language and literacy model.
- To learn how genre study might be carried over the course of a month within interactive read-aloud, and readers' and writers' workshop.
- To consider different sources of curriculum for genre study within the workshop model.
- To explore how to plan a variety of genre studies over the course of a year.

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Participant Preparation

- Bring a copy of district and/or state standards and frameworks.
- Bring a copy of a daily schedule as well as a copy of a schedule for any units of study you already have planned across a year.
- Read Chapter 4, "A Workshop Approach to Genre Study," and Chapter 15, "Learning About Fiction Genres Through Minilessons and Group Share."
- Bring *Genre Study* to the session.

Group Leader Preparation

- Read Chapters 4, 14, and 15 in *Genre Study*.
- Chart paper and markers.
- Choose a book in a particular genre from Appendix A of *Genre Study* to read aloud. Prepare an interactive read-aloud. If you are following the modules in the study guide in order, you might have already begun studying realistic and historical fiction, so you might want to choose a book from the lists of mentor texts in Appendix A of *Genre Study* that apply to these genres to build upon the understandings participants already have in these genres. You may want to write down your planning on sticky notes to remind yourself where you paused, etc. These notes will also be a way to revisit what you did during the interactive read-aloud with participants.
- Read Chapter 14 in *Genre Study* to remind you of some of the effective ways to plan interactive read-aloud. We recommend choosing a genre you have already begun to study. Think about what aspects of the genre you will want to focus on in your interactive read-aloud.
- Video: You may choose to show participants a video of readers' and writers' workshop, particularly if they are unfamiliar with the workshop approach. You may also want to videotape yourself teaching within readers' and writers' workshop if you do not have access to these videos.
  - *The Continuum of Literacy Learning Teaching Library*, Grades PreK–2, Pinnell and Fountas (Heinemann 2011).
  - *The Continuum of Literacy Learning Teaching Library*, Grades 3–8, Pinnell and Fountas (Heinemann 2011).
  - *Teaching for Comprehending and Fluency: Talking, Thinking, and Writing About Reading, K–8* (book comes with DVD), Fountas and Pinnell (Heinemann 2006).

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Professional Development Activities

The Power of Talk: Interactive Read-Aloud (Estimated Time: 30-45 minutes)

1. Start by reading aloud a book from a genre you have studied. Be thoughtful about how you introduce the book, where you decide to pause for conversation, how you provide opportunities for student talk, etc.
2. Ask participants what they notice about the whole experience of the interactive read-aloud. Some of the ideas you will want them to generate:
   - There are many opportunities and routines for talk—turn and talk, planned pauses for conversation, open-ended questioning, etc.
   - The interactive read-aloud is preplanned to provide a balance between authentic response and careful attention to different aspects of genre.
   - Text selection is important—texts should be well written, content-rich, and grade-appropriate, providing many opportunities for deep discussion.
3. You may want to share the sticky notes you used in your planning by placing them on a document projector or scanning them into a PowerPoint presentation. Talking through your planning will give participants an idea of how you sought to balance drawing attention to various aspects of the genre while focusing on the big ideas of the text. Note: You will want to be careful about how much time you want to spend developing an understanding of interactive read-aloud. This module is designed to simply provide a beginning understanding of the role of interactive read-aloud in the language and literacy framework and within genre study. A more in-depth study of interactive read-aloud is provided in Module 15.
4. Ask participants to turn to Figure 4.1 on page 32 in *Genre Study*. Talk about the recommended model and rationale for keeping interactive read-aloud outside of the readers' workshop, when possible, as to not use up too much time. Acknowledge that often middle school teachers have no other choice but to include it within readers' workshop because of scheduling constraints. However, talk about the advantages of having interactive read-aloud outside of the workshop and having the teaching and learning from interactive read-aloud "flow smoothly" into readers' workshop.

Overview of Readers' Workshop (Estimated Time: 30 minutes to 1½ hours)

1. Focusing on Figure 4.1, quickly talk through the different elements of readers' workshop and how they work logistically. If your participants already use readers' and writers' workshop, you may want to skip right to the Looking at Genre Study over Four Weeks with the Language/Literacy Framework section in this module.
2. If participants are fairly new to the workshop approach, you might want to further develop their understanding of the structure of readers' workshop by either using video or role-play.
   - Video: If you have video available (see Materials and Preparation for ideas), show participants a clip of a reading minilesson, individual conference, and share. Mention that they will have the opportunity to look at guided reading and literature discussion at another

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time (see Modules 14 and 18). After each clip, ask them to talk about one or two of the following big ideas:

- *What are the roles of the teachers and students?*
- *How do the elements and structures of readers' workshop allow for thinking, talking, and writing about texts? Where in this model do you see opportunities for building genre understandings?*
- *How does the work done in interactive read-aloud "flow smoothly" into the work done in readers' workshop?*
- *How do the structures and routines of readers' workshop promote independence for readers?*

- Role-Play: Conduct a mock readers' workshop. Provide a book talk and reading minilesson with an example of what you might ask readers to share during the ending group time. Try to integrate the use of the interactive read-aloud you have shared with the class as mentor texts during your reading minilesson so they can see the clear link between interactive read-aloud and reading minilessons. You might also want to ask a participant to role-play a reading conference with you. Have participants discuss some of the same big ideas mentioned in the bullets above after modeling each aspect of the readers' workshop.

Overview of Writers' Workshop (Estimated: 30 minutes to 1 hour)

1. Ask participants to turn to Figure 4.3 in *Genre Study*, From Interactive Read-Aloud to Writers' Workshop, and talk through the diagram, explaining the elements of writers' workshop. You may also want to have them read the section on pages 34–35 under Writers' Workshop depending on their experience with this model.
2. If participants need more support, you might want to follow the same format as suggested in the Overview of Readers' Workshop section in this module and show them videos of the writers' workshop or role-play.
3. Ask them to talk about the similarities between readers' and writers' workshop and how the work done in interactive read-aloud also flows into the writers' workshop. Have them specifically talk about the use of mentor texts in readers' and writers' workshop. Have them turn to Figure 4.2 and talk about using different texts for different instructional purposes within the readers' workshop. Have them talk at their tables about how these different texts might be used to immerse students in genre study across the instructional contexts and how they can be further used in writers' workshop.

Looking at Genre Study over Four Weeks Within the Language/Literacy Framework (1 to 1½ hours)

1. In partners, have participants turn to Figure 15.9, Example of a Genre Study of Realistic Fiction, on page 265 of *Genre Study* and read how one teacher (Matt) integrates the steps of genre study (collect, immerse, study, define, teach, and read and revise) into the language and literacy framework, particularly into interactive read-aloud and readers' and writers' workshop over a four-week period.

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- *How do the genre understandings flow from interactive read-aloud to readers' workshop to writers' workshop in this model?*

2. Ask them to create a chart or diagram explaining this flow from interactive read-aloud, to readers' workshop, to writers' workshop, including how the steps in the genre study are integrated throughout the framework. You will want to keep a copy of these charts for future sessions.

   For example:

   - **Immerse**: Students have opportunities to be immersed in the genre through interactive read-aloud, literature discussion, and independent reading.
   - **Study**: Students have the opportunity to study the genre during interactive read-aloud or in place of the reading minilesson that day.
   - **Define**: Students define the genre either during interactive read-aloud or instead of the reading minilesson that day.
   - **Teach:** The teacher will focus on minilessons around different elements of the genre during the reading minilesson time of readers' workshop.
   - **Read and Revise:** Students continue reading in the genre through interactive read-aloud, independent reading, and perhaps in book clubs or guided reading. They might spend time revising their noticings during interactive read-aloud or as part of one day's reading minilesson.

   All of the genre understandings developed in readers' workshop will impact the students' understanding about how to write in the genre. Writing minilessons can build upon the understandings they have already developed as readers. In turn, by getting "inside" of the genre as writers, they will have new insights and be able to further revise their understandings of the genre. Note: The integration of genre study into the language and literacy framework might look different in different classrooms, grades, and schools, but it is important for participants to see how the workshop model invites inquiry and how it can be used to maximize students' developing understandings around genre.

3. Have each group present their chart to the whole group so they gain multiple ways of looking at studying genre through a workshop approach.

4. Ask participants to revisit the minilesson sections of Figure 15.9. As a whole group, brainstorm where the teacher in this example might have gotten his ideas for doing a genre study on realistic fiction with a particular focus on character and plot. Chart the group's ideas.

   - *From where does our curriculum for teaching and learning about genre emerge?*

5. Divide participants into groups of six if possible and assign the sections under Curriculum for Teaching and Learning About Genre on pages 39–40 in Chapter 4 of *Genre Study*. Have them read and highlight the big ideas to share with the rest of the group.

6. Ask the whole group to add to the chart the answers to the question:

   - *From where does our curriculum for teaching and learning about genre emerge?*

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Planning a Genre Study Unit Across a Year (Estimated Time: 1 hour)

1. Divide participants into grade-level teams if possible. Make a list of the genres they currently read in their grade. Ask them to take out their state/district standards (for many, this might include the Common Core State Standards) and talk about whether there are particular genres that are either recommended or required for study at their grade level. Have them add them to their list if they are not already studying them in the classroom.
2. Have them then turn to their grade level of interest in Figure 15.3 on page 242 of *Genre Study*. Talk about how this chart compares to your list.
   - *Are there genre studies your grade might want to add or eliminate?*
3. Then, have them read either Figure 15.7, Sample Curriculum Map for Genre Study, Grade 2, on pages 250–257 or Figure 15.8, Sample Curriculum Map for Genre Study, Grade 3 on pages 258–264, depending on their grade-level of interest.
4. If time allows, have the grade-level team work together to think about genre study across the year at their grade level. You can provide them with the blank template from Appendix B of the study guide to help facilitate this planning.

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Section 2

Understanding Genres

Module 5

An Introduction—Comparing Fiction and Nonfiction

Estimated Time: Approximately 45 minutes to 1 hour

This module is designed as a brief introduction to Section 2 of the study guide in which we begin to explore specific genres in more depth. Through the inquiry process, participants will explore a variety of fiction and nonfiction texts and begin to identify some of the major differences between them. If you feel participants in the study group have a strong foundation in texts from previous work, you might want to skip this introductory session and delve right into exploring fiction texts.

Goals

- To begin thinking about the balance of fiction and nonfiction in your classroom.
- To think about the differences and similarities between fiction and nonfiction, particularly in terms of content, purpose, text structure, illustrations, and graphical features.
- To think about the different ways you read fiction vs. nonfiction.
- To understand that there are both narrative and non-narrative genres in nonfiction.
- To brainstorm ways to help students become more aware of the differences between fiction and nonfiction.

Participant Preparation

- Bring *Genre Study* to the session.

Group Leader Preparation

- Read Chapter 6, "Understanding Fiction Texts," in *Genre Study*.
- Assemble a variety of fiction and nonfiction texts across genres and grade levels. You may want to use the lists of mentor texts in Appendix A of *Genre Study* to guide your text selection across genres. Make sure to include both narrative nonfiction (i.e., biography texts) and

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non-narrative nonfiction (i.e., expository, procedural, and persuasive texts) in your selections. For fiction, make sure to include both realism and fantasy texts.

- Chart paper and markers.

Professional Development Activities

Comparing Fiction and Nonfiction (Estimated Time: 45 minutes–1 hour)

1. Ask participants to brainstorm a list of the books they have shared with their students. What types of texts do they tend to use in their classrooms—fiction or nonfiction? Ask them to discuss why they think they lean toward one over the other or why they use both.
2. Set up two tables with an assortment of books in these two categories. Label each table.
3. Ask participants to gather around the tables and browse through the books, thinking about the similarities and differences between fiction and nonfiction. You might want to post the following guiding questions to think about:

   How are fiction and nonfiction different in terms of:

   - Content?
   - Purpose?
   - Text structure?
   - The way you read them?
   - Illustrations or graphical features?
4. Ask participants to share their thinking as a whole group. As they talk, chart their noticings. You may want to divide their noticings further than simply fiction and nonfiction by also noting the differences between narrative and non-narrative nonfiction as you chart (see Figure 6.1 on page 59 of *Genre Study* as a guide). You will want to keep a copy of these charts for future sessions.
5. Once they have gone through this inquiry process, have them compare their thinking to Figure 6.1, Comparison of Fiction and Nonfiction Texts, on page 59 of *Genre Study*.
6. Ask participants to brainstorm a list of ways we can begin having our students notice the differences between fiction and nonfiction (both narrative and non-narrative).

Classroom Connection

- Take a look at the balance of fiction and nonfiction in your classroom library. Do you have more of one than the other? Is there a mix of narrative and non-narrative nonfiction texts?

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MODULE 6

Understanding the Elements of Fiction Texts

Estimated Time: Approximately 1½–2 hours

This module is designed for teachers to develop their understanding of the literary elements of fiction texts that readers need to know if they are to fully appreciate the meaning and craft of a text. The module provides an opportunity to explore the elements of fiction texts in depth across fiction genres: contemporary realism, historical fiction, fantasy, and traditional literature. These elements include narrative text structure, narrator or perspective, characters, plot, conflict, setting, theme, and style and language. Though some of the information learned in this module will be appropriate to teach your students (depending on their level of sophistication), the larger purpose is to build understanding of these literary elements to help you evaluate the quality of the fiction texts you use with your students. Module 12, "Evaluating Fiction Texts and Collecting Text for Genre Study," uses the knowledge developed in this module to help teachers evaluate and create text sets for genre study.

Goals

- To gain an understanding of the elements of fiction, including narrative text structure, perspective, characters, plot, setting, theme, and style and language.
- To think about how understanding these elements of fiction will help readers process texts with deeper understanding.
- To understand how these elements of fiction vary across genres.
- To begin to develop a list of the demands fiction texts make on readers.

Participant Preparation

- Bring *Genre Study* and *Genre Study Quick Guide* (if available) to the session.

Group Leader Preparation

- Read Chapter 6, "Understanding Fiction Texts," in *Genre Study.*
- Bring The Content of Literary Analysis—Fiction sheet (Appendix D of this study guide) to the session.
- Create sets of four or five texts at a range of levels for contemporary realistic fiction, historical fiction, traditional literature, and modern fantasy. As you form these text sets, you will want to be conscious of the types of books you are selecting within these genres. For example, in traditional literature, you could pick fairy tales, folktales, myths, ballads, etc. As you make your decisions, think about what types of texts would most likely be used at the grade levels

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represented in your group. Use Appendix A in *Genre Study* to help you form these text sets. Note: You will want to save these text sets for use in Module 12, "Evaluating and Collecting Fiction Texts for Genre Study."

Professional Development Activities

Understanding the Elements of Fiction Texts (Estimated Time: 1½ to 2 hours)

1. Begin by introducing the different genres of fiction using Figure 6.2 on page 60 in *Genre Study*. You may also want to reference page 3 labeled Fiction in the *Genre Study Quick Guide* or the Master Genre Chart on the inside front cover of *Genre Study*. Ask participants which types of fiction they tend to read and why.
2. Jigsaw the elements of fiction found on pages 61–69:
   - Narrative Text Structure
   - Narrator or Perspective
   - Characters
   - Plot
   - Setting
   - Theme
   - Style and Language (you may want to consider dividing this element even further as it is longer than the others and has several subcategories)
3. Think about the best way to divide the readings according to your group size. Regardless of how you divide them, have each person/partner/group read their section and then share the big ideas with the rest of the group/table. You can decide if you would like them to chart these elements or simply share them verbally. Once they are done, refer them to page 6 in the *Genre Study Quick Guide* so they know where to find a quick reference of these elements for use in the classroom.
4. Divide participants into groups. Provide each group with one fiction text set in one of the following genres: contemporary realistic fiction, historical fiction, traditional literature, or modern fantasy. Within their groups, have participants work in partners to pick one of the books in their text set to explore in more depth.
5. Provide them with a copy of the The Content of Literary Analysis—Fiction form found in the Appendix D of this study guide and have each pair/group think in-depth about the elements of fiction in their particular texts.
6. Once they are finished with their in-depth analysis, have them talk with the other people working within the same genre about what they noticed about the elements of fiction within their particular genre. You may want to post the question:
   - *Are there particular elements that might be challenging for a reader in this particular genre compared to other fiction genres?*

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7. After this discussion, have each group review the following figures from *Genre Study* that apply to the genre they were exploring:
   - Figure 7.2, Contemporary Realistic Fiction, Demands on the Reader, p. 76
   - Figure 7.3, Historical Fiction, Demands on the Reader, p. 80
   - Figure 8.8, Modern Fantasy, Demands on the Reader, p. 107
   - Figure 8.10, Traditional Literature: Demands on the Reader, p. 109
8. Share as a whole group what they see as the differing demands of one fiction genre over another. You may want to have them reference the pages in the *Genre Study Quick Guide* detailing the genre's specific demands on readers as they discuss each genre.
9. Reflection: How will understanding the different demands on the reader of these different genres impact teaching within readers' workshop? How might it impact the way you plan for interactive read-aloud, reading minilessons, and guided reading?

Classroom Connections

- Reread Chapter 6 in *Genre Study*.
- As you plan interactive read-alouds, reading minilessons, or guided reading, think about how you might draw attention to the different literary elements of fiction to enhance meaning of the text as well as genre knowledge.

Note: Depending on the group you are working with and the number of sessions you have, you may want to continue exploring fiction genres in Module 7 or move to Module 12, which focuses on how to evaluate fiction texts as you collect them for genre study. This evaluation process uses the knowledge about the elements of fiction developed in Module 6.

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MODULE 7

Exploring Realism and Fantasy in Fiction Texts

Estimated Time: Approximately 2½ –3 hours

This module provides a brief overview of contemporary realistic and historical fiction, but is focused primarily on the exploration of fantasy in fiction texts. Since contemporary realistic fiction and historical fiction are highlighted in Modules 2 and 17, this module explores the characteristics of the fantasy genres, specifically traditional literature and modern fantasy. If you do not feel the participants in your study group have a deep enough understanding of the genres of realistic and historical fiction based on your work so far, the learning experiences in this module can be modified to also include the study of realistic and historical fiction in more depth.

Goals

- To understand/review the value of reading realistic and historical fiction texts.
- To understand/review the characteristics of realistic and historical fiction texts.
- To understand/review the genre study process by participating in it to explore traditional literature and modern fantasy.
- To understand the characteristics of traditional literature and modern fantasy.
- To understand the basic motifs in traditional literature and modern fantasy.

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Professional Development Activities in this Module	Materials Needed	Estimated Time
The Value of Realism and Fantasy	**Participant Preparation** • Bring *Genre Study* and *Genre Study Quick Guide* (if available) to the session. **Group Leader Preparation** • Read Chapters 7 and 8 in *Genre Study.*	30 minutes
Revisiting Realistic and Historical Fiction Characteristics and Definitions	**Participant Preparation** • Bring *Genre Study* and *Genre Study Quick Guide* (if available) to the session. **Group Leader Preparation** • Review Chapter 7. • Chart of the characteristics of realistic fiction from Module 2. • Chart paper and markers.	30–45 minutes
Using Genre Study to Explore Realism and Fantasy	**Participant Preparation** • Bring *Genre Study.* **Group Leader Preparation:** • Put together text sets for the genres you will be studying (e.g., historical fiction, realistic fiction, fantasy and/or traditional literature) using Appendix A in *Genre Study.*	1½–2 hours
Exploring Fantasy: Basic Motifs in Traditional Literature and Modern Fantasy	• Text sets of traditional literature and modern fantasy.	30–45 minutes

Professional Development Activities

Overview

1. Before beginning this exploration of the fiction genres, turn to the Master Genre Chart on the inside cover of *Genre Study*. Orient teachers by pointing out that the focus for today is on fiction texts. Review the categories of realism and fantasy and the genres that fall within these categories. You might also want to reference page 3, labeled Fiction, in the *Genre Study Quick Guide* for a more focused view of this chart.

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The Value of Realism and Fantasy (Estimated time: 30 minutes)

1. Post these quotes from the beginning of Chapter 7, "Realism in Fiction Texts," and Chapter 8, "Fantasy in Fiction Texts: Traditional Literature and Modern Fantasy," in *Genre Study*.

   "Realistic fiction serves children in the process of understanding and coming to terms with themselves as they acquire human-ness."

   —Charlotte Huck

   "A good fantasy is deeply rooted in human experience."

   —Nikki Gamble and Sally Yates

2. Ask participants to discuss the meaning of these quotes for them as readers of realistic fiction, historical fiction, and/or fantasy, and how they might apply to the students in their classrooms.
   - How has a book they have read, either on their own or with their students, helped them develop into the people they are or taught them something about themselves?
3. Have them turn to the following excerpts in *Genre Study* and read about the value of reading realistic fiction, historical fiction, traditional literature, and modern fantasy. Ask them to share any points that stood out to them.
   - Page 75, The Values of Realistic Fiction/Contemporary Realistic Fiction
   - Page 78, The Value of Historical Fiction
   - Page 99, The Benefits of Traditional Literature
   - Page 102, Values of Modern Fantasy

Revisiting Realistic and Historical Fiction Characteristics and Definitions (Estimated time: 30 to 45 minutes)

Note: You may feel you can skip this activity if participants already have a good understanding of the characteristics of realistic and historical fiction. If you feel, however, that you need a more in-depth study of these genres, skip to the next section in this module, Using Genre Study to Explore Realism and Fantasy.

1. Provide groups with either a text set of historical or realistic fiction. Ask them to browse through the books and refresh their memory about the characteristics of these two genres. Have them share what they have noticed about the two genres with the whole group.
2. If you still have the chart you developed from Module 2 defining and characterizing realistic fiction, post it and ask participants to read it and think about anything they want to add to this list. If they haven't already, ask them to generate a similar list of characteristics for historical fiction based on their knowledge of historical fiction texts. Note: If you completed the Genre Study in Action activity in Module 2, they will already have a beginning understanding of the characteristics of historical fiction.

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3. Ask them to compare their noticings to those on page 74 in *Genre Study* or on the pages labeled Contemporary Realistic Fiction and Historical Fiction in the *Genre Study Quick Guide*. Point out that these are quick reference tools for them as they guide their students in the genre study process.
4. Collect the text sets and put them to the side.

Using Genre Study to Explore Realism and Fantasy (Estimated time: 1½ –2 hours)

If you want to further develop understandings of the characteristics of any of the fiction genres (realistic fiction, historical fiction, traditional literature, and modern fantasy), you can conduct a mini-genre study using this activity. As we mentioned above, Module 2 uses realistic fiction and historical fiction to learn about the genre study process. If you have already completed Module 2 with your group, you may only want to focus on the fantasy genres for this activity. Regardless of the genre(s) you choose to study, you will follow the same procedure outlined below by providing text sets pertaining to the genre of focus.

Consider the grade levels your teachers work with as you choose genres for study. For example, if you are working with teachers of younger children (K–2), you may want to focus on realistic fiction and traditional literature, as readers in these grades are less likely to be reading historical fiction and modern fantasy. To help you think about this, consult Figure 15.3, Potential Genre Studies Along the K–8 Continuum, on page 243 in *Genre Study*, as well as your state or district frameworks.

If you are focusing on either traditional literature or modern fantasy, think about how specific you want to get within these genres. For example, there are several forms of traditional literature (e.g., folktales, fairy tales, fables, legends/epics/ballad) as well as several types of modern fantasy (e.g., animal fantasy, low and high fantasy, and science fiction). You may choose to focus on only one or two of these specific genre types, or you may want to jigsaw several of these among participants. For example, you could have one group focus on folktales, another on fairy tales, and another on fables. Each would conduct an abbreviated genre study in their groups following the steps outlined below, and then share their thinking about the specific genre with the whole group. If you choose to focus on only one or two of the types of traditional literature/modern fantasy, have participants scan the list of characteristics for all of the different forms in Figure 8.3, Types of Traditional Literature, on pages 94–96 or in Figure 8.4, Types of Modern Fantasy, on pages 100–101 in *Genre Study*. You can also reference the *Genre Study Quick Guide* sections on fantasy for this information.

1. Before you begin, remind the group they will be participating in an abbreviated version of genre study as a means for them to get to know the genre in more depth. An actual genre study with their students could take up to two weeks.
2. Following the steps provided in Figure 2.1, Major Steps in Genre Study, on page 10, take the teachers through an abbreviated genre study.
    - **Collect** (as the leader you will have done the collection): Provide the group with a set of mentor texts for the genre. Try to provide a selection that covers the grade range the participants teach.

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- **Immerse**: Ask them to read the texts at their tables. If you are only focusing on one particular genre, you may choose to do a read-aloud of a few mentor texts for the group.
- **Study**: After they have read through the majority of the books provided, ask them to create a chart of the characteristics they notice all of the time and some of the time within this genre. Make sure to keep a copy of these charts for future sessions.
- **Define**: Ask them to come up with a definition for the genre using their list of characteristics as a guide.
- **Teach**: Based on the chart of noticings, ask participants to generate a list of potential reading minilessons about this genre. (You might want to skip this if your group is not familiar with reading minilessons. Modules 17 and 18 focus on developing reading minilessons related to genre.)

3. Now that they have a deeper understanding of the genre, ask them to revisit these questions:
   - What are readers of this genre required to do?
   - What will be challenging about these texts for your readers?
   - What will be supportive within these genres for your readers?
   - How can you support them in your teaching?
4. To solidify understandings, have them scan the lists of characteristics in the sections of the *Genre Study Quick Guide* that pertain to the genre they are working with and read over the demands of the genre on readers. If you do not have access to the *Genre Study Quick Guide*, have them turn to the following charts in *Genre Study*:
   - Figure 7.1, Characteristics of Realism, p. 74
   - Figure 7.2, Contemporary Realistic Fiction: Demands on the Reader, p. 76
   - Figure 7.3, Historical Fiction: Demands on the Reader, p. 80
   - Figure 8.3, Types of Traditional Literature, pp. 94–96
   - Figure 8.4, Types of Modern Fantasy, pp. 100–101
   - Figure 8.8, Modern Fantasy: Demands on the Reader, p. 107
   - Figure 8.10, Traditional Literature: Demands on the Reader, p. 109

   Emphasize that these charts and the *Genre Study Quick Guide* are meant to help teachers guide the inquiry process with their students. Students might not have every one of these characteristics listed on their charts. You can decide when you think it is necessary to highlight any characteristics they have not noticed, but you should not worry about their list being as comprehensive as the ones provided in *Genre Study*. As they read and revise and grow in their understandings of the genre, they will be able to revisit these lists and add characteristics they notice over time.

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Exploring Fantasy: Basic Motifs in Traditional Literature and Modern Fantasy (Estimated time: 30–45 minutes)

Note: This learning experience is designed to deepen understanding of some of the common motifs that play a role in defining fantasy. Several of these motifs may have been noticed or discussed during the mini-genre study if you used the previous activity to explore these genres. If that is the case, you may want to modify or skip the following activity depending on the knowledge of these motifs your group has already demonstrated. This simply provides another way to deepen how you view fantasy texts and helps you think not only about the texts you choose to use as mentors, but more specifically about the challenges the texts might hold for your readers.

1. Divide participants into groups (no more than six per group). Provide each group with a text set of traditional literature and a text set of modern fantasy. Ask participants to divide these books among them and read/skim as many books as they can in the time you are able to provide.
2. Ask groups to turn the chart titled Basic Motifs in Traditional Literature and Modern Fantasy, on page 91 in *Genre Study,* or page 13, labeled Fantasy, in the *Genre Study Quick Guide.*
3. Using these charts as a guide, ask the groups to think about how these different motifs work in the books in front of them. Ask individual to share with their group which motifs they found in the books they read.
    - As they look for evidence of these different motifs, you may want to highlight the statement on page 90 of *Genre Study*: "Any one of these motifs appearing in a story makes it a fantasy; and they occur across all types of fantasy. Some works of fantasy may include only one of these motifs; others may include all."
4. Once they have shared their observations, ask them to compare how these motifs seem to work in traditional literature vs. modern fantasy. Ask them to discuss the impact on readers.
    - *How will developing an understanding of these motifs in traditional literature and simple fantasy support readers as they read the more complex genres of low and high fantasy?*
    - *Though you see these recurring motifs in many geographical areas and societies, there are variations across the world. Talk about how these motifs are deeply embedded in your mind through your cultural experiences* (see page 90, Motifs in Traditional Literature and Modern Fantasy).
        - How might your understanding of these variations impact the texts you select for genre study and the support your provide readers as they read fantasy?

Classroom Connections

- Read Chapter 7 in *Genre Study* and think about how your new understandings of realism and fantasy will impact your teaching as you explore these genres with your students.

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MODULE 8

Understanding Biography Through Genre Study

Estimated Time: Approximately 3½ hours

This module is designed to familiarize participants with the distinguishing characteristics of different biographical texts, including biography, autobiography, and memoir. It is also intended to further immerse them in the process of genre study. Through the learning experiences outlined below, they will have the opportunity to think about the demands of different biographical texts on readers and to explore the literary elements of biography. The understandings developed in this module will help teachers in evaluating biographical texts for use as mentor texts in the classroom which they have the opportunity to do in Module 13, "Evaluating the Quality of Biographies and Creating Mentor Text Sets."

Goals

- To experience genre study while exploring biographical texts.
- To notice the distinguishing characteristics of biography vs. autobiography vs. memoir through the inquiry process.
- To understand the demands of different biographical texts on readers.
- To explore the literary elements of biography, including setting, characters, theme, sequence of events, perspective, art, and graphic and textural features, and how they impact the demands on the reader.

Participant Preparation

- Bring *Genre Study*, *Genre Study Quick Guide*, and *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* (if available) to the session.

Group Leader Preparation

- Read Chapter 9, "Understanding Biography: Learning from the Lives of Others," in *Genre Study.*
- Bring text sets of biographies, autobiographies, and memoirs. (Try to pick shorter texts when possible. Use Appendix A of *Genre Study* to help you choose texts over a range of grades.)
- Provide Analyzing the Literary Elements of Biographical Texts sheet from Appendix E of the study guide (for second activity only).
- Chart paper and markers.

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Professional Development Activities

Exploring Biographical Texts Using the Genre Study Process (Estimated Time: 1½ –2 hours)

Note: Before beginning this abbreviated genre study, remind participants that this process would take place over several days in the classroom. Though the outline of steps is similar, the time scale and level of support would be different from what they are experiencing in this modified version of the inquiry process.

1. Divide participants into three groups if possible. Provide each group with a different set of biographical texts (i.e., biographies, autobiographies, and memoir) so that each group is focusing on one of the three genres. Alternatively, you could have the entire group focus on one of the three types of biographical texts at a time, or choose only one of them to explore.
2. Immerse: Ask participants to read through as many examples of the genre from the text sets as possible within fifteen minutes.
3. Study: Ask them to generate a chart of characteristics they notice occurring all of the time vs. some of the time in their respective genres. Have them present these charts to the whole group. You will want to keep a copy of these charts for future sessions.
4. Define: As a whole group, create definitions for biography, autobiography, and memoir based on the noticings charts each group has shared. Once they have developed working definitions for each genre, ask them to turn to Figure 9.2, Genres and Characteristics of Biographical Texts, on pages 113–114 of *Genre Study,* and compare their definition and noticings to this chart. Alternatively, you can refer them to the pages in the *Genre Study Quick Guide* that pertain to biographical texts.
   - *How do these lists expand your understanding of biographical texts?*
5. Teach: After you have talked as a whole group about the defining characteristics of each type of biographical text, ask participants to return to their groups and brainstorm possible minilessons based on the noticings and definitions they have developed for their particular genre. You can also refer them to Chapter 16, "Learning About Nonfiction Texts Through Minilessons and Group Share," if they need support in this process. You might also consider whether you want to use some of the learning experiences in Module 18 before this session to support their development of minilessons depending on their level of understanding.
6. Reflection: Ask participants to reflect on going through this process.
   - *What did you learn about the inquiry process that will help you in conducting genre studies in your classroom?*
   - *What did you learn about biographical texts that will impact your teaching?*

Exploring the Literary Elements of Biography (Estimated Time: 1½ hours)

1. Begin by asking participants to read the section, Elements of Biography, on pages 123–125 in *Genre Study*. To save time, you can have groups of seven jigsaw the different literary elements, read them, and share what they learned with the whole group.

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2. Using the Analyzing the Literary Elements of Biographical Texts sheet provided in Appendix E of the study guide, have participants work in partners to select a text and analyze it for these different literary elements. You may want to suggest that everyone at a table choose a different type of biographical text to analyze.
3. Ask partners to share their analyses in small groups.
   - *How do these literary elements work in biography vs. autobiography vs. memoir?*
4. As a whole group, think about the following question:
   - *What are readers required to do to make meaning of biographical texts?*

   Choose whether you want to chart their responses or simply have a discussion. Once they have had the opportunity to think about this based on their own noticings, have them turn to Figure 9.5, Biography: Demands on the Reader, and Figure 9.7, Memoir: Demands on the Reader, on pages 120 and 124 of *Genre Study*, or to pages 41, 43, and 45 in the *Genre Study Quick Guide*.
5. If you have the *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking*, have participants turn to pages 19–46 and read through some of the prompts for getting students to think about biographical texts. Ask them to talk about how they might use these prompts in their instruction.
6. If possible, have participants look back at the minilessons they brainstormed during the genre study.
   - *How might you modify these minilessons to accommodate new understandings about the elements of biography?*

Classroom Connections

- Read Chapter 9, "Understanding Biography: Learning from the Lives of Others" to solidify concepts developed in the session.
- Collect a biographical text set with colleagues. Develop a plan for genre study and try the inquiry process with your students.

Note: You might want to follow this module with Module 13, "Evaluating the Quality of Biographies and Creating Mentor Text Sets (COLLECT)," in which participants explore different ways to evaluate biographical texts and create potential text sets for genre study.

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MODULE 9

Exploring Nonfiction

Estimated Time: Approximately 3½ – 4½ hours

This module is designed to immerse participants in the genres and characteristics of nonfiction texts, including narrative nonfiction, expository nonfiction, procedural texts, and persuasive texts. Though biographical texts are also considered nonfiction, we address them separately in Module 9 for the sake of clarity and time. In this module, participants will have the opportunity to become immersed in nonfiction texts (both narrative and non-narrative) and think about how their organization/text structure is deeply connected to the author's purpose and potential audience. In addition, participants will have the opportunity to think about how the meaning, design (including text features, graphics, and layout), and organization of nonfiction books might support or place demands on readers.

Goals

- To understand the defining characteristics of different nonfiction genres, specifically narrative nonfiction, expository nonfiction, procedural text, and persuasive text.
- To become more familiar with the genre study process.
- To comprehend the different categories of nonfiction texts based on their overarching text organization, as well as the purpose of the writing.
- To learn to analyze design features in nonfiction texts, including text divisions; organizational tools and sources of information, graphic features (such as photographs, paintings and drawing captions, charts, diagrams, tables, graphs, maps, and timelines), and print features and layout.
- To explore the potential supports and demands of different nonfiction texts on readers by analyzing their meaning, design, and organization.
- To think about ways you can support readers in reading nonfiction texts by helping them understand underlying structural patterns, as well as how to navigate different text features in a variety of nonfiction texts.

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Professional Development Activities in This Module	Materials Needed	Estimated Time
Thinking About Your Own Reading of Nonfiction	**Participant Preparation** • Bring *Genre Study* and *Genre Study Quick Guide* (if available). **Group Leader Preparation** • Read Chapters 10 and 11 in *Genre Study*. • Chart paper and markers.	30 minutes
Understanding Nonfiction Texts Through Genre Study	**Participant Preparation** • Bring *Genre Study,* and *Genre Study Quick Guide* (if available). **Group Leader Preparation** • Text sets of one or more of the genres that fall under the nonfiction category • Review Chapters 2, 4, 14, and 17. • Chart paper and markers.	1–1½ hours
The Demands of Nonfiction on Readers: Analyzing Text Structure and Understanding the Big Ideas	**Participant Preparation** • Bring *Genre Study.* • Bring *Genre Study Prompting Guide for Nonfiction, Poetry and Test-taking* (if available). • Bring nonfiction texts from their own collection. • Bring a reflection journal. **Group Leader Preparation** • Text sets of nonfiction (can use same ones from previous activity).	1½–2 hours
Analyzing Nonfiction Text Factors	**Participant Preparation** • Bring *Genre Study*. • Ask participants to bring their own nonfiction texts or provide them yourself. **Group Leader Preparation** • Text sets of nonfiction (can use same ones from previous activity) • Make copies of the Analyzing Text Factors for Nonfiction form in Appendix C of *Genre Study* (not the study guide).	1 hour

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Professional Development Activities

Note: On page 131 of *Genre Study*, Fountas and Pinnell state, "At grades K–1, we recommend a study of the characteristics of nonfiction texts as a general category, as opposed to studying the more detailed and nuanced characteristics of specific nonfiction genres appropriate to older students." Therefore, if you are working with teachers only in these younger grades, you may want to consider simplifying the activities by looking at nonfiction in general. You can decide whether it would benefit teachers to gain a more nuanced understanding of specific nonfiction genres or whether to limit it to a more general study. If you decide on the former, communicate the expectation for grades K–1 clearly so they are not trying to construct understandings that might be inappropriate for younger children.

Thinking About Your Own Reading of Nonfiction (Estimated Time: 15–30 minutes)

1. Ask the participants in your study group to generate a list of nonfiction texts they read on a somewhat daily basis. You might do this as a whole group or in small groups depending on the number of participants. Examples might include emails, phone texts, feature articles from magazines, Internet research, editorials/columns from a newspaper, recipe directions, professional resources, and biographies. Then generate a list of the types of nonfiction books students might be reading in both the classroom and in their life outside of school.
2. After you have generated a list, have them turn to Figure 10.1, Types of Nonfiction Texts, on page 129 in *Genre Study* or to the chart on page 37 of the *Genre Study Quick Guide*. Have them talk about where the different types of nonfiction they discussed fall on this list. You may want to pose some of the following questions to guide the discussion:
   - *Do the genres you listed have a narrative or non-narrative structure?*
   - *Are you reading expository texts? What types of expository texts are you reading?*
   - *Are you reading the same types of nonfiction as your students? How are they different?*
   - *Why do you think you are attracted to the types of nonfiction texts you are reading?*
3. If it doesn't come up naturally during this discussion, highlight the differences between narrative and non-narrative structure using Figure 10.1 on page 129 of *Genre Study*. You may want to point out that this session will primarily address nonfiction texts with a non-narrative structure, with the exception of narrative nonfiction. Biographical texts are addressed in Module 8.

Understanding Nonfiction Texts Through Genre Study (Estimated Time: 1–1½ hours)

Note: If you have enough participants, divide them into four groups so each can study one of the following genres: narrative nonfiction, expository texts, procedural texts, and persuasive texts. If you don't have enough people to study all four of these genres at once, focus on the ones best suited to the grade levels your teachers work with.

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1. Assuming you have enough people to study all four genres, provide each group with a text set for that particular genre so they can begin the inquiry process. Before they go through this process, remind them that the genre study outlined below is modified for professional development purposes. In the regular classroom, the process of immersion and studying the texts would take place over 1–2 weeks through interactive read-aloud, independent reading, and literature discussion. For more details about genre study, interactive read-aloud, and nonfiction reading minilessons, refer to activities in Modules 2, 4, 15 and 18 in the study guide or to Chapters 2, 4, 14, and 17 in *Genre Study*.

   - **Immerse**: Ask them to read as many of the texts as they can in the time period provided. (They may decide to read these independently, aloud to the group, or a combination of both. You can also assign these texts ahead of the meeting.)
   - **Study**: Once they have had the opportunity to get to know most of the books, ask them to create a chart of the characteristics they noticed for this genre. Suggest that they chart the characteristics that are *always* present vs. characteristics that are *often* present in these texts. **You may want to keep a copy of these charts for future sessions.**
   - **Define**: Have each group present their charts to the whole group and ask all participants to generate a definition based on the characteristics presented, or have each individual group create a definition for their genre and share both their definition and characteristics. They can compare their thinking to the chart in Figure 10.2, Genres and Characteristics of Nonfiction Texts, on page 130 of *Genre Study* or to the tabbed pages in *Genre Study Quick Guide* for narrative nonfiction, expository nonfiction, procedural texts, and persuasive texts.
   - **Teach and Read and Revise**: Explain that at this point in the Genre Study process, teachers would use the lists of characteristics to begin developing reading minilessons about different aspects of the genre. Students would then have the opportunity to continue reading and revising their thinking about the genre over time. Tell them that they will have the opportunity to think about how these understandings translate into teaching at the end of this session or during a future session, but that the rest of the session is dedicated to understanding these characteristics in more depth in order to guide and support their students' processing of nonfiction texts.

The Demands of Nonfiction on Readers: Analyzing Text Structure and Understanding the Big Idea (Estimated Time: 1½–2 hours)

Note: The purpose of this learning experience is to help participants understand the different ways non-narrative nonfiction texts work considering their primary overarching organization, purpose, and underlying structural patterns. Analyzing the way different nonfiction texts work will help us understand the demands these texts place on our readers so we can support them in processing texts smoothly and in gathering information efficiently. In doing so, we hope to serve our ultimate goal of helping readers understand the big, important ideas of the text and the author's overall message.

1. Ask teachers to share the nonfiction texts they have brought to the session. Have them sort them into expository texts and narrative nonfiction categories based on their understandings developed in the previous activity.

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2. Divide the sections under the heading Categories of Nonfiction Texts on pages 133–141 in *Genre Study* so that individuals, pairs, or groups are reading one of the following sections:
   - Under Expository Texts: Categorical Texts, Recount, Collection, Interview, Report, Feature Article, Literary Essay
   - Under Procedural Texts: How-to, Directions
   - Under Persuasive Texts: Argument, Discussion, Persuasive Essay
3. After highlighting the big ideas of their section, have the participants find examples of this category of text from both the books they have brought and those you have provided.
4. Have each individual/pair/group share the big ideas of their section, as well as their example(s) with the rest of the group.
5. Spend time discussing what this type of text requires readers to do. Look at the "Requires readers to" column in Figure 10.4, Categories of Nonfiction Texts, on pages 134–137 of *Genre Study* to compare and deepen the group's thinking.
6. Have the group then turn to Figure 10.6, Underlying Structures in Nonfiction Texts, on page 142 of *Genre Study*. Demonstrate how these underlying structural patterns appear within the primary text organization in a text that is familiar to participants. On page 141, it states that in addition to understanding the overarching or primary design used by the writer, ". . . as readers of nonfiction, we are also challenged to detect and interpret underlying structural patterns that also help us derive information. These patterns appear within the primary text organization and represent the complexity involved in reading nonfiction. Almost every nonfiction text contains *multiple* examples of these structures."
7. Ask participants to work in pairs to find a few examples of these underlying structures in the texts at their tables.
8. Once they have found two or three examples, have each pair share with the bigger group.
9. Lastly, ask each pair to pick a new expository text to analyze deeper.
10. Ask them to read the book and think about the big, important ideas. What is the relevance of the text to the student or the world?
    - *What messages does the writer want to convey to the reader over and above the specific facts?*
11. If you have access to the *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking,* have them turn to the tab, General Prompts: Themes, on page 11, or to pages 53–54 and read through the list of prompts under Integrity/Topic. Identify the prompts that attempt to get at the greater meaning of the text or the "big idea."
12. Have the participants identify the overarching or primary organization of the text. How does their text work? In the *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking*, turn to either page 17 for General Prompts: Text Structure/Organization or to page 58 for Expository Nonfiction: Style and Language, Text Structure/Organization.
13. Lastly, ask them to think about the underlying structural patterns either using Figure 10.6, Underlying Structures in Nonfiction Texts, on page 142 of *Genre Study* or on page 40 of *Genre Study Quick Guide*.

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14. Have participants present their analyses in small groups and think about the implications for introducing such a text to students as an interactive read-aloud, for small group guided reading lessons, or individual reading.
    - What challenges and opportunities do these texts potentially present to readers?
    - In what ways might you support your readers in introducing and discussing this text?
15. Reflection: Write two new insights you have about nonfiction texts. How will these new understandings impact your teaching and study of nonfiction genres?

Analyzing Nonfiction Text Factors (Estimated Time: 1 hour)

Note: The following suggestion comes primarily from the Suggestions for Professional Development on page 170 of *Genre Study*. It is designed to familiarize participants with some of the design features found in nonfiction texts while bringing together the ideas developed in Chapter 11 regarding text structure/organization and meaning.

1. Review the ideas developed in the previous activity about author's purpose, overarching text structures, and themes in nonfiction. Explain that now you will be looking at the design features of nonfiction texts—yet another layer that adds to the complexity of reading nonfiction.
2. To gain an overview of the different design features encountered by readers of nonfiction, turn to Figure 11.2, Design Features of Nonfiction Texts, on page 151 of *Genre Study*. Ask participants to scan the list and look up any feature they are not familiar with.
3. Ask them to work in grade-level teams to analyze three texts—one on a science topic, one on a social studies topic, and one on a topic of their choice (if possible). You can have them select from the texts you collected for the previous nonfiction activities or from books they bring themselves.
4. As a whole group, look over the analysis of "Mysteries of the Mummy Kids" in Figures 11.23, 11.24, and 11.25 (pp. 163–165 of *Genre Study*) for an example of what they are going to do. Then, using the Analyzing Text Factors for Nonfiction form in Appendix C of *Genre Study* (not the study guide), analyze each of the three texts.
5. Ask groups to compare their analyses. Then discuss what they learned:
    - *How effective is the text in using a combination of characteristics to provide information about the topic?*
    - *What variety did you find across the three texts?*
    - *What are the opportunities for your students to learn from reading this text?*
    - *What text features would you draw your student's attention to in introducing this text?*
6. Reflection: Ask participants to reflect on and discuss this quote from page 150 in *Genre Study*:

    "As teachers, the more we are aware of text design, the better job we can do to do help our students use features to their advantage in gaining and comprehending information."

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Classroom Connections

- Read Chapters 10 and 11 to solidify concepts from these sessions.
- Think about how you might begin a genre study of nonfiction in your classroom.
  - *What types of nonfiction would you like to explore with your class?*
  - *What texts might you use as mentors?*
  - *Identify any other materials or information you might need before beginning.*

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MODULE 10

Reading Across Genres: Hybrid Texts, Graphica, and Multigenre Text Sets

Estimated Time: Approximately 5 hours

This module gives participants the opportunity to think about reading across genres using hybrid texts, graphica, and multigenre text sets. Reading across genres through these various approaches not only raises the level of enjoyment in the classroom but also places unique demands on readers. It is a critical competency for all readers and one that students are increasingly being asked to demonstrate on standardized tests and as part of the Common Core State Standards. This module will help participants think about how to support readers in meeting these demands. You may not have the time to introduce and study all three approaches addressed in Chapter 12 of *Genre Study*, and instead may want to choose the learning experiences described below that will be most meaningful for your study group.

Goals

- To understand how to use different materials, including hybrid, graphica, and multigenre text sets, and to develop the ability to read across genres.
- To understand the defining qualities of hybrid texts.
- To study the conventions of graphic texts, including elements such as speech bubbles, narrative boxes, gutters, etc.
- To understand the demands of reading across genres and how to support readers in meeting these demands.
- To learn how to use the genre study process to help students develop their understanding of hybrid, graphica, and multigenre texts.

Participant Preparation

- Bring *Genre Study*, *Genre Study Quick Guide*, *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking*, and *Genre Prompting Guide for Fiction* (if available) to the session.
- Bring reflection journals to the session.
- If possible, bring a book to contribute to the multigenre text set (see details in the Using Multigenre Text Sets activity).

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Group Leader Preparation

- Read Chapter 12 of *Genre Study*.
- Prepare the quote for the introduction (see below for details).
- Prepare text sets of hybrid, graphica, and/or multigenre books (depending on the focus of your study).
- Bring materials for creating graphic texts (if you choose this activity)—paper, markers, crayons, etc.
- Chart paper and markers.

Professional Development Activities

An Introduction to Reading Across Genres (Estimated Time: 30–45 minutes)

Note: Whether you are spending your time exploring hybrid, graphica, or multigenre text sets, or any combination of the three, you can begin your session with the following introduction.

1. Post the following quote:

   "The ability to read across texts is a critical competency for a literate person. You want your students to learn to think analytically about a topic, idea, or theme by synthesizing information from several texts—not just one. Thinking across texts makes understanding richer and helps readers take multiple perspectives: it also helps you become more critical in your reading. Many teachers foster deeper thinking by using a series of texts in different genres that focus on one topic or theme."

   —*Genre Study*, p. 171

2. Ask participants to spend a few minutes talking about how this quote applies to them as readers themselves and to their experiences in the classroom.
   - *What types of opportunities do your students currently have to read texts across genres?*
3. Have participants to turn to page 172 of *Genre Study* and scan the bullets under the section The Benefits of Reading and Thinking Across Genres. Ask them to highlight anything that stood out for them and share with the group.
4. If you don't have time to delve into one of the three approaches to reading across genres in more depth, simply have them scan Figure 12.1, Reading and Thinking Across Genres, on page 173 of *Genre Study* and brainstorm a list of potential materials or resources they might use to develop text sets for these different genre studies.

Using Hybrid Texts in the Classroom (Estimated time: 1½ hours)

1. Choose three clear examples of hybrid texts to read aloud to your group. You might want to read pages 173–174 in *Genre Study* to clarify for yourself how hybrid texts are defined in this text. Make sure to select texts that would be appropriate for a range of grade levels. Consult Appendix A of *Genre Study* for a list of possible mentor texts.

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Note: You will notice that hybrid texts are not included before grade 4. Though younger students can read or be exposed to hybrid texts throughout their early years in school, genre study of hybrid texts is recommended in the later grades (see Figure 15.3, Potential Genre Studies Along the K–8 Continuum, starting on page 242 of *Genre Study*) when students have more knowledge of a number of genres.

2. Read aloud the texts you have chosen to the whole group. (See Chapter 14 of *Genre Study* for tips about using interactive read-aloud to immerse students in a genre.)
3. After sharing all three texts, ask participants to turn and talk about what they noticed these books have in common. Have them share their noticings with the whole group and list these characteristics on a chart. Make note of which characteristics were always present vs. those that were often present. Keep a copy of these charts for future sessions.
4. As a whole group, brainstorm a working definition for hybrid texts, acknowledging the limited amount of exposure they were just given to the texts.
5. If there is more time, provide groups with sets of hybrid texts to explore further. If possible, ask participants to read the prompting questions found on page 71 in the *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* and/or on page 81 of the *Genre Prompting Guide for Fiction*. (If you don't have time to explore hybrid texts in more depth, simply skip to step 7.)
   - *How do these prompts expand your thinking about hybrid texts?*
6. As a whole group, revisit and revise the chart of characteristics and definition of hybrid texts.
   - *Are there new understandings to add to the chart from this closer study?*
7. Have participants read the numbered criteria for identifying hybrid texts on pages 173–174, and Figure 12.2, Characteristics of Hybrid Texts, on page 174 in *Genre Study*. You can also have them reference page 55 of the *Genre Study Quick Guide*.
   - *How do the definition and characteristics listed compare with your own thinking?*
8. Ask participants to briefly talk about what they had to do as readers to process this text effectively.
   - *What aspects of reading hybrid texts will be a challenge for your students?*
9. Have them compare their thinking to Figure 12.4, Hybrid Texts: Demands on the Reader, or to the list of what hybrid texts require readers to do on page 55 of the *Genre Study Quick Guide*.
   - *After looking at these lists, can you identify any other aspects of reading hybrid texts that might be challenging for your readers?*
10. If there is time, ask them to turn to Figure 12.5, Beginning a Study of Hybrid Texts, and read the exchange between the teacher and her students as she initiates a study of hybrid texts in her classroom. Ask participants to work in pairs to identify ways the teacher supports her readers in thinking about hybrid texts.
11. Have them talk in small groups or pairs about ways they might support their readers in their own classrooms.

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12. To wrap up the session, have participants read the five ideas for including hybrid texts in classroom instruction listed on pages 178–179 in *Genre Study*. Have them spend a few minutes reflecting in their journals about how they might integrate hybrids into their literacy instruction. If there is time, ask a few people to share their ideas.
13. If you are planning on only delving into hybrid texts with your group, you may want to briefly have them look at Figure 12.1, Reading and Thinking Across Genres, on page 173 in *Genre Study* and highlight the other two approaches to reading across genres explored in this chapter (graphica and multigenre texts) so they are able to review them on their own at another time.

Exploring Graphica (Estimated Time: 2 hours)

1. Begin by jigsawing the following readings from pages 179–184 in *Genre Study*. Here are the sections you will want to divide among participants:
   - Graphica and Defining Graphica, pp. 179–180
   - Comic Strips and Comic Books, pp. 180–182
   - Graphic Novel, pp. 182–183
   - Graphic Nonfiction Texts, pp. 183–184
   - Manga, p. 184
2. Have each person/group summarize the section they read for the rest of the group. While each section is shared, refer participants to Figure 12.9, Characteristics and Formats of Graphic Texts (Graphica), on pages 180–181, of *Genre Study* to help them follow along.
3. Provide participants with a text set of graphic texts to explore. These examples can be in any format. You might want to consult your local or school librarian for examples as these texts are popular and should be accessible. You can also sort by "graphic texts" on the *Fountas & Pinnell Leveled Books Website*, www.fountasandpinnellleveledbooks.com, where you will get specific titles along with levels for graphic texts.
4. As they explore the texts, ask them to write down what they notice as common conventions in these different texts (e.g., speech bubbles, lettering that conveys how something is said). If they need more support noticing these conventions, refer them to the numbered bullets on page 184 of *Genre Study* under the heading, The Conventions of Graphic Texts.
5. Ask them to turn to page 81 in the *Genre Prompting Guide for Fiction* (if available) and discuss the prompting questions found under the form of graphic text they are reading.
   - *How did these questions expand your understanding of graphic texts?*
6. Ask participants to think about how reading graphic texts is different from reading other texts.
   - *What do they demand of the reader in addition to the genre demands?*
   - *What is appealing about these texts for students?*
   - *Would you use these texts with struggling readers? Why or why not?*

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7. If there is time, ask participants to work with partners to create their own graphic text using the steps on page 187 of *Genre Study* under the heading, Creating Graphic Texts.
8. Reflection: Ask participants what they learned from the experience of creating their own graphic text.
   - *How will the experience of creating a graphic text impact your teaching?*
   - *How would creating graphic texts impact your students' understanding of graphica as readers?*

Using Multigenre Text Sets (Estimated Time: 1 hour)

1. If possible, ask participants to work in grade-level teams to create a multigenre text set around a topic or theme related to one of their units for social studies or science. Have them look at the example in Figure 12.13 on page 189 of *Genre Study*. Before the session, assign everyone on the team a different genre to collect within the topic/theme they have chosen.

   If you are not able to have participants bring these materials, collect however many multigenre text sets you will need for participants to work in small groups examining these texts. These sets should address a particular topic/theme. You might want to choose social studies/science topics that apply to the grade levels of your participants to make it more practical for them to see how to use these text sets within the classroom.
2. In small groups or teams, have participants read or skim the multigenre text sets they have either brought or that you have provided. After they have had time to examine these texts, ask them to talk about a few of them using the questions on page 188 of *Genre Study* as a guide:
   - *How did the genre influence your thinking?*
   - *Why do you think the writer chose this genre?*
   - *What was important about the genre the writer selected?*
   - *How was [text/genre] different from [text/genre]?*
   - *What specific contributions did this [text/genre] make to your thinking and why?*
   - *Which did you enjoy more and why?*
   - *How would this text be different if written in another genre?*
   - *What genres do we need to look for to understand more about this topic/theme?*
3. Reflection:
   - *How did thinking about the multigenre text set impact your thinking about genre? How would these questions impact your students' views of genre?*
   - *How might you use multigenre text sets in your classroom?*

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Classroom Connections

- Read/review Chapter 12.
- Try using one of the three approaches for reading across genre in the classroom or begin implementing some of the suggestions for including hybrid texts in classroom instruction found on page 178 of *Genre Study*.

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MODULE 11

Poetry

Estimated Time: Approximately 4½– 5½ hours

This module provides a model for incorporating genre study into poetry workshop. You will familiarize teachers with the structure of a poetry workshop, help them develop their own poetry anthologies, and facilitate their learning about the elements and different types of poetry. Finally, teachers will have the opportunity to work in grade-level teams to select the types of poems they will study across a year and to think about how to provision for them.

Goals

- To learn how to integrate genre study into the structure of a poetry workshop.
- To begin developing a poetry anthology for use in the classroom.
- To understand the elements of poetry, including figurative language, imagery, personification, rhythm, rhyme and sound, repetition, alliteration, assonance, and consonance.
- To become familiar with the different types of poetry.
- To understand how to plan for the study of poetry across the year.

Participant Preparation

- Bring *Genre Study* to the session.
- Bring *Genre Study Quick Guide* and *The Continuum of Literacy Learning, PreK–8* to the session (if available).
- If possible, bring at least two poetry anthologies or small packets of poems they enjoy or that have been used with students in the past.

Group Leader Preparation

- If possible, record and show your own video clips of a poetry workshop.
- Bring a variety of poems or poetry anthologies.
- Bring materials for teachers to make poetry anthologies—blank sketch pads or blank paper spiraled together.
- Markers, crayons.
- Poems to glue into anthologies.

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Professional Development Activities

Introduction to Poetry Workshop (Estimated Time: 1½–2 hours)

1. If the teachers do not have experience with poetry workshop, begin by introducing them to the structure of a poetry workshop.
2. If you are working within a classroom and have the opportunity to videotape a poetry workshop, you might want to begin by showing clips from each part of a poetry workshop (see Figure 13.4, Structure of a Poetry Workshop, on page 200 of *Genre Study*) and asking participants what they notice about the roles of the teachers and students within each element.
3. If you don't have video clips available, conduct a mock poetry workshop with the participants in your group. For example, provide a poet talk, introduce a few poems, model a minilesson based on an element of poetry (for example, figurative language, imagery, alliteration), and have them begin building their own personal poetry anthologies. See Option 2 on page 213 of *Genre Study* under Suggestions for Professional Development for one way to help your teachers develop their own poetry anthologies.
4. End with a sharing time from the anthologies and a reflection:
   - *How will this experience impact your work in the classroom?*

Exploring Poetry through Genre Study (Estimated Time: 1 hour)

1. If possible, divide the participants into six groups. Assign each group one of the sections, which correspond to the steps in the genre-study process, on pages 201–210 of *Genre Study*: Collect, Immerse, Notice, Define, Teach, and Read and Revise.
2. Ask each group to read their section and create a script to role play for the group. Ask them: *What would this look like in the classroom?* Acknowledge that for some of the sections, an actual script is already there for them to use, while other groups will need to make up their own.

   For example, for "Collect," one person can play the teacher and talk about her students, her goals for the genre study, and how she collected the poems—basically summarizing the reading in this section, but in a more interesting way. For "Immerse," the group can assign roles and read the script for the larger group—reading the poems. Depending on the size of the group, you can have others participate in role-playing days two and three. Another group can write a short script, acting out the "Notice" section.

   Alternatively, you can have them jigsaw the sections and summarize for the group. Another option might be for you to act as Marian (the teacher) and lead the group through the process in the same way you might within the classroom. The idea is for them to gain an understanding of how the genre-study process can be applied to the study of poetry.

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Exploring Meaning, Emotion, and the Elements of Poetry (Estimated Time: 1 hour)

1. Ask participants to work in pairs to select a poem to analyze in more depth. Have them first talk about the meaning of the poem. To help guide this discussion, have them turn to page 73 of *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* (if available). Suggest they scan the list of prompts and talk as readers about the meaning and emotion behind the poem.
2. When they have finished talking authentically about the meaning of the poem, ask them to talk about how the prompting language helped them to think more deeply about the poems. You may want to post the following questions:
   - *How might you use these prompts in the classroom to promote deeper understanding and emotional connection to poetry?*
   - *How might you change the prompting language into a minilesson statement for teaching/demonstrating how to think in these ways about poetry?*
3. Ask them to turn to Figure 13.1, The Elements of Poetry, on pages 193 and 194 of *Genre Study* and scan the definitions and characteristics of each element. Suggest they also read the paragraphs on pages 192–196 for clarification of any elements they find confusing. You can also find this chart on page 59 of the *Genre Study Quick Guide*. Then ask them to talk about the elements that are present in the poem they are analyzing. Have them discuss the following:
   - *How do these elements contribute to the meaning and emotional connection you had with this poem?*
4. Have pairs share their thoughts about their poems at their tables or with the whole group, providing specific examples of the elements of poetry and how these elements contributed to the overall meaning and emotional content of the poem.
5. Reflection: Ask them to reflect on what they learned from this analysis and how it will help them in their teaching of poetry.

Genre Study Planning: Looking at Types of Poetry Across the Grades Across the Year (Estimated Time: 1–1½ hours)

Note: This activity is slightly modified from Option 1 in Suggestions for Professional Development on page 213 of *Genre Study* and is designed to help teachers plan curriculum maps for poetry study across grades.

1. If appropriate, ask participants to work in grade-level teams to identify the types of poetry students currently learn at their grade level. You may want to direct them to Figure 13.3, Types of Poetry, on page 198 of *Genre Study,* or to page 59 in the *Genre Study Quick Guide* to help focus their discussion. Using district curriculum, state standards/curriculum maps, and *The Continuum of Literacy Learning, PreK–8*, ask them to think about whether there are other types of poetry they would like to integrate into their study of poetry with their students.

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2. Open up this discussion across the grade levels. As a whole group, think about which types of poetry might be explored every year (growing in complexity), and then talk about what other types of poetry you want students to learn in a given grade.
3. Tentatively place the various types of poetry within a grade level or several levels.
4. Provide several examples of various types of poetry for participants to explore. Ask them to examine the examples and talk about the appropriate grade levels for each.
5. Have them create some poetry baskets for different grade levels with examples of different poems, possible collections, anthologies, novels in verse, and picture book poems to put in a central location.
6. In grade-level groups, create a poetry curriculum map for the year.
7. Plan to readdress poetry in a later study group to share inquiry experiences and evaluate and revise curriculum maps.

Classroom Connections

- Read Chapter 13 of *Genre Study*.
- Try teaching a poetry workshop or poetry genre study within the classroom.
- Meet with grade-level colleagues to evaluate or revise curriculum maps.

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Section 3

Classroom Teaching to Support Genre Study—Delving into the Inquiry Process and How It Fits Into Readers' Workshop Across the Year

Module 12

Evaluating Fiction Texts and Collecting Texts for Genre Study (COLLECT)

Estimated Time: Approximately 2–3 hours

This module builds upon the understandings developed in Module 6 around the elements of fiction. Understanding the elements of fiction and the demands of these elements on readers across genres will not only help you in your instruction, but will also help you evaluate the types of texts you have in your classrooms and schools. As you begin genre study, think about collecting clear high-quality examples of different genres. This module introduces some of the tools and resources *Genre Study* provides as you collect and develop text sets for genre study, and it offers suggestions for how to create text sets collaboratively for use in the classroom.

Goals

- To evaluate and collect high-quality examples of different genres of fiction.
- To understand the engaging qualities of the books students are reading, particularly series and sequels.
- To understand the characteristics of special types of fiction commonly found in both realism and fantasy, including mysteries, crime, survival stories, horror, adventure, humorous stories, animal stories, short stories, and satire.

Participant Preparation

- Bring four picture books and four novels from their grade levels, two that are very popular with students and two that they especially like.
- Bring *Genre Study* to the session.

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Group Leader Preparation

- Text sets from Module 6 (realistic fiction, historical fiction, fantasy, and traditional literature).
- Chart paper and markers.

Professional Development Activities

Evaluating Fiction Texts (Estimated Time: 1–1½ hours)

1. Using the same text sets you used in Module 6 (realistic fiction, historical fiction, fantasy, and traditional literature), ask participants to work with a different genre than they worked with previously.
2. Have participants turn to Figure 6.6, Questions to Ask When Evaluating Fiction Texts, on page 71 of *Genre Study*. Ask them to work with a partner to evaluate two or three texts within their text sets using the questions in Figure 6.6. Have them start with the general questions about fiction texts and then move to more specific questions according to the genre.
3. Ask each table to share their experience evaluating texts in the particular genre they worked with. What stood out for them?
4. Once they are finished, collect the text sets.
5. Then, have them take out the texts they have brought with them (four picture books and four novels from their grade levels, two that are very popular with students, and two that they especially like).
6. Either as a whole group or at group tables, ask participants to divide the books they brought into genres. Ask:
   - *What genres are best represented?*
   - *What genres are missing?*
   - *Are there popular authors?*
7. Have them create a chart labeled, Evaluating Fiction Texts—What Characteristics Do We Look for? On the chart, highlight the characteristics of the texts they chose as high quality.
   - In a different color, add which books your students find most interesting. Write down the characteristics that make these books appealing to students.
8. As a whole group, share the charts.
   - *Are there differences between the books you think are good, and the books your students think are appealing?*
9. Guide them in thinking about the implications of this work on their selection of texts for genre study.

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10. You may want to refer them to the lists of mentor texts in Appendix A of *Genre Study*. Have them review the list of mentor texts in the fiction genres. Ask them to identify any books they might know on the list and talk about why they would be a good example of the particular genre.
11. Reflection: How will the work you have done evaluating texts influence your text selection for genre study and readers' workshop in general?

Creating Text Sets for Genre Study (Estimated Time: 1–1½ hours)

1. Using the understandings developed in the previous activity, have grade-level participants work together to create a set of mentor texts for a particular genre study, as well as a list of books they would like to order to further develop their classroom libraries in a particular genre. Ask them to focus on one or two fiction genres they plan to study with their students over the course of the year. (See Module 4 for suggestions of how to plan genre-study units across a year.)
2. Have participants review the books their colleagues have brought to the meeting for the previous activity, the books you provided, and the list of texts for their grade level in Appendix A of *Genre Study*. From these different texts, ask participants to make a list of five or six texts to use as mentor texts to possibly read aloud to their students during genre study. Have them make another list of books they would like to order (when funds are available) for their classroom libraries to ensure students have a variety of choices at a variety of levels in their collection. If possible, include the ISBN on your lists so that ordering will be easy when and if funds become available.
3. If there is time, ask participants to think about the variety of texts they have selected within their genre. Direct them to pages 80–87, particularly to Figure 7.4, Special Types of Fiction, in *Genre Study*. Explain to participants that even though these different types of fiction are most common in contemporary realistic and historical fiction, they can also be found in fantasy. On page 80 of *Genre Study*, it states,"It is by experiencing variety that you begin to know your own taste as a reader. "Ask them to review their lists once again with these questions in mind:
   - *Do your lists of texts include a variety of types of fiction?*
   - *Are there certain types of fiction that your students gravitate to?*
   - *Are there other types of fiction that you feel they need more exposure to?*
   - *How might you change your lists to reflect some of the variety represented in Figure 7.4 in* Genre Study*?*

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Classroom Connections

- If participants select books that the school already owns for their set of mentor texts, have participants try them out with their students. Provide an opportunity at a future session to evaluate how these text sets worked with students.
  - *Did they provide clear examples of the genre of focus?*
  - *Were they interesting to your students?*
  - *Which books will you keep in the set?*
  - *Which would you like to replace?*

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MODULE 13

Evaluating the Quality of Biographies and Creating Mentor Text Sets (COLLECT)

Estimated Time: Approximately 5 hours

This module builds upon the understandings developed in Module 8, "Understanding Biography through Genre Study." Participants will learn how to evaluate the authenticity of biographical texts to help them select high quality examples for genre study. This understanding will also help them support their students in thinking critically about their reading. To think about authenticity in writing about real people, participants will spend time exploring the differences between authentic biography, fictionalized biography, biographical fiction, and historical fiction. This module is also designed for participants to evaluate and collect different texts for the purpose of genre study. It includes some of the suggestions for professional development found at the end of Chapter 9 in *Genre Study* in which participants evaluate and explore four kinds of texts: fictionalized and authentic biographies; picture book biographies, both fictionalized and authentic; autobiographies; and memoir.

Goals

- To learn how to evaluate the authenticity of biographical texts to collect texts for genre study, as well as how to support students in thinking critically about nonfiction texts.
- To understand the differences between authentic biography, fictionalized biography, biographical fiction, and historical fiction.

Participant Preparation

- Bring *Genre Study* to the session.
- Bring examples of biographical texts (see second activity for details) to the session.

Group Leader Preparation

- Depending on how you decide structure the activity, bring examples of biographical texts (see Evaluating and Creating Text Sets below).

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Professional Development Activities

Understanding Biography: Authentic Biography, Fictionalized Biography, and Unusual Biographies (Estimated Time: 1 hour)

1. Jigsaw the sections from pages 115–118 of *Genre Study* among participants in your group: Biography, Understanding Biography, Authentic Biography, Fictionalized Biography, Unusual Biographies, Biographical Fiction, Historical Fiction, and Biography. Decide the best way to divide the readings based on the size of your group.
2. After each group/person has read their section, have them summarize their reading for the others in the group. Refer everyone to Figure 9.3, Authenticity in Writing About Real People, on page 116 of *Genre Study.*
3. Pose the following question:
   - *How will understanding the differences in authenticity across these different texts influence the way you teach your students to analyze biographical texts?*

Evaluating and Creating Text Sets: Fictionalized and Authentic Biographies, Picture Book Biographies, Autobiography, and Memoir (Total Time: 4 hours)

Note: There are several ways you might choose to use these different biographical texts depending on the size of your group, the frequency of your meetings, and your topics of focus. If you are working in a large group, you might decide to divide your group into four sections, have each group explore one of these four types of text, and then share what they have learned with the whole group. If you have a smaller group and more limited time, you might pick one or two types of texts that you think will be most pertinent to the grade levels represented in your group. However you choose to structure it, you will want to ask participants to bring at least four examples of the type of text they will be focusing on for the discussion. Have them follow the directions below for the types of text they are studying.

Fictionalized and Authentic Autobiographies (Estimated Time: 1 hour)

1. Share the titles and authors of the books each member of the group has brought.
2. Decide whether each title is fictionalized or authentic. Provide a rationale for your classification.
3. Working in pairs or small groups, use the chart in Figure 9.4, Evaluating Authentic and Fictionalized Biography, on page 119 of *Genre Study* to evaluate and discuss the books. Find evidence in the text to support your judgments. For example, if you determine that the writer provides details to make the character seem real, read a short example aloud to the group.

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4. After examining the texts, select a few for more in-depth discussion. Ask:
   - *What features of this text will make it appealing to students at the grade level or reading level?*
   - *What will be challenging to students?*
   - *What has this writer done to make information accessible to students?*
5. One of the outcomes of this meeting will be to increase knowledge of biographies. Have participants make a list of those they want to read and those they would like to order for the classroom when resources are available.
6. Reflect as a group on how their new understandings of biography will impact study of biography in the classroom.

Picture Book Biographies, Both Fictionalized and Authentic (Estimated Time: 1 hour)

1. Though participants might have had the opportunity to look at some picture books as well as chapter books in the previous activity, this activity focuses solely on picture book biographies. Share the titles and authors of the books everyone brings to the meeting, and spend some time reading them and looking at the art. Because these biographies are usually short, members of the group can read them at the meeting. You might even have time to read some aloud to the group.
2. Determine whether each biography is fictionalized or authentic. This should be a very quick process.
3. Look at each book and discuss the following questions:
   - *How do the illustrations and text complement each other?*
   - *What do the illustrations add to the story that would be missing with text only?*
   - *What mood/emotion do the illustrations evoke, and how does this mood add to your understanding of the subject or events?*
   - *Are the illustrations of high quality? Are they appropriate for the subject and the meaning the writer wants to convey?*
4. Participants should leave the meeting with a list of books they want to order for their own classrooms. You can also suggest they exchange books and read some of them aloud to their students. Discuss their responses at a follow-up meeting.

Autobiographies (Estimated Time: 1 hour)

1. Follow the same procedures for sharing described in the previous sections.
2. Using Figure 9.6, Evaluating Autobiography, from *Genre Study*, apply the criteria for evaluating autobiography to the books shared. Ask participants to discuss and provide evidence for their thinking.

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3. Discuss the collection of autobiographies using the following questions:
   - *How has the writer been selective in choosing the details and events to describe?*
   - *What message does the writer want to convey in telling his or her life story?*
   - *What would be appealing to students about this autobiography?*
   - *What would students learn from reading this autobiography?*
4. Participants should leave the meeting with a list of autobiographies they want to read and/or acquire for their classroom libraries.
5. Ask participants to reflect on how their new understandings of autobiography will impact your study of this genre with students.

Memoir (Estimated Time: 1 hour)

1. Follow the same procedures for sharing that you used in previous meetings.
2. Use Figure 9.4, Evaluating Authentic and Fictionalized Biography, and Figure 9.6, Evaluating Autobiography, from *Genre Study* to examine and discuss the memoirs everyone has brought to the meeting (remind participants that they might not be as concerned with evaluating accuracy and authenticity when evaluating memoir). Ask participants to provide evidence from the text for their thinking.
3. Discuss the collection of memoirs using the following questions:
   - *Why did the writer select the particular time period or event to focus on in the memoir?*
   - *What message does the writer want to convey in telling about this memory?*
   - *What would be appealing to students about this memoir?*
   - *How could you use this memoir to help students in their own writing (in a series of writing minilessons, for example)?*
4. Participants should leave the meeting with a list of memoirs they want to read and/or acquire for use with their own students.
5. Reflection: Think about how new understandings of memoir will impact your teaching in reading and writing.

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MODULE 14

Evaluating and Collecting Other Nonfiction Texts (COLLECT)

Estimated Time: Approximately 1–1½ hours

Through the activities in this module, participants will gain an understanding of how to evaluate nonfiction texts so that they are able to select good examples of informational texts for the classroom and to help them think more critically about authenticity and writer's craft. The more you think critically about texts, the more you can help your students become critical readers. Participants should leave this meeting with a list of clear examples of texts to use in a study of nonfiction within their classrooms. This module is best completed after Module 9.

Goals

- To become familiar with how to evaluate nonfiction texts to select good examples of informational texts for the classroom and genre study.
- To learn to critique the authenticity and writer's craft in nonfiction texts to support our students in becoming more critical readers.
- To develop nonfiction text sets for genre study.

Participant Preparation

- Reread Chapter 11 of *Genre Study.*
- Ask participants to bring four or five examples of non-narrative nonfiction either from their classroom library or the regular library, which they think are clear examples of expository, persuasive, or procedural texts. You might want to focus on the genres they know they will study over the course of the year.
- Bring *Genre Study* and *Genre Study Quick Guide for Nonfiction* (if available) to the session.

Group Leader Preparation

- Reread Chapters 10 and 11 of *Genre Study*.
- Provide several examples of expository, persuasive, or procedural texts so they have multiple texts to select to create sets.

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Professional Development Activities

Evaluating and Collecting Nonfiction (Estimated Time: 1–1½ hours)

1. Begin by asking participants to skim the seven areas to consider when evaluating the quality of texts as shown on page 167 of *Genre Study*: authenticity/accuracy, organizational structure, language, concepts, voice, audience, and design features.
2. Have them pick one or two of the texts they have brought to the session to analyze using the questions in Figure 11.27, Evaluating Nonfiction Texts, from *Genre Study*. Work in pairs to evaluate these texts.
3. After they have evaluated more than one text, ask them to share what they found with the larger group. Ask them to think about whether they will include the texts they evaluated in a text set for genre study in the classroom.
4. Have them work in grade-level groups to further develop text sets for the nonfiction genres they will be studying over the course of the year in their grade. You may want to provide several examples for each group so they have multiple texts to consider. You will also want to refer them to Appendix A in *Genre Study* for ideas of texts that might be appropriate to their grade level. Have them create a list of texts they have and texts they would like to order in case money becomes available in the future.
5. To end the session, ask participants to think about how they will guide students in thinking critically about nonfiction texts. Have them turn to the pages related to Integrity/Topic and Accuracy/Authenticity in the *Genre Study Prompting Guide for Nonfiction, Poetry, and Test Taking* for the genre of their choice (for example, expository, procedural, or persuasive). Discuss how these prompts might be used in the classroom to help their readers think more critically about nonfiction.

Classroom Connections

- Try a few of the texts you have collected with your class. Take notes about how they worked with students. Share with colleagues what you found, and think about whether you think the text is still a viable mentor text for genre study.

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MODULE 15

Using Interactive Read-Aloud to Think and Talk About Genre (IMMERSE)

Estimated Time: Approximately 2½–3 hours

This module allows for different levels of learning about interactive read-aloud. For those who are new to interactive read-aloud, Module 15 will expose them to the structure and routines used to engage students in thinking and talking about rich, age-appropriate texts. For those who have used interactive read-aloud in their classroom, it will offer ways to think about how to use this instructional context to immerse students in different genres and draw attention to the characteristics of a particular genre without losing sight of the meaning of the text.

Goals

- To understand the structure and routines involved in engaging students in thinking and talking about a text during interactive read-aloud.
- To begin thinking about developing a shared language for talking about texts over time.
- To explore how to draw attention to aspects of the genre of a text without losing the overall meaning of the text.

Participant Preparation

- Read Chapter 14,"Thinking and Talking about Genre: Interactive Read-Aloud and Literature Discussion."
- Bring a favorite book to read aloud (optional).
- Bring *Genre Study.*
- Bring reflection journals.

Group Leader Preparation

- Read Chapter 14,"Thinking and Talking about Genre: Interactive Read-Aloud and Literature Discussion."
- Plan one or two interactive read-alouds.
- Copy the form Teaching Moves to Foster Discussion During Interactive Read-Aloud found in the study guide, Appendix C.

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- Have text sets available for different genres (these can be text sets used in previous modules), or ask participants to bring a genre text set they developed as part of Modules 12, 13, and 14 in the first part of section 3 of the study guide.
- Chart paper and markers.
- Chart with Guiding Questions for Planning Interactive Read-Aloud (second activity).

Professional Development Activities

Interactive Read-Aloud and Genre Study (Estimated Time: 1–1½ hours)

1. Ask participants to sit in grade-level teams if possible.
2. Select two books within the same genre to share with participants. You can use some of the text sets your group may have put together if you completed Modules 12, 13, or 14.
3. Model an interactive read-aloud for the group. Use the structure described on pages 222–230 in *Genre Study* under the heading, Structure of Interactive Read-Aloud to help you plan. Here are some things you will want to consider as you plan:
   - Try to build in routines such as "turn and talk" into the interactive read-aloud to model how this would work in the classroom.
   - Use the chart on page 229 of *Genre Study* for your own planning, particularly the Attention to Genre column, to think about how you might draw attention to aspects of the genre to guide the inquiry process without being too heavy-handed or directive about the genre and not losing the overall meaning of the text. As it states on page 228, "Notice that the teacher does not mention the genre or tell the students a great deal about the characteristics of genre. . . . The students are not listening, thinking, and talking in order to detect genre characteristics. If you turn the interactive read-aloud into an exercise, students will look for a characteristic or two and may miss the key understandings of the text. The first goal is always to become engaged with the text and understand it as fully as possible. All discussion related to understanding the text will be useful when revisited as an example of genre."
   - Consider the literary vocabulary you use to talk about certain elements of the text.
     - *When will you use the technical term in your discussion vs. a descriptor of that term?* (See Developing a Shared Language for Talking about Texts on page 220.)
   - You may want to have them use the handout titled Teaching Moves to Foster Discussion During Interactive Read-Aloud, found in the study guide, Appendix C. Tell them that you would like them to genuinely respond as readers/listeners to the text as they participate in the interactive read-aloud. Ask them to also record the teaching moves you make during each part of the interactive read-aloud if possible. They should ignore the last column of the handout during this part. If you feel this will be too much to do at one time, divide into groups and have one person act as the "recorder" while the others participate as readers/listeners so when they discuss later, one person in each group will have the list of teaching moves as a reference. Ask "recorders" to be as specific as possible in scripting your language.

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- After you have had a genuine discussion about the text, ask participants if there is anything they noticed the two texts have in common. List characteristics on a chart as they apply to the genre of the text.

If your participants are new to interactive read-aloud:

- After you have completed the read aloud, post a chart with the different parts of an interactive read-aloud and ask participants to brainstorm what they noticed about the role of the students and teacher during each part of the reading: Before the Reading (including opening moves, planning), During the Reading (with conversational routines), and After the Reading.
- If you feel they need more support in this area, ask them to jigsaw the readings on pages 222–240, Structure of Interactive Read-Aloud.
- Proceed to the next step under "If your participants are familiar with interactive read-aloud."

If your participants are familiar with interactive read-aloud:

- Ask participants to reference the teaching moves they wrote down while participating in the interactive read-aloud. Have them look at these teaching moves and talk specifically about how you drew attention to genre during each step of interactive read-aloud without making it a focal point of your reading.
- If there is time, have them look specifically at the language you used to discuss the text. Ask them to turn to Figure 14.4, Acquiring a Shared Vocabulary for Talking about Text. Spend some time talking about your rationale for using the vocabulary you chose with a specific age group in mind.
- Have grade-level teams talk briefly about whether the continuum offered in Figure 14.4 applies to their grade level. Ask them to discuss when they introduce these terms, their rationale for doing so, and how this relates to genre study.

Planning Interactive Read-Aloud: Immersing Students in Genre While Focusing on Meaning (Estimated Time: 1½ hours)

1. Once you feel participants have an understanding of the structure and routines of interactive read-aloud, have them work with a partner to select a genre of focus.
2. Have them briefly discuss books they might want to share as strong examples of this genre. They can refer back to text sets they developed in past sessions (see Modules 12, 13, and 14). Alternatively, they can plan an interactive read-aloud using the book they brought to class.
3. Ask them to choose one of these texts to plan an interactive read-aloud. Provide them with sticky notes to indicate when they will pause for intentional conversation either as a whole group or through a turn and talk structure. Then, have them turn to Figure 14.5 and think about their teaching throughout the interactive read-aloud. You will want to remind them to have a group of students in mind as they plan this lesson; ask them to share with their partner some of the strengths and needs of the class before beginning to make a plan. Post the following questions to guide their thinking and planning:

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- *How will your opening remarks as well as your language during intentional pauses invite conversation and keep the meaning of the text at the forefront?*
- *How do your planned remarks support your readers' processing of the text? (Keep in mind the Systems of Strategic Actions as well as the bullet on page 237 of* Genre Study *under the heading, Learning Over Time.)*
- *How will you draw attention to certain aspects of the genre while leaving room for the inquiry?*
- *What shared vocabulary will you use to discuss the text? (See Figures 14.3 and 14.4 on pages 221 and 223 of* Genre Study.*)*

4. If there is time, have participants either share their interactive read-aloud or their thinking behind their planning with the rest of their group or another pair.
5. After they have finished sharing, you may want to briefly take the whole group into the *Genre Prompting Guide for Fiction* or *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* (if you have them available) to think about how they might be helpful in their planning of interactive read-aloud. Ask participants to turn to the section that applies to the genre of the text they used for their interactive read-aloud. In the same partner groups, ask them to discuss how the language in the prompting guide might have helped them plan their interactive read-aloud and, more specifically, helped them draw attention to the genre of the text.
6. Reflection: How will you use interactive read-aloud in your classroom to study genre?

Classroom Connections

- Try the interactive read-aloud you have planned with your students. If there is time, meet again with colleagues to discuss:
  - What worked well?
  - What would you change?
  - What did you learn from the experience as a reader?
  - What specific understanding did you gain about genre?

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MODULE 16

Using Book Clubs (Literature Discussion) to Study Literary Genres (IMMERSE and STUDY)

Estimated Time: Approximately 2 hours

This module will address how to use book clubs (or literature discussion) to further immerse students in a study of literary genres. Book clubs are small groups of readers who come together to discuss a text they have all read in order to "create a richer meaning than any one reader could get on their own" (p. 231, *Genre Study*). By participating in a book club with a genre focus, participants in this session will have the opportunity to learn a structure for literature discussion and to explore ways to integrate genre into book club discussions. In Kindergarten and in grade one, this may mean bringing students together to talk about books and helping them notice the type of book.

Goals

- To understand the structure and routines of book clubs in order to support readers' development of social conventions as well as the richness of talk.
- To learn two different ways of using book clubs (literature discussion) to study literary genres.
- To explore ways to draw students' attention to genre so it is integrated into their literature discussion.
- To become increasingly familiar with texts in certain genres at a range of levels.

Participant Preparation

- Read Chapter 14 of *Genre Study,* particularly pages 231–237.
- Bring *Genre Study* to the session.
- Read and mark assigned texts for book clubs.

Group Leader Preparation

- Read through Book Club Structure (pp. 232–237) to make sure you are aware of the structure and routines you will want to model for participants.
- Choose a book you have previously read aloud to the group. Ideally, this text should have multiple copies.

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- Ask a group of three or four volunteers to participate in the book club with you to model for the rest of the class. Have them prepare ahead of time by reading the book you have chosen (they might have to pass it around if you don't have multiple copies, so provide enough preparation time) and marking or noting a few pages they would like would to discuss. You may want to provide them with Genre Thinkmarks to help them record their thinking. Genre Thinkmarks are available on the *Fountas & Pinnell Online Resources* site (www.resources.fountasandpinnell.com). Directions for accessing this site can be found in the appendix of *Genre Study* on page 441.
- Read the two bullet points on page 232 detailing the different ways to use book clubs for genre study. For the purpose of this first observation, you will focus on the first bullet, tell participants the genre and ask them to note a few places in the story that seemed characteristic of the genre. This should be in addition to other thoughts/comments they would like to discuss.
- If possible, set up your room with an inner and an outer circle of seating so participants sitting in the outside ring are able to observe the book club in the center.
- If you plan to have the whole group participate in book clubs (see Experiencing Book Clubs with a Genre Focus on page 89), select a number of short texts or picture books within a particular genre. Determine the number of books you will need by dividing your study group into smaller groups of five or six participants. You will need a book for each of these groups. You can select texts from the sets your study group already collected as part of Modules 12–14, or use Appendix A (p. 442) of *Genre Study* to find clear examples of particular genres at different grade levels. For example, you might want to find a grade 2, grade 4, and grade 5 example of realistic fiction.
- Introduce these books at an earlier session and ask participants to number their first, second, and third choices. Assign them the book to read before the next session.
- Bring any charts created from other sessions related to the genre you will be studying during the book clubs. For example, if your selections are from an historical fiction text set, bring along any charts detailing the characteristics of this genre that you may have created in a previous session.

Professional Development Activities

Introduction to Book Club Structures and Routines (Estimated Time: 1 hour)

1. Ask the participants who will be modeling the book club to sit in the center circle and those who will be watching to sit on the outside.
2. Review some of the rules and routines for book clubs described on pages 234–235 of *Genre Study* under the During the Discussion heading.
3. Have participants in the outer circle make a T-chart on a piece of paper. On one side, ask them to record what they notice in general about the discussion and your role as teacher. (You will want to offer a low level of support—redirecting the conversation to be more focused, asking for evidence from the text, or, on occasion, engaging them in thinking about

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different genre characteristics.) On the other side of the chart, ask the observers to record when they notice or hear something related to genre.

4. Begin by asking one of the participants in the book club circle to initiate the literature discussion. Offer support when needed.
5. After they have completed the discussion, ask them to participate in a group self-evaluation of the discussion. You can use the questions posed on page 235 of *Genre Study* under the heading After the Discussion as a guide:
   - Did we come prepared for the discussion?
   - Did we share our thinking?
   - Did we make sure everyone in the group had a turn to speak?
   - Did we listen to and look at each person who was speaking?
   - Did we give reasons for agreeing and disagreeing?
   - Did we ask questions when we didn't understand what someone meant?
   - Did we call each other by name?
   - Did we use examples from the book when we made our points?
   - Did we encourage everyone to participate?
6. At the end, ask the book club participants what they noticed about the genre. Tell them that this could be done at the end of readers' workshop with the whole group as well. Have them compare their new noticings with the chart of characteristics they already created for that genre. Think about whether you want to extend their understanding by assigning writing, drawing, or other means of further exploration.
7. Ask participants in the outer circle to share what they noticed about the discussion in general (e.g., the structure, the routines, the quality of talk, the teacher's role). As a whole group, you may want to create a chart similar to Figure 14.13 in *Genre Study* (p. 235) and discuss what participants noticed during each step: Prepare, Discuss, Summarize and Evaluate, and Extend (optional).
8. Ask participants to think about how their work in interactive read-aloud might prepare students for talking and engaging with texts during book clubs.
9. Talk about ways they saw genre study integrated into the book club discussion.
   - How can the work done in interactive read-aloud also support how readers think and talk about genre during literature discussion in book clubs?

Experiencing Book Clubs With a Genre Focus (Estimated Time: 1 hour)

1. If you have time, give the entire group an opportunity to participate in book clubs. As mentioned above, you might want to introduce the selection of books for these book clubs at an earlier session, assign them to groups, and have them read and mark the text before they come to this session.

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2. Before starting, ask participants to read the bullets on page 237 under the heading Learning Over Time. Explain that in the book club activity, you were modeling the first bullet number, but for this next book club, you will be using the second approach.
3. After participants have prepared for the book club, have each club meet simultaneously for a book discussion.
4. After about 20 minutes of discussion, pull the entire group back together. Ask them to share some of the thinking that was expressed in their groups. As they talk, try to chart the types of thinking they demonstrated using the bullets on page 237. Point out all of the ways they were thinking beyond and about the text. Then, ask them if they were able to identify the genre and how their text compares to other texts they have read in the genre. Review any genre "noticings" charts you might have from previous sessions to see if there are new understandings to add about the genres.
5. Reflection:
   - In what ways was your discussion deepened by your understanding of genre?
   - How might this have been different had the teacher identified the genre before you began your discussions?

Classroom Connections

Ask participants to try this out with their students using a grade-appropriate text set developed in a previous session. Begin with the inner and outer circle model so students have an understanding of the roles and expectations of book clubs. Then, meet with one book club at a time, especially if students are new to this format. Since you are not using leveled texts for literature discussion, you will want to think about how to make the selected text accessible to everyone in the group. You might choose to read it aloud in class, have students listen to it on tape, or solicit parent help. For more information and detailed steps for initiating book clubs in your classroom, consult Fountas and Pinnell's *Teaching for Comprehending and Fluency.*

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MODULE 17

Moving From Inquiry to Teaching: Using Minilessons and Group Share to Develop Genre Understandings in Fiction (STUDY, DEFINE, TEACH)

Estimated Time: Approximately 4– 4½ hours

This module builds upon the thinking started in Module 4, "A Workshop Approach to Learning About Genre." You may want to revisit key concepts from that module before you begin this session. Participants should have a basic understanding of how genre study can fit within readers' and writers' workshops. Through this module, participants will review the basic structure of readers' workshop, but will spend most of their time thinking about how to develop minilessons out of the noticings that surfaced from the study of fiction genres.

Goals

- To learn or review the structure of a readers' workshop and how genre study can be integrated into this structure.
- To think about the characteristics of effective minilessons.
- To understand how to develop "umbrella" principles or big ideas out of the inquiry work done during genre study to inform a series of related minilessons over the course of two to three weeks.
- To learn how to map a sequence of possible minilessons across the year while keeping the inquiry experience authentic.

Participant Preparation

- Bring *Genre Study* to the session.
- Read Chapter 15 of *Genre Study.*

Group Leader Preparation

- Read Chapter 15 of *Genre Study.*
- Prepare a reading minilesson to model either on video or "live."
- Print copies of the handout, The Structure of Readers' Workshop, from Appendix F of the study guide.
- Bring characteristic/noticings genre charts from previous sessions (if available).

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Professional Development Activities

Introduction to Effective Minilessons (Estimated Time: 1–1½ hours)

Note: If participants are new to readers' workshop, you may want to begin the session with an overview of the structures and qualities of an effective minilesson. If your group already has extensive experience with reading minilessons, you can skip this introductory activity. You may also want to skip this introduction if the group participated in the overview of readers' workshop in Module 4, "A Workshop Approach to Learning about Genre."

1. Use a video or model a reading minilesson following the structure outlined in Figure 15.4 (p. 245) of *Genre Study*. Provide participants with the handout titled, The Structure of Readers' Workshop found in Appendix F of the study guide. Ask participants to record what they notice the teacher and students doing in each part of the lesson. You will want to guide them to some of the big ideas from Figure 15.4, so be sure the example you choose to use is clear and concise.
2. Have participants turn to page 247 of *Genre Study* and scan the list of characteristics of effective minilessons found in Figure 15.6. If they are already trying out minilessons, ask them to identify their areas of strength and areas where they feel they could improve. If they have not yet started using minilessons in the classroom, ask them to select what they will want to focus on first in their implementation.
3. If you feel the participants in your group need further support, jigsaw the readings under the heading, The Structure of Readers' Workshop, (pp. 241–249) in *Genre Study* so each person in a group is responsible for reading and explaining the element of readers' workshop addressed in their section.

Moving from the Inquiry Process to Readers' Workshop (Estimated Time: 1 hour)

1. Ask participants to work in pairs to read through and discuss the example of a realistic fiction genre study conducted in a fifth grade class and outlined in Figure 15.9 (p. 265) of *Genre Study*. Tell them they will also want to reference Figure 15.8 (p. 264) to see how this genre study relates to other genre studies throughout the school year. While they read, ask them to be thinking about the following questions:
   - How does the teacher's work in readers' workshop flow from the inquiry process? How does he move from interactive read-aloud to readers' workshop?
   - How do umbrella minilessons support readers' understanding of the characteristics of genre?
2. Debrief what each pair has learned from their study of this teaching process.
3. Have everyone to turn to page 270 and ask for volunteers to role-play the script.
4. Talk about how the umbrella minilesson developed out of the definition of the genre and the students' noticings. Briefly take them through how this umbrella minilesson unfolds in Figure 15.14 (pp. 271–272).

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Creating Umbrella Minilessons from the Inquiry Process (Estimated Time: 2 hours)

1. Participants should be ready to try creating their own umbrella minilessons out of the definition and noticings they have developed through the inquiry process. Choose a fiction genre of focus. Post the characteristics chart you might have created previously for this genre. If you haven't saved these charts, you can use the noticings listed in the inquiry columns of Figure 15.15 for realistic fiction (p. 275), Figure 15.17 for historical fiction (p. 279), and Figure 15.19 (p. 283) for folktales. Write these on chart paper.
2. Ask participants to think about how different characteristics/noticings relate to one another. Have them work in pairs or small groups to think about the following:
   - *Is there the opportunity to group some of these noticings together in an umbrella minilesson?*
   - *If so, what would that umbrella statement look like?*
   - *What would some of the related minilesson statements be?*
3. Ask participants to share their minilesson statements with the group.
4. If there is time, ask them to develop one of the minilessons in more depth.
   - *How would you teach this lesson?*
   - *What examples would you use to demonstrate these ideas?*
5. Ask pairs/small groups to find another group and share their minilessons.
6. As a whole group, scan through some of the other lessons related to the different genres in Figures 15.15 (realistic fiction), 15.17 (historical fiction), and 15.19 (folktales).
7. Post the following quote, mentioning that this applies to all of the genres, not just realistic fiction:

   "Of course, the study of the literary elements of realistic fiction and fiction writer's craft continues over several years. You could spend the entire year studying realistic fiction, but that is impossible: students need broader genre knowledge. Fortunately, as you move on to other genres, there are always ties back to the learning about realistic fiction. . . . You can create continuous connections between genres while at the same time helping students contrast them to see what makes a genre unique."

   —*Genre Study*, p. 273
8. Using this quote as a starting point, talk about how you might use different genres to build upon understandings about literary elements that are found across genres. For example, you can look at characters and setting in realistic fiction as well as historical fiction; although in historical fiction, setting will most likely play a more significant role.
9. If there is time, you might want to have participants revisit the curriculum mapping they started in Module 4. Have them think about what elements of fiction they might want to address across the year and how understandings in one genre will build upon another. Though you will want to stay authentic to the inquiry process and leave plenty of room for your students' noticings about genre, you can start generating a list of potential minilessons on some of the defining elements of the particular genre. If participants have not started this mapping process, you can find a template of this planning sheet in Appendix A of this study guide.

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10. Reflection: How will your work today impact the way you study genre in your classroom?

Classroom Connections

After you have immersed, studied, and defined a genre with your class, identify an umbrella minilesson and a few related minilessons. Teach this series of minilessons and set a future meeting to talk about this experience with colleagues. What worked? What would you do differently next time?

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MODULE 18

Moving From Inquiry to Teaching: Using Minilessons and Group Share to Develop Genre Understandings in Nonfiction (STUDY, DEFINE, TEACH)

Estimated Time: Approximately 3½–4 hours

This module provides another opportunity for participants to gain insight into the inquiry process and how to integrate genre study into readers' workshop. More specifically, teachers will have the opportunity to develop minilesson statements from the noticings of their students across the different genres of nonfiction. By first looking at how one teacher moves from a series of interactive read-alouds of biographical texts, to a definition of biography, to umbrella minilessons about biographical texts, participants will continue to develop their understanding of the process of moving from inquiry to teaching. Through a careful study of several nonfiction minilessons, participants will also have the opportunity to identify the characteristics of effective minilessons. Finally, they will have a chance to develop a set of minilessons around a nonfiction genre of their choice.

Goals

- To review the process of moving from inquiry to teaching (interactive read-aloud to reading minilessons) using biographical texts as an example.
- To identify the characteristics of effective minilessons.
- To experience developing reading minilessons out of the inquiry process of exploring nonfiction genres.

Participant Preparation

- Bring *Genre Study* to the session.

Group Leader Preparation

- Read Chapter 16 of *Genre Study.*
- Prepare a read-aloud of a picture book biography (see details in Professional Development Experiences below).
- Choose a few participants ahead of time to help you act out the umbrella minilesson on biography in Figure 16.13 (p. 308) of *Genre Study*.

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- Chart paper, markers.
- Reading Minilesson Planning Sheet from Appendix G of this study guide.

Professional Development Activities

Moving from Inquiry to Teaching—from Interactive Read-Aloud to Nonfiction Reading Minilessons (Estimated Time: 1½–2 hours)

Note: The learning experience described below models the work done in Figure 16.12 and Figure 16.13 (pp. 305–309) in *Genre Study*. You are essentially modeling the process of moving from interactive read-aloud to reading minilessons about biography. You could do this by having participants simply read and discuss these two figures but the suggestion below attempts to make the experience more interactive and interesting. Alternatively, you can create your own read-aloud and umbrella minilesson based on this model instead.

1. Begin the session by reading aloud a picture book biography. You might want to use texts from Figure 16.12 (p. 305) which are geared towards Grades 4–5, or you can choose books from Appendix A (p. 442) of *Genre Study*. You may also want to select a biography from your own collection.
2. Plan your interactive read-aloud in a way that will get participants thinking about the characteristics of biography. Before beginning your planning of interactive read-aloud, think about some of the key understandings you will want the members of your group to gain from the read-aloud. (See the third column in Figure 16.12 for examples of key understandings.)
   - *How do these key understandings relate to the characteristics of biography you will want to notice?*
3. Invite participants to stop and talk in places that will help get at some of these key understandings.
4. Before you move on, ask participants to scan the list in Figure 16.12 to get an idea of what other texts they might have been immersed in as part of this process. If you chose not to use any of these texts, briefly share the titles of other texts you might have used in the immersion process.
5. If you completed a genre study of biography with your study group at an earlier time (see Module 8), post the characteristics and definition chart you developed. If you don't have one, you can create a mock version using the characteristics and definition laid out on p. 41 of the *Genre Quick Guide* or in Chapter 9 of *Genre Study* (p. 111).
6. Ask if there is anything they want to add to the chart.
7. Explain to participants that you are moving from the inquiry process to explicit teaching. Refer them back to Figure 2.1, Major Steps in Genre Study (p. 10) if necessary.

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8. Act out the umbrella minilesson on biography found in Figure 16.3 (pp. 308–309) in *Genre Study* or create a similar lesson using the texts you have read with your group. Ask participants to record what they noticed about how the teacher (or you) moved from inquiry to explicit teaching during this lesson.
   - *How did the work in interactive read-aloud prepare you for this thinking?*
9. Ask the group to brainstorm a list of minilessons that might relate to this umbrella minilesson. You may also want to have them skim the list of minilessons provided at the bottom of Figure 16.13 (p. 309) if they need more support.
10. Have participants look at Figure 16.3 (p. 290) to clarify the process of moving from inquiry to direct teaching. If they need further support, have them jigsaw the sections of text under the heading Genre Study for Nonfiction Texts, on pages 289–294, and highlight major understandings to share with the whole group.

Characteristics of an Effective Minilesson (Estimated Time: 1 hour)

Note: This learning experience builds on understandings from the previous activity but is listed separately since it can be done on a different day or omitted if teachers have a lot of experience with planning reading minilessons.

1. Turn to Figure 16.6 (p. 295) of *Genre Study* and ask partners to explore how the minilessons listed are derived from the "noticings" listed in the Inquiry column.
   - *What do you notice about the language of the reading minilesson? How is it different than simply listing the "noticing" as the minilesson principle?*
2. Divide into groups or partners to read the excerpts from minilessons found in the following figures in *Genre Study.* (Partners can read through these together or you can have each group role-play it at their tables.)
   - Figure 16.7, excerpt from a minilesson on the body of a nonfiction text, p. 297
   - Figure 16.8, excerpt from a minilesson on graphic features, p. 298
   - Figure 16.9, excerpt from a minilesson on noticing and using organizational features of nonfiction texts, pp. 299–300
3. Ask partners/groups to discuss what elements they found effective in these different minilessons. Remind them of what you discussed about effective minilessons in fiction if you have already completed Module 17. You might want to ask them to think specifically about one or all of the following:
   - The structure of the minilessons
   - The teachers' language
   - The tone of the minilessons (Are they conversational? Inquiry-based?)
   - The examples offered by the students/teacher to illustrate the principles
   - The balance of talk: students vs. teachers
4. Debrief their findings with the whole group.

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5. Briefly refer them to Figure 16.5 (p. 294), and talk about the different parts to consider when writing a reading minilesson principle. Then, revisit Figure 15.6 (p. 247) and Figure 15.4 (p. 245).
   - *What are the differences and similarities in developing minilessons for fiction vs. nonfiction?*

Developing Nonfiction Minilessons (Estimated Time: 1 hour)

1. Have grade-level colleagues work together to develop a minilesson for a particular element of nonfiction. Refer them to Figure 16.10 (p. 301) for ideas. You can also encourage them to try to create a minilesson statement from your noticings charts. You may want to use the planning sheet available in Appendix G of this study guide.
2. Ask them to think about the wording of the minilesson principle—will it be understood by their students? Are there ways to make it more understandable? Evaluate the statement using Figure 16.5 (p. 294).
3. Using the text sets they have put together for nonfiction, have them think about how they might use these mentor texts as examples to illustrate the principle.
   - *How will you have students try this out during the minilesson?*
   - *How will you apply it to your own reading?*
4. If there is time, ask a few volunteers to share their minilesson with the group. (They can simply tell what they plan to do or act it out as if they were teaching a class.)
5. Ask participants to read their minilesson statements again and think about the following questions:
   - *Is your minilesson principle an umbrella minilesson? Is it large in scope? Can you break it down into smaller, related minilessons?*
   - *Conversely, is your minilesson principle already narrow in scope? If so, are there ways to group it with other related minilessons to form a cohesive study?*
6. Ask grade-level colleagues to briefly discuss which areas or characteristics of nonfiction they think they would want to address first in a series of minilessons (this is related to what surfaces during the inquiry process; however, it is good to have an idea of what might come up and the ways you might stretch your students' understanding). Ask them to talk about how they might circle back to other aspects of nonfiction at a different point in the year.

Classroom Connection

- Read Chapter 16 in *Genre Study*.
- If you haven't already, start a genre study of one of the nonfiction genres. Plan interactive read-alouds to immerse students in the mentor texts you have collected. Ask students to generate a list of noticings from their study. After you have worked together to define the genre, divide their list of noticings into bigger, umbrella categories. Select one umbrella category and list specific minilessons that will further develop that idea. Plan a minilesson around one of these principles.

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MODULE 19

Developing Understandings About Genres Through Reading Conferences and Independent Reading

Estimated Time: Approximately 4 hours

Through this module, participants will have the opportunity to think about how to use independent reading to further study and deepen genre understandings. Participants will discuss ways to focus reading conferences to address genre understandings as well as how to use the readers' tools like Genre Thinkmarks and *Reader's Notebook* to support readers as they read and study different genres. Participants will also work together to create book talks to facilitate the introduction of texts of different genres into the classroom. This session will also provide the opportunity to look carefully at the language of our teaching and how to use facilitative talk to deepen students' thinking about their reading and understandings about genre.

Goals

- To understand how to use reading conferences to help readers focus on different characteristics of genre while leaving room for students' authentic response to the reading.
- To explore different tools (e.g., *Readers' Notebook,* Genre Thinkmarks, sticky notes, wall charts) for developing and supporting thinking related to genre during independent reading.
- To look closely at teacher language and facilitative talk to deepen and support readers' thinking about books and, specifically, genre.

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Professional Development Activities in This Module	Materials Needed	Estimated Time
Valuing Independent Reading: Choice, Autonomy, and Volume	**Participant Preparation** • Bring *Genre Study* to the session. **Group Leader Preparation** • Read Chapter 17 and 18 in *Genre Study.* • Post the quote about independent reading (in a PowerPoint presentation or on chart paper). • Chart paper and markers.	45 minutes–1 hour

Exposing Readers to Different Genres Through Book Talks	**Participant Preparation**
	• Bring *Genre Study* to the session.
	• Bring reflection journal.
	• Bring a favorite children's book.
	Group Leader Preparation
	• *The Continuum of Literacy Learning Teaching Library, Grades 3–8*, Readers' Workshop clips (if available):
	  • Grade 3—Book Talk: *Trouble Is My Beeswax, Knights of the Kitchen Table, The Not-So-Jolly Roger*
	  • Grades 4 and 5—Book Talk: *Sammy Keyes and the Skeleton Man* and *Forty Acres and Maybe a Mule*
	or
	• Record one of your own book talks or model in person.
	or
	• Use the scripts on page 319 of *Genre Study* to model.
		45 minutes–1 hour

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Using Reading Conferences to Develop Genre Understandings	**Participant Preparation**
	• Bring *Genre Study* to the session.
	• Bring *Genre Prompting Guide for Fiction* and *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* if available.
	Group Leader Preparation
	• *The Continuum of Literacy Learning Teaching Library, Grades 3–8*, Readers' Workshop clips (if available):
	  • Grades 4 and 5—Conference on Rosa Parks
	  • Grade 7—Conference with Layla about point of view in narratives
	  • Grade 7—Conference with Lucia about fiction elements, characters, setting, and multiple points of view.
	or
	• Record your own reading conferences or model one of your own.
	or
	• Use the scripts on page 322 of *Genre Study* to model (Figure 17.9).
	• Provide handout "Teaching Moves to Foster Discussion During Interactive Read-Aloud" from Appendix C of this study guide.
		1 hour

Using the Readers' Notebook while Conferring	**Participant Preparation** • Bring *Genre Study* to the session. • Bring two reading lists from students' *Readers' Notebook* (if available). **Group Leader Preparation** • If teachers are unable to bring their own reading lists, provide Tenisha's Reading List from Figure 17.16 (p. 329) and Mark's Reading List from Figure 17.18 (p. 330) of *Genre Study.*	45 minutes –1 hour

Professional Development Activities

Valuing Independent Reading: Choice, Autonomy and Volume (Estimated Time: 45 minutes–1 hour)

If the participants do not have independent reading as an established structure and time in their classrooms, begin by reviewing the structure of the readers' workshop on page 318 under the heading Readers' Workshop as a Setting for Individual Conferring. (Modules 4, 17, and 18 address the structure of Readers' Workshop, so you may want to revisit those modules if this one does not provide sufficient support for your teachers. You may also want to consult *Guiding Readers and Writers* as you help teachers set up a readers' workshop. Chapter 9 in *Guiding Readers and Writers* is dedicated to initiating independent reading in the classroom.) After reviewing this structure, continue with the activity outlined below.

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1. If teachers are currently using the readers' workshop model, begin by having them think about and discuss the strong elements of classroom independent reading and how they are addressed in their own classrooms: choice, personal responsibility, and sustained time.
2. Begin by posting this quote and ask participants to discuss it briefly:

   "Independent reading is life's work, not just school work. It is the classroom reading activity that most closely reflects what literate people do voluntarily . . . the true mark of a literate life is the enjoyment of fiction and nonfiction as a choice."

3. Ask participants to think about their own literate life. You can use the following questions to guide this conversation and to create a chart:
   - *What do you value about reading as an adult?*
   - *How do you choose the books you read? Reviews? Friends? Authors? Genre?*
   - *Are there ways that libraries, websites, and bookstores "advertise" books that make you pick them up?*
   - *How do you evaluate whether a book is right for you?*
   - *Are there ways you record or keep track of what you have read?*
   - *Do you carve out space to read? When do you read?*
   - *How and when do you talk about your reading with others (for example, in book clubs or in casual conversations about articles in the newspaper)?*
4. Ask teachers who already provide time for independent reading to brainstorm ways their classrooms are reflective of some of the characteristics listed on the chart you just created about their own literate lives. Here are some guiding questions to support this discussion. (If no one in your group has independent reading established in their classrooms, skip down to the reading on pages 314–317 in *Genre Study* instead).
   - *How do you currently facilitate choice during independent reading?*
   - *How does the physical environment of your classroom and school support independent reading?*
   - *What do your students use as guidelines for choosing books for themselves?*
   - *How do they evaluate whether or not a book is right for them?*
   - *Are there ways for them to record or keep track of what they have read?*
   - *How much time do students get to read? Is there predictable time every day?*
   - *How are you supporting independent reading with opportunities for talk?*
5. If there is time and you feel they need the support, ask participants to turn to page 314 and read the bullets under Independent Reading. Then read An Environment for Reading (pp. 315–317). Ask them to put a check mark next to any ideas that were confirmed, a question mark next to things they are wondering about, and an exclamation point under anything that surprised them.

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Exposing Readers to Different Genres Through Book Talks (Estimated Time: 45 minutes–1 hour)

1. Model a few book talks for participants for a few different genres (See Book Talks for Independent Reading, pp. 318–319, for more details and examples of book talks to help you in your preparation.) If you have *The Continuum of Literacy Learning Teaching Library, Grades 3–8*, you may want to show the book talk videos on the Readers' Workshop DVDs instead.)
2. Explain that you can use book talks for several different purposes—to introduce students to different authors or genres or to simply help them discover books in the classroom libraries that might appeal to them. Mention the value of focusing their book talks on the genre they are studying in order to support the immersion process.
3. While you are demonstrating or observing book talks on video, ask participants to record what they notice about these short book advertisements.
4. After you have provided time for them to share their observations, ask participants to read the bulleted items on page 319 of *Genre Study*.
5. Ask them to work with a partner to develop their own book talks for the book they have brought with them. Ask them to include the genre in their talk. Refer them to the examples on page 319 if they need more support in developing their own book talk.
6. If there is time, ask them to present their book talks to other members of the study group.
7. Reflection:
   - *How could you prepare your students to also give book talks to one another?*
   - *Share any ideas you might have for using technology in the classroom so that students can share books and provide recommendations.*

Using Reading Conferences to Develop Genre Understandings (Estimated Time: 1 hour)

1. Before starting, participants should have a firm understanding of where reading conferences fit within a readers' workshop model (see above activities or Modules 4, 17, and 18 that address the structure of the readers' workshop). If you don't have time to do the suggested activities in these modules, refer participants to page 318 and review the workshop model.
2. It will be helpful to provide a way for participants to view a reading conference. Here are some suggestions:
   - Use a video from *The Continuum of Literacy Learning Teaching Library, Grades 3–8,* if you have it available.
   - Use a video you or a colleague has recorded for this purpose.
   - Role play the scripts in Figure 17.9 (p. 322) of *Genre Study*.
3. Before they observe the reading conference, ask them to skim Figure 17.10 (p. 323) of *Genre Study.*

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4. Ask participants to record the teaching moves that support the student's processing system and development as a reader as well as any specific teaching focused on genre. You may want to have them use the handout in Appendix C of this study guide titled Teaching Moves to Foster Discussion During Interactive Read-Aloud to support their note-taking.
5. After they have watched the role-play or video, ask them to share what they noticed in general. If you feel it necessary to deepen the conversation, follow up with one or all of these questions:
   - *What specific language did the teacher use that helped open the conversation and keep it flowing?*
   - *How did the teacher help the reader learn to process texts more effectively?*
   - *How did the teacher prompt or teach for genre understandings?*
6. Have participants turn to Figures 17.11 (p. 324) and Figure 17.13 (p. 325), and talk about whether the teacher used any of this language and how the conversation would be different had she used some of these different prompts.
7. If you have time and access to the *Genre Prompting Guide for Fiction* and the *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking*, turn to the pages marked General Prompts in each guide (you might want to have half of your group look at the prompts for nonfiction and the other half look at the prompts for fiction). Ask participants to envision how they might use some of these prompts while conferring. Talk about how they might change the language so they are not prompting but explicitly teaching if the students need more support. If you do not have the prompting guides, ask participants to turn to Figure 17.20 (p. 332) of *Genre Study* and discuss not only how they can use this talk while conferring but how they might also use it in other aspects of their reading instruction—interactive read-aloud, guided reading, book clubs and writers' workshop.
8. Have participants read the two reading conferences focusing on genre in Figures 17.15 (p. 328) and 17.19 (p. 331). Ask them to identify any language that facilitates students' deeper thinking and understanding of texts.

Using the Reader's Notebook While Conferring (Estimated Time: 45 minutes–1 hour)

1. Provide participants with copies of two or three reading lists taken from different students' reader's notebooks (see materials preparation for details). If your teachers currently use reader's notebooks in their classrooms, ask them to bring a few examples from their students.
2. Ask participants to look at Figure 17.14 on page 326 of *Genre Study*.
3. Ask partners to assign one another reading lists and conduct mock conferences with one person acting like the student and the other the teacher, using the reading list as a starting place for the conversation.
   - *What do they notice about the reader's choice of books?*
   - *How might you begin to focus the reader's attention on genre?*

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4. After each person has had a turn conducting a reading conference, turn to the bullets on page 330. Have partners evaluate whether their conference included some of the "principles for increasing the power of the reading conference."
5. Briefly discuss other ways you might use a reader's notebook or writing about reading in conferring with a student.
6. If there is time, provide an overview of some of the other tools students might use to help them deepen their thinking about genre during independent reading, including Genre Thinkmarks, stick-on notes, and wall charts (you can find printable Genre Thinkmarks on the *Fountas & Pinnell Online Resources* site at www.resources.fountasandpinnell.com. (See page viii of *Genre Study* for details on how to access the site).

Classroom Connection:

- Try giving two or three book talks on books within the same genre. Notice whether students seem engaged and whether any students decided to choose those books during readers' workshop. What made your book talk inviting? What other ways might you have introduced the text?
- Revisit the examples of facilitative talk in Chapter 17 and select some language you think would be helpful in working with your students around genre. Video or audio record a conference to either share with colleagues or to reflect on by yourself.
- Using the following questions to guide your discussion or reflection:
  - *What is the evidence of student understanding?*
  - *What confusions do you notice?*
  - *How did facilitative talk help the student reveal/expand thinking?*
  - *What specific understandings about genre were built or reinforced during this conference? What is your evidence?*
  - *What does the student need to learn in the next conference?*
  - *What information were you able to get from the reader's notebook? How might you use the reader's notebook to help the reader in future conferences?*

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MODULE 20

Using Writing About Reading and the Reader's Notebook to Expand Genre Understandings

Estimated Time: Approximately 2½–3 hours

In this module, participants will get an overview of the different categories of writing about reading: functional, narrative, informational, and poetic. They will then have the opportunity to choose one of the categories to explore in more depth and to think about how this type of writing might help deepen their students' understanding of genre. They will also have the opportunity to work with colleagues to develop a plan for introducing students to the type of writing about reading they have chosen to explore.

Goals

- To understand that students can use different forms of writing about reading to deepen genre understandings.
- To explore how to model and support students in writing about reading to expand their understanding of genre through reading and writing minilessons and conferences.

Participant Preparation

- Bring *Genre Study* to the session.

Group Leader Preparation

- Provide teachers with a few simple texts from different genres (you can use the genre text sets developed in other sessions).
- Provide a few Genre Thinkmarks for each text (see page viii of *Genre Study* for directions on how to access the *Fountas & Pinnell Online Resources* site).
- Prepare a quote (see third activity).

Professional Development Activities

Overview of Different Categories of Writing About Reading (Estimated Time: 30 minutes–1 hour)

1. Divide participants into three groups if possible. Assign each group one of the three categories of writing about reading: functional, narrative, and informational (you will address

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poetic writing about reading separately). Have each group read the sections about their type of writing in Chapter 18 and make a chart explaining the type of writing to the rest of the group.

- Functional: pp. 343–358, *Genre Study*
- Narrative: pp. 359–363, *Genre Study*
- Nonfiction/Informational Writing About Reading: pp. 363-373, *Genre Study*

2. After groups have shared, provide a brief introduction to poetic writing about reading using Figures 18.45 and 18.46 on page 343 as examples.
3. If you have time and if it is applicable, provide a brief overview of the *Reader's Notebook* as a place to write in these different ways about reading. Pages 335–342 in Chapter 18 of *Genre Study* provide some visuals of different pieces of the *Readers' Notebook*.

Experiencing Writing About Reading Using Genre Thinkmarks (Estimated Time: 45 minutes–1 hour)

1. During this activity, participants will have the opportunity to do some of their own writing about reading using Genre Thinkmarks as a tool. The goal of this activity is for them to not only become familiar with this useful tool but to also understand what students would need to understand in order to complete this functional form of writing about reading.
2. Provide teachers with a few simple texts from different genres (you can use the genre text sets you may have developed for other sessions). It is also fine if they have heard or read these books before. Provide a few Genre Thinkmarks for each text—you can place them in like a bookmark. Ask participants to pick a book and read it using the Genre Thinkmark to capture their thinking as they read. Tell them to try out more than one book if they can in the time allotted. Remind them that normally students would be using these to help them think about a book they had chosen themselves for independent reading. It would not be given out as an assignment with a book.
3. After everyone has completed at least one or two Genre Thinkmarks, ask participants to pair off and share their work. Switch thinkmarks and skim through the enumerated questions on pages 373–374 in *Genre Study* under the heading Teacher Reflection on Writing about Reading. Have them analyze their partner's thinkmark using any of the questions that might be applicable to this short form of writing. If possible, ask them to think about one or two mini-lessons they think might expand their partner's thinking about genre.
4. Have them share their findings with their partners. Have them share with one another in what ways their experiencing writing about reading deepened their comprehension of the text or expanded their genre understandings.
5. As a whole group, talk about how they might prepare students to use Genre Thinkmarks.
   - *What would students need to understand before they are asked to use this tool on their own during independent reading?*

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Analyzing Writing about Reading (Estimated Time: 1 hour)

1. Start with this quote from page 373 of *Genre Study*:

   "Writing about reading is evidence of your students' reading comprehension as well as their ability to put together coherent pieces of writing."

   Briefly talk about the implications of this quote on assessment. To what degree does writing about reading give us an accurate picture of what students are thinking about their reading? What type of insight does it provide us into their understanding of writing?

2. In pairs or small groups, ask participants to choose two or three examples of writing about reading from any of the figures in Chapter 18 of *Genre Study*.

3. Have them analyze the pieces they select using Figure 18.49 (p. 376) as a guide. Before they begin analyzing, ask them to first identify the type of writing about reading, find it on one of the charts below, and read the bulleted information about the benefits of this type of writing and connections to *Genre Study*:

   - Figure 18.15, Functional Writing About Reading, pp. 344–345, *Genre Study*
   - Figure 18.40, Informational Writing About Reading, pp. 365-368, *Genre Study*
   - Figure 18.37, Narrative Writing About Reading, p. 362, *Genre Study*

Classroom Connections

- Read Chapter 18.
- Divide your group into grade-level teams if applicable. Have each group choose one kind of writing about reading to use with students. Ask them to talk about how the kind of writing about reading they have chosen will help their students in understanding more about genre. Use Figures 18.13, 18.37, and 18.40. Discuss:
  - What will my students need to understand about a genre before they accomplish this type of writing?
  - What do I hope my student will learn about a genre through this writing about reading?
- The plan should include:
  - A series of minilessons to introduce students to the type of writing about reading.
  - Good examples to help students internalize the characteristics of the writing.
  - Time for students to perform the writing at school.
  - Individual conferences to support students.
  - Times when students can share their work with each other.
- Plan to meet again in about a month to share samples of the writing. Discuss what your students have learned about genre through their writing about reading. Work together to analyze their writing using Figure 18.49, and then discuss the next steps for instruction.

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MODULE 21

Using Guided Reading to Develop Understandings About Genre

Estimated Time: Approximately 3–3½ hours

This module provides suggestions for how to use guided reading to develop understandings about genre as well as to help students use their current knowledge about genre to better understand their reading. This module is not designed to teach participants how to conduct a guided reading lesson. It assumes teachers are already using guided reading within their classrooms. If your teachers need more introductory work around guided reading, we suggest looking at Fountas and Pinnell's *Guided Reading, Guiding Readers and Writers*, and *Teaching for Comprehending and Fluency*.

Goals

- To understand how the structure of guided reading can be used to support and further develop genre knowledge.
- To understand that the main goal of a guided reading lesson is to support and build readers' processing of new texts that offer just enough challenge.
- To think about the language of your teaching in guided reading and how to use tools like the prompting guides to help you hone your language.
- To understand how a leveled text collection with a variety of genres allows you to connect guided reading with genre study in authentic ways.

Participant Preparation

- Bring *Genre Study* to the session.
- Bring *The Continuum of Literacy Learning* to the session (if available).
- Bring *Prompting Guide, Part 2* or *Genre Prompting Guide for Fiction,* and *Genre Prompting Guide for Nonfiction, Poetry, and Test Taking* to the session (if available).
- Bring *Genre Study Quick Guide* to the session (if available).
- Each participant should bring three or four examples of leveled books they think are also good examples of the genre you have selected.

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Group Leader Preparation

- Read Chapter 19 in *Genre Study.*
- Bring a video of guided reading (optional). See *The Continuum of Literacy Learning Teaching Library, Prek–2* or *Grades 3–8* (if available), or tape your own.
- Provide groups with access to a variety of leveled texts across several genres.

Professional Development Activities

Observing and Analyzing a Guided Reading Lesson (Estimated Time: 1–1½ hours)

1. Ask participants to begin by reading the quote by Margaret Mooney at the beginning of Chapter 17,"Using Guided Reading to Develop Understandings About Genre."Ask them to briefly talk about how genre relates to this quote.
   - *What impact might the genre of a text and/or a reader's genre knowledge have on guided reading?*
2. Have participants observe/analyze a guided reading lesson using one of the following:
   - Watching a video of a guided reading lesson (see Group Leader Preparation section for details)
   - Role-playing scripts in Figures 19.3–19.7 (pp. 383–388)
   - Reading and studying the language in the scripts with a partner
3. Before introducing the video or scripts, review the text features they will want to consider as they think about the supports and challenges of the text for their particular group of readers. These features are summarized on page 380 of *Genre Study* under the heading Selecting the Text.You may also want to refer teachers to the Guided Reading section of *The Continuum of Literacy Learning* for more specific information about how text features change over the gradient of leveled texts.
4. If you have chosen for your participants to analyze the scripts in Figures 19.3–19.7, you will want to begin by asking them to look at Figure 19.2 (p. 382) of *Genre Study*.
5. Regardless of the way you choose to demonstrate the guided reading lesson (video, role-playing, or reading the scripts), ask participants to note how the teacher draws attention to aspects related to the genre of the text. We recommend that you stop the videos or role-plays after each part of the guided reading lesson to provide time for discussion.You may want to post the following questions to guide their observations:
   - *What specific teaching moves help support the students in reading this particular genre?*
   - *What genre knowledge do the students demonstrate?*
   - *What are the students learning about reading that they can bring to future reading experiences?*
   - *What did the students learn about genre that they can bring to future reading and writing?*
6. After you have discussed the guided reading lesson, ask participants to skim Figure 19.1 (p. 381), and highlight anything that stands out for them.

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Planning a Guided Reading Lesson (Estimated Time: 1 hour)

1. Begin by having participants read the sections Connecting Guided Reading to Genre Study and Using Specific Language to Support Strategic Actions (pp. 388–390) and highlight big ideas to share with the whole group.
2. Ask participants to work with a colleague from their grade level, if possible, to plan a guided reading lesson for one of their groups.
3. Begin by having them look over assessment information for students in one guided reading group and share specific needs of individuals as well as needs that are common to the group. If participants do not currently have access to children, you can provide them with a few "case study" scenarios—simply write a description of a group of readers at a particular level. The Guided Reading section of *The Continuum of Literacy Learning* provides a description of readers at each level that might be helpful in developing these "case studies"
4. Ask them to examine the strategic actions called for by the statements or prompts in *Prompting Guide, Part 2* or *Genre Prompting Guide*s (if available).
5. Have them jot down some sample prompts from the prompting guides on your clipboard or on sticky notes.
6. Provide groups with access to a variety of leveled texts across several genres. (If you are in a school, you may decide to simply visit the book room together. If you do not have access to a book room, ask teachers to bring a couple of leveled texts to the training that they are thinking about using with their guided reading group.)
7. Have partners select one or two books for the guided reading group and go through them looking for possible learning outcomes. Think about the challenges and supports of the text's features in relation to the group of readers. Plan the introduction and think of possible teaching points. Ask them to think about ways they might draw attention to genre during their lesson.
8. If there is time, have them share their introductions with another set of partners.

Creating Resources for Connecting Guided Reading With Genre Study (adapted from Option 1 of Suggestions for Professional Development on page 391 of *Genre Study*) (Estimated Time: 1 hour)

1. Before this meeting, decide which genre(s) you would like to focus on as a group. Ask everyone to bring three or four examples of leveled books they think are also good examples of the genre. In grade-level groups, have everyone browse through the selection of texts and talk about which texts seem like the strongest examples of the genre. (Refer back to the charts you may have created about this genre in a previous session or to the characteristics charts in *Genre Study* or in the *Genre Quick Guide*.)
2. Once they have selected a group of texts that match the range of levels needed, have them discuss as many books as they can, thinking about the genre characteristics and how they might draw attention to these characteristics in the introduction or discussion of the text. (Tell them to put sticky notes on each book to record some of the thinking.)
3. Now, ask them to think about introducing these books to a specific group of students. Have teachers share the different needs of the students in their guided reading groups. Discuss

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how the introductions to the same book might be different depending on the needs of the group, their experiences with different genres, and their understanding of the genre of the book they are introducing.

Classroom Connections

- Have participants try some of the lessons they have planned in these sessions in their classrooms. Plan a follow-up meeting to share the results in terms of student progress in both reading and genre understanding. Participants should try to record the way they supported the students' thinking around genre during the lessons and talk about the decisions they made based on their students' understandings and needs.
- Review Chapter 19, "Using Guided Reading to Develop Understandings About Genre" in *Genre Study.*

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MODULE 22

The Reading-Writing Connection

Estimated Time: Approximately 3½ – 4½ hours

Through the professional development experiences in this module, teachers will have the opportunity to participate in a writers' workshop and explore the ways genre study can be used to support their students' writing in specific genres. Though they will get an overview of the structure of writer's workshop as well as an introduction to the writing process, we recommend Fountas and Pinnell's *Guiding Readers and Writers* and Chapter 28 of *Teaching for Comprehending and Fluency* for a more comprehensive study of these subjects. This module focuses on how genre study can be used to support writing across several genres.

Goals

- To gain an overview of the structure of writers' workshop and the writing process.
- To understand the connection between a writer's purpose and their selection of genre.
- To explore the relationship between genre study in readers' workshop and the genres we ask students to try in writers' workshop.
- To think about what students need to keep in mind as they write in different genres (e.g., the requirements of certain genres).

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Professional Development Activities in this Module	Materials Needed	Estimated Time
Overview of Writers' Workshop and the Writing Process	**Participant Preparation** • Read Chapter 20 in *Genre Study.* • Bring *Genre Study* to the session. **Group Leader Preparation** • Read Chapter 20 in *Genre Study.* • *The Continuum of Literacy Learning Teaching Library* Writing Workshop videos, PreK–2 or Grades 3–8 versions (optional).	30 minutes–1½ hours
Making Connections between Genre Study in Readers' Workshop and Writing in Writers' Workshop	**Participant Preparation** • Read Chapter 20 in *Genre Study.* • Bring *Genre Study* to the session. **Group Leader Preparation** • Read Chapter 20 of *Genre Study*. • Choose a genre you have studied with the group. • Post the noticings chart you created as a group if you still have it available. • Prepare a writing minilesson from your noticings chart using the example in Figure 20.4 on page 399 of *Genre Study* as a guide. You may also want to refer to Figure 20.3, Structure of Writers' Workshop.	1 hour
Planning Writing Minilessons	**Participant Preparation** • Read Chapter 20 in *Genre Study.* • Bring *Genre Study* to the session. • Bring sets of mentor texts if you have determined a genre you would like to focus on for the session on writing. **Group Leader Preparation** • Read Chapter 20 in *Genre Study.* • Bring sets of mentor texts for participants to choose from if you find out ahead of time the genres they have chosen.	1½–2 hours

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Professional Development Activities

Overview of Writers' Workshop and the Writing Process (Estimated Time: 30 minutes–1½ hours)

1. Begin by talking through the diagram in Figure 20.1 (p. 394) of *Genre Study*. As you discuss how writing is supported by the work done in interactive read-aloud and readers' workshop, you may also want to review the steps on page 393 of *Genre Study* under the heading, A Seamless Approach to Reading and Writing Genres. You will want to emphasize the point that this process is not always as linear as it might seem. As it says on page 393, "Some steps will be taken on the same day. You can move experiences with genre in and out of instructional contexts, always using the basic investigation as a foundation and touchstone."
2. If possible, divide into grade-level teams. Refer them to Figure 20.8 (p. 404) and have them identify which genres they plan to address in readers' workshop. Then, ask them to discuss which genres they will encourage or perhaps require students in their grade to write during writers' workshop (see Purpose and Genre, p. 400, for more details on requiring students to write in different genres). If the teachers you are working with are already using writers' workshop and are familiar with the steps of the writing process, you will want to skip the next two steps and begin with one of the other professional development activities described below.
3. If you feel the teachers in your study group need to review the structure of writers' workshop, refer them to Figure 20.3 (p. 398). You may also want to share some video examples of writers' workshop. There are several video clips of writers' workshop available in *The Continuum of Literacy Learning Teaching Library* in both the PreK–2 and Grades 3–8 versions if you have this resource available.
4. You will also want to make sure that your group is familiar with the writing process. Divide your group in a way that will allow you to assign each of the sections under the heading, The Writing Process, (pp. 395–396). Have each person do their assigned reading and summarize their sections for the rest of the group.

Making Connections Between Genre Study in Readers' Workshop and Writing in Writers' Workshop (Estimated Time: 1 hour)

1. Choose a genre you have studied with the participants in your study group. Post the chart of noticings you created as a group (if you have it available) as well as a list of some of the mentor texts you used during your study. Using Figure 20.3 (p. 398) and Figure 20.4 (p. 399) as examples, develop a writing minilesson related to one of the characteristics on the noticings chart to share with the participants in your study group.
2. Share the writing minilesson with participants as if they were students experiencing it in writers' workshop. If there is time, have them try the minilesson out in their own writing.
3. After you are done, ask participants to reflect on the process. Then, have them look at Figure 20.4 (p. 399) with a partner and talk about how the teacher in this example developed her writing minilessons out of the class's inquiry study of memoir. Tell them to look at the Noticings about Memoir chart in this figure, or the chart you brought, and brainstorm other possibilities for writing minilessons.

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Planning Writing Minilessons (Estimated Time: 1½–2 hours)

Note: This activity is adapted from the Suggestions for Professional Development section at the end of Chapter 20.

1. Ask grade-level colleagues to work together to select a genre and plan writing minilessons. You may want to suggest that they bring grade-level standards and/or the writing genres that are tested at their grade level.
2. Either provide them with sets of mentor texts or have them spend some time collecting mentor texts (these text sets may already have been developed in other units).
3. Have grade-level teams read the texts together and ask them to generate a list of the criteria for students' writing. (This would be the same as noticing the characteristics of the genres except that you are going to intentionally teach for them in writers' workshop and then assess student writing using them. They will need to decide which features you can expect students at the grade level to demonstrate.)
4. Have them make a list of the "questions" or the "things students should keep in mind" about the genre they are writing in (refer to Figures 20.51, 20.27, 20.17 on pages 433, 420, and 412 respectively, of *Genre Study* for examples).
5. Ask them to develop a list of the principles that could be the focus of a series of writing minilessons.
6. If there is time, have them pick one writing minilesson to develop completely—thinking about the minilesson statement and mentor text examples they will use to demonstrate their point.
7. Ask them to briefly outline the inquiry study they will conduct in readers' workshop in preparation for writing in this genre in writers' workshop. Note that the same mentor texts they use in their inquiry study can be used in their writing minilessons to demonstrate different aspects of the genre (e.g., lead, dialogue, organization, word choice, conclusion, nonfiction text features).

Classroom Connections

- Have teachers implement the plans they have developed by doing the genre study and then using the mentor texts in writers' workshop.
- Ask colleagues to bring students' work in process or finished pieces to a follow-up meeting to share progress. Here are some possible points to discuss:
  - *How did the inquiry process prepare your students to write in the genre?*
  - *How did their noticings in reading impact their writing in the genre?*
  - *How were your writing minilessons effective? What would you change in the future?*
  - *What did your students learn from writing within the genres that they will take back to their reading of that genre?*

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Appendix

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Analyzing Text Factors

Analysis of _____ Level _____	
Text Factor	
Genre	
Text Structure	
Content	
Themes and Ideas	
Language and Literary Features	
Sentence Complexity	
Vocabulary	
Words	
Illustrations	
Book and Print Features	
When introducing this text in guided reading, keep this in mind:	

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Curriculum Map for Genre Study

Month		
Time Spent		
Genre Study		
Process		

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Teaching Moves to Foster Discussion During Interactive Read-Aloud

Steps	Teaching Moves	Attention to Genre
Selection and Preparation		
Opening		
Reading Aloud		
Discussion		

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The Content of Literary Analysis—Fiction

Element	Definition	Characteristics You Notice About Your Text
Characters	The people, animals, or personified objects in a fiction text—realistic or fantasy.	
Narrative Text and Structure	A simple narrative structure follows a traditional sequence that includes a beginning, a series of events or episodes, and a resolution and ending.	
Plot	The problem of the story and the events that flow from it.	
Setting	Where and when the story takes place.	
Theme	The central message or messages of the text, or what the story is really about.	
Style/Language • Figurative Language • Symbolism • Voice • Mood • Illustrations • Design	Particular ways that writers use language to communicate about the characters, plot, setting, and theme.	
Narrator or Perspective	The perspective from which the story is told.	

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Analyzing the Literary Elements of Biographical Texts

Element	Characteristics You Notice About Your Text
Setting	
Characters	
Theme	
Sequence of Events	
Perspective	
Art	
Graphical and Textual Features	
Structural Patterns	

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The Structure of Readers' Workshop

	Role of Teacher	Role of Students
Connection		
Minilesson Principle		
Application		
Group Share		

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Reading Minilesson Planning Sheet

Connection (Link to previous lesson or to umbrella minilesson)**:**

Minilesson Principle:

Examples (e.g., mentor texts, charts, etc.)**:**

Have a Try (Optional—how you will have them try it quickly)**:**

Application to Their Own Reading:

Group Share (what you might have them share that is related to minilesson)**:**

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Reading Conferences: Teaching That Supports Processing and Genre Understanding

Structure	Teaching Moves
Status	
Teaching Point	
Have a Go	
Summary and Goals	

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