Core Reading

Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking

6.2   **Vocabulary.** The student uses newly acquired vocabulary expressively.

6.3   **Fluency.** The student reads grade-level text with fluency and comprehension.

Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts

6.5   **Comprehension.** The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts

6.7   **Literary elements.** The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

6.8   **Genres.** The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

6.9   **Author's purpose and craft.** The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances.

Response skills: listening, speaking, reading, writing, and thinking using multiple texts

6.6   **Response.** The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

Tools to Know – Reading Process, Comprehension

Instructional Strategies Playlist
- Tea Time
- Word Game
- Nine Squares
- VIP

Ways to Show – Genre Characteristics, Overall Meaning, Analysis for Deeper Meaning

Instructional Strategies Playlist
- 3 Different Genres
- 10 Negatives (film)
- Blind Sequence
- Recast

Author's Craft – Point of View, Structure, Language

Instructional Strategies Playlist
- Circuit Time
- Important – Interesting
- It's Cool to be Square
- Language Bingo

Responding to Text

Instructional Strategies Playlist
- Alpha Box (with template)
- Comprehension Tower

Item Types

Extended Constructed Response* (10 pts)		Short Constructed Response* (1-2 pts)	
Multiselect* (2 pts)	Match Table Grid (2 pts)	Multipart (2 pts)	Hot Text (1-2 pts)
Inline Choice (1-2 pts)	Text Entry* (1-2 pts)	Multiple Choice* (1 pt)	

    the ways it may be tested on STAAR for this grade

*   the ways it has been tested on STAAR for this grade

Student Expectations

6.3(A)   adjust fluency when reading grade-level text based on the reading purpose

6.5(A)   establish purpose for reading assigned and self-selected texts

6.2(B)   use context such as definition, analogy, and examples to clarify the meaning of words (R)

6.5(B)   generate questions about text before, during, and after reading to deepen understanding and gain information

6.5(C)   make and correct or confirm predictions using text features, characteristics of genre, and structures (S)

6.5(D)   create mental images to deepen understanding

6.5(I)   monitor comprehension and make adjustments such as rereading, using background knowledge, asking questions and annotating when understanding breaks down

Academic Vocabulary

adjust	fluency	monitor	prediction
annotate	genre	multiple meaning	structure
context	mental image		

Demands of the Text

Fiction	Poetry	Drama	Informational	Argumentative	Multimodal/ Digital
Read the text in the order it is written	Read the text in the order it is written	Follow dramatic structure	Know the author's purpose	Recognize view/claim	Align with the appropriate genre(s)
Understand plot elements and their relationships	Follow structure (stanzas, lines)	Follow dialogue	Follow organization	Judge evidence as feasible or logical	
Read between the lines	Understand non-literal language	Follow clues	Determine the meaning of technical words	Recognize bias	
Make connections to message or lesson	Create mental images	Connect scenes to act	Use text features		

Instructional Implications

The process standards are metacognitive comprehension strategies that provide the reader with tools for accessing and understanding the meaning of text. Each strategy is an in-head action you cannot see and is unique to the reader. As complexity of the text increases, reader demands increase. Therefore, it is important that readers understand the role of each strategy and know how and when to apply and adjust. This is the first step in understanding what is read and must be practiced with every reading experience.

When you teach comprehension strategies, remember to:

• Focus students' cognitive energy on meaning, not just the sounding-out of words. Automaticity in reading is practiced and applied.

• Model and explore relationships between words and phrases to increase vocabulary and support comprehension of text.

• Provide students with ongoing opportunities to select their own texts and set their own purposes for reading.

• Provide explicit purpose when assigning reading; knowing a purpose for reading allows the reader to focus on what is important.

• Provide flexibility for readers to ask questions that are relevant to the individual reader to support and create deeper meaning.

• Model and explicitly apply comprehension strategies using background schema, creating images, and re-reading to clarify, monitor, and validate understanding.

• Model annotation as a tool used to monitor and adjust reading when understanding breaks down, making sure students understand it is to be used when needed and is unique to the reader.

• Build background knowledge and increase vocabulary by providing a wide range of reading and student discourse.

Learning from Mistakes

Students may make the following mistakes:

• Focusing on rate of reading without comprehension

• Looking at the explicit clues and missing the critical, implicit clues in the larger chunks of the reading

• Looking within the sentence for clues and missing the clues in larger chunks of the reading

• Missing the purpose for reading

• Forgetting to use the comprehension strategies to clarify, monitor, and validate understanding

• Not rereading when information/ideas are unclear

• Using annotation as a comprehension strategy and not as a tool to be used as needed

Student Expectations

6.5(E)   make connections to personal experiences, ideas in other texts, and society (R)
6.5(F)   make inferences and use evidence to support understanding (R)
6.5(G)   evaluate details read to determine key ideas (R)
6.5(H)   synthesize information to create new understanding (R)

Academic Vocabulary

connections
evidence
inference
key idea
synthesize

Demands of the Text

Fiction	Poetry	Drama	Informational	Argumentative	Multimodal/ Digital
Read the text in the order it is written	Read the text in the order it is written	Follow dramatic structure	Know the author's purpose	Recognize view/claim	
Understand plot elements and their relationships	Follow structure (stanzas, lines)	Follow dialogue	Follow organization	Judge evidence as feasible or logical	Align with the appropriate genre(s)
Read between the lines	Understand non-literal language	Follow clues	Determine the meaning of technical words	Recognize bias	
Make connections to message or lesson	Create mental images	Connect scenes to act	Use text features		

Instructional Implications

The comprehension standards are metacognitive strategies that provide the foundational processes for reading with meaning. These strategies are learned in the early school years and are overtly continued as the complexity of text increases. The comprehension and process strategies provide readers with a way to read between the lines, draw conclusions, synthesize, and filter what is most and least important to move beyond literal recall. As readers practice and engage in discussion, their responses and understanding become more logical. This is the second step in understanding what is read and requires practice with every reading experience.

When you teach comprehension strategies, remember to:
• Ask questions that encourage reading between the lines to support unique interpretations.
• Allow student to share their interpretations with each other as well as how they drew their conclusions.
• Model and differentiate between logical and illogical reasonings when reading between the lines.
• Allow students to determine what is the least and most important information/event in the text and share their thinking with each other.
• Model how you determine what is least and most important and why it matters.
• Allow opportunities for students to use their own words in their own way to tell what the text said and what it means.
• Model and encourage multiple types of connections during reading (e.g., text to self, text to society, and text to text).

Learning from Mistakes

Students may make the following mistakes:
• Confusing details with inferences
• Not recognizing that multiple inferences can be made using the same details
• Relying heavily on schema without textual evidence
• Only using details to make more abstract connections
• Treating all details and information as equally important

Tea Time

Purpose

Determine a purpose for reading using background knowledge, context, and prediction

Instructions

1. Select multiple texts (2-4) from like or different genres.
2. Copy texts on colored paper so that each text is presented in a different color.
3. Create color-correlated cards with important/interesting words from each text.
4. Divide students into small groups (2-4).
5. Give each student in the group a different color word card.
6. Students with the same color cards gather in groups, share and discuss the words listed on the cards, and predict the topic and content of their text.
7. Each group shares their prediction with the whole class.
8. Each student selects the text he/she would like to read and shares why the text was chosen.

Materials

- 2-4 texts, each on a different color paper
- color-correlated cards with important/interesting words from each text

Word Game

Purpose

Use context to determine the meaning of words during reading

Instructions

1. Divide students into groups of 4-6.
2. Provide each group with a deck of cards that has a different word from the text on each card.
3. Each student draws a card from the deck and "tells" or "guesses" the meaning of their word.
4. After the reading, students return to the deck of cards.
5. One student shuffles the deck and each student draws a card.
6. Each student discusses why their word is important, why the author used the word, and/or how the word was used in the text. Students may use the text and/or dictionary if necessary.

Materials

- Deck of cards with words from the text (for each group)

Nine Squares

Purpose

- Differentiate between a detail and an inference
- Use details to understand and create inferences

Instructions

1. Divide students into groups of 4-6 students.
2. Using a graphic organizer that includes 9 squares, students list five details, two inferences, and one conclusion from their reading.
3. Cut the graphic organizer into individual squares.
4. Groups exchange squares.
5. Each group member determines the details, inferences, and conclusion.
6. On the 9th square, students create a new inference using the listed details.

Materials

- Graphic organizer of 9 squares for each group
- Scissors

VIP

Purpose

Determine what is most important to synthesize information

Instructions

1. Give each student a note card.
2. Students read a text void of the title.
3. During the reading, students write three words, phrases, sentences and/or quotes on the front of the card from the text indicating the most important idea/event/information.
4. After the reading, students exchange note cards.
5. Using the recorded information, students write an appropriate title for the selection on the back of the card.
6. Students share, compare, and justify.

Materials

- Blank note card for each student
- Text (without the title)

Student Expectations

6.8(A) demonstrate knowledge of literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, and myths (S)

6.8(D) analyze characteristics and structural elements of informational text, including:

(ii) features such as introduction, foreword, preface, references, or acknowledgements to gain background information (S)

6.8(E) analyze characteristics and structures of argumentative text

6.8(F) analyze characteristics of multimodal and digital texts

Academic Vocabulary

acknowledgements	informational	preface
argumentative	literary genres	reference
foreword	multimodal	structure

Learning from Mistakes

Students may make the following mistakes:

- Approaching all reading in the same way without noting genre
- Relying too heavily on text features for meaning and not using the features to support maneuvering the text, clarifying understanding, or locating information
- Not differentiating genres in terms of purpose, elements/structures, and demands
- Not understanding that there may be more than one genre in a single text
- Not understanding that a myth is describing the world before its present state and is meant to explain our present state
- Not understanding that myths are written from an author's perspective and are not fact
- Not recognizing that poetry has more than one poetic form
- Not recognizing the correct genre of the text

Instructional Implications

The *Ways to Show* standards serve as a scaffold, moving readers from recognition of ideas/information to deep understanding of the ideas/information. If the reader applies the metacognitive comprehension strategies (*Tools to Know* standards) effectively and scaffolds their understanding in terms of genre, overall meaning, and analysis; deep understanding will be accomplished. The reader's level of comprehension can be gauged through the mastery of the *Ways to Show* standards as specifically noted in the standards themselves.

Readers require extensive opportunities to read, apply the *Tools to Know*, and experience the *Ways to Show* standards to increase reading abilities. This requirement continues throughout the reader's education as the texts become more complex. Readers need experiences in their independent and instructional reading levels.

This subcluster is the first level of comprehension. It requires exposure, recognition, understanding, and use of the characteristics specific to genre. Understanding the unique demands of each genre provides a road map to support readers as they maneuver a text. Without the road map, readers may make mishaps on their journey to comprehension.

When you teach this subcluster, remember to:

All Genres

- Provide exposure to a variety of types of texts within a genre, making sure to note the likenesses and differences in characteristics.
- Embed academic vocabulary, as related to genre, in everyday discourse.
- Generate opportunities for students to use genre-specific academic vocabulary.
- Create and reference genre Anchor Charts throughout the year.
- Provide exposure to a variety of genres in authentic situations and for genuine purposes.

Informational Text

- Expose students to a variety of graphical elements in informational texts as a common characteristic while exploring their purpose for locating and clarifying information.
- Make sure to include procedural texts in the study and comparison of genre as it is encountered often in our academic and daily lives.
- Make sure to include autobiographies, biographies, memoirs, and diaries in the study and comparison of genre.

Connecting Genres

- Allow students to categorize a set of texts based on genre and characteristics.
- Engage small groups of students in a genre study with each group collecting examples from a different genre.
- Allow students to engage in a topic study by collecting examples from multiple genres.
- Use card sorts with genre-specific words.
- Compare the differences and likenesses among multiple genres.
- Allow students to rewrite a text (e.g., mythical/fiction) into a script using dramatic structure.
- Allow students to rewrite a text (e.g., informational/argumentative) into a poem using poetic structure.
- Allow students to rewrite a play into story form.

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity. Student expectations that stay the same two grade levels below or above the current grade are not included in the Vertical Alignment.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Fiction, Poetry, Drama	4.9(A) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales (S)	5.9(A) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales (S)	6.8(A) demonstrate knowledge of literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, and myths (S)	7.8(A) demonstrate knowledge of literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, myths, fantasy, and science fiction (S)	8.8(A) demonstrate knowledge of literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, fantasy, science fiction, and short stories (S)
Informational	4.9(D)(ii) recognize characteristics and structures of informational text, including features such as pronunciation guides and diagrams to support understanding (S)	5.9(D)(ii) recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding (S)	6.8(D)(ii) analyze characteristics and structural elements of informational text, including features such as introduction, foreword, preface, references, or acknowledgements to gain background information (S)	7.8(D)(ii) analyze characteristics and structural elements of informational text, including features such as references or acknowledgements (S)	8.8(D)(ii) analyze characteristics and structural elements of informational text, including features such as footnotes, endnotes, and citations (S)
Argumentative	4.9(E) recognize characteristics and structures of argumentative text	5.9(E) recognize characteristics and structures of argumentative text	6.8(E) analyze characteristics and structures of argumentative text	7.8(E) analyze characteristics and structures of argumentative text	8.8(E) analyze characteristics and structures of argumentative text

Student Expectations

6.7(A)   infer multiple themes within and across texts using text evidence (S)
6.8(D)   analyze characteristics and structural elements of informational text, includ-
ing:
    (i)   the controlling idea or thesis with supporting evidence (R)
6.8(E)   analyze characteristics and structures of argumentative text by:
    (i)   identifying the claim (R)
    (iii)   identifying the intended audience or reader (S)
6.9(A)   explain the author's purpose and message within a text (R)

Academic Vocabulary

audience	evidence
author's purpose	message
claim	theme
controlling idea	thesis

Learning from Mistakes

Students may make the following mistakes:
- Not understanding that theme relates to morals, values, and/or ideas
- Treating all events/ideas/information as equal in importance
- Using direct clues and missing the subtle clues
- Not understanding an author's intent
- Thinking that texts only have one theme, idea, or claim
- Not realizing that themes are inferred and not always stated
- Thinking that the author's selection of genre is the overall purpose for writing
- Confusing purpose with theme, topic, controlling idea, claim, and topic
- Not rereading when understanding breaks down
- Not approaching text as a whole but approaching it as isolated details, events, or sections
- Using graphical information in isolation instead of in conjunction with the written text

Instructional Implications

The *Ways to Show* standards serve as a scaffold, moving readers from recognition of ideas/information to deep understanding of the ideas/information. If the reader applies the metacognitive comprehension strategies (*Tools to Know* standards) effectively and scaffolds their understanding in terms of genre, overall meaning, and analysis; deep understanding will be accomplished. The reader's level of comprehension can be gauged through the mastery of the *Ways to Show* standards as specifically noted in the standards themselves.

Readers require extensive opportunities to read, apply the *Tools to Know*, and experience the *Ways to Show* standards to increase reading abilities. This requirement continues throughout the reader's education as the texts become more complex. Readers need experiences in their independent and instructional reading levels.

This subcluster is the second level of comprehension. These *Ways to Show* standards require the overall understanding of what is read. Understanding both an author's purpose for writing and the meaning of what an author says is required before analysis for deeper meaning can emerge.

When you teach this subcluster, remember to:

All Genres
- Provide exposure to a variety of themes, controlling ideas, and claims.
- Use appropriate themes and topics. Themes and topics that are too sophisticated will result in ineffective comprehension.
- Explore text deeper to understand that an author's purpose can be more than entertain, provide information, convince, etc.
- Tie purpose to audience.
- Make sure students are provided opportunities to leverage an author's use of graphics to support understanding.

Literary Text
- Brainstorm common themes with students to provide background information that may be needed for students to identify themes across text.
- Allow students to make connections across multiple genres to create a visual representation that communicates a common theme.
- Challenge students to write their own narratives with interesting themes.

Argumentative Text
- Allow students to form opinions and judgements about texts and share with each other before formally stating a claim.

Connecting Genres
- Read multiple genres on the same topic and distinguish/compare theme, controlling idea, and claim.
- Use multimodal text to explore theme, controlling idea, and claim around a specific topic.
- Provide opportunities for students to manipulate original texts, turning a theme into a controlling idea, a controlling idea into a theme, and a theme or controlling idea into a claim.
- Engage students in a topic research that includes multiple texts and multiple genres. Be sure to include argumentative texts along with informational and literary texts. Allow students to create a written and visual representation of how different authors wrote on the same topic but for different purposes and drew different conclusions.
- Allow students to form their own opinions and judgements to practice the synthesis of big ideas within and across texts from like and different genres.

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity. Student expectations that stay the same two grade levels below or above the current grade are not included in the Vertical Alignment.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Fiction, Poetry, Drama	4.8(A) infer basic themes supported by text evidence (S)	5.8(A) infer multiple themes within a text using text evidence (S)	6.7(A) infer multiple themes within and across texts using text evidence (S)	7.7(A) infer multiple themes within and across texts using text evidence (S)	8.7(A) analyze how themes are developed through the interaction of characters and events (S)
Informational	4.9(D)(i) [recognize] the central idea with supporting evidence (R)	5.9(D)(i) [recognize] the central idea with supporting evidence (R)	6.8(D)(i) [analyze] the controlling idea or thesis with supporting evidence (R)	7.8(D)(i) [analyze] the controlling idea or thesis with supporting evidence (R)	8.8(D)(i) [analyze] the controlling idea or thesis with supporting evidence (R)
Argumentative	4.9(E)(i) identifying the claim (R)	5.9(E)(i) identifying the claim (R)	6.8(E)(i) identifying the claim (R)	7.8(E)(i) identifying the claim (R)	8.8(E)(i) identifying the claim and analyzing the argument (R)

Student Expectations

6.7(B)   analyze how the characters' internal and external responses develop the plot (R)

6.7(C)   analyze plot elements, including rising action, climax, falling action, resolution, and non-linear elements such as flashback (R)

6.7(D)   analyze how the setting, including historical and cultural settings, influences character and plot development (S)

6.8(B)   analyze the effect of meter and structural elements such as line breaks in poems across a variety of poetic forms (S)

6.8(C)   analyze how playwrights develop characters through dialogue and staging (S)

6.8(D)   analyze characteristics and structural elements of informational text, including:
(iii) organizational patterns such as definition, classification, advantage, and disadvantage (S)

6.8(E)   analyze characteristics and structures of argumentative text by:
(ii)   explaining how the author uses various types of evidence to support the argument (R)

Academic Vocabulary

argument	falling action	playwright
character	flashback	plot
climax	historical setting	resolution
cultural setting	internal response	rising action
dialogue	meter	staging
external response	non-linear plot	structural elements
evidence	organizational pattern	

Learning from Mistakes

Students may make the following mistakes:
- Not recognizing that all plots are not sequential
- Confusing plot with organizational pattern
- Confusing theme and plot
- Lacking the historical and/or cultural background knowledge specific to the text
- Not knowing that cultural setting refers to conditions related to economics, religion, and ethnic background
- Not knowing that historical setting refers to circumstances and social conditions
- Not understanding the difference between facts that can be proved and those that are false
- Believing everything that is read is true
- Having difficulty determining what is logical and what is manipulation in argumentative texts
- Focusing on the character traits and not the relationships and responses
- Failing to see the author's organization as a tool to determine relationships between pieces of information

Instructional Implications

The *Ways to Show* standards serve as a scaffold, moving readers from recognition of ideas/information to deep understanding of the ideas/information. If the reader applies the metacognitive comprehension strategies (*Tools to Know* standards) effectively and scaffolds their understanding in terms of genre, overall meaning, and analysis; deep understanding will be accomplished. The reader's level of comprehension can be gauged through the mastery of the *Ways to Show* standards as specifically noted in the standards themselves.

Readers require extensive opportunities to read, apply the *Tools to Know*, and experience the *Ways to Show* standards to increase reading abilities. This requirement continues throughout the reader's education as the texts become more complex. Readers need experiences in their independent and instructional reading levels.

This subcluster is the last and most complex level of comprehension. These *Ways to Show* standards require analysis of how elements connect to each other, how organizational pattern impacts meaning, and how evidence is used to communicate ideas.

When you teach this subcluster, remember to:

All Genres
- Before reading a text or set of texts on the same topic, provide students with opportunities to sequence events/information to experience the structure of literary elements and/or organizational patterns. This can be done using one genre or multiple genres, making sure to mix together the events/information.
- Allow students to rewrite a text by changing important aspects (e.g., characters, conflicts, settings, organizational patterns, facts) to understand structure.

Literary Text
- Expose students to a variety of literary texts representing a wide range of plots that include linear plots and plots with flashback.
- Choose texts from a variety of cultural and historical settings to build schema.
- Tie characters to the plot by changing the characters' responses in the story and examining different outcomes.
- Allow students to write scripts from written stories and create stories from written scripts.
- Allow students to write their own stories to include the elements of plot or change a linear plot to a plot that includes flashback.
- Allow students to experience the perspective of a character and/or plot by role playing a text.

Poetry
- Challenge students to write their own poems based on their chosen poetic form.
- Emphasize the connection of structural elements (e.g., meter and line breaks) as a characteristic of genre.

Informational Text
- Expose students to multiple, short, informational texts that represent different organizational patterns.
- Challenge students to examine informational texts with different organizational patterns; categorize the texts by topic, controlling idea, organizational pattern, and purpose.
- Allow students to rearrange the organization of an original text using a different organizational pattern to understand structure and its impact on meaning.
- Allow students to manipulate pieces of information into different organizational patterns to experiment ways texts can be organized.

Argumentative Text
- Allow students to use resources to determine if the facts presented are logical and credible.
- Emphasize that facts must be proven true to be credible.
- Allow students to take a stance and write about an issue with logical and credible evidence. Challenge small groups of students to establish their own criteria to determine if facts in others' writing should be accepted or rejected as logical or credible.
- Engage students in debates to legitimize the information presented in argumentative texts.

Connecting Genres
- Expose students to a variety of genres to compare structures (e.g., literary has a plot, informational has an organizational pattern, and argumentative uses facts to support an idea).
- Allow students to use information and ideas in one genre to rewrite the text using a different genre.

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Fiction, Poetry, Drama	4.8(B) explain the interactions of the characters and the changes they undergo (R)	5.8(B) analyze the relationships of and conflicts among the characters (R)	6.7(B) analyze how the characters' internal and external responses develop the plot (R)	7.7(B) analyze how characters' qualities influence events and resolution of the conflict (R)	8.7(B) analyze how characters' motivations and behaviors influence events and resolution of the conflict (R)
	4.8(C) analyze plot elements, including the rising action, climax, falling action, and resolution (R)	5.8(C) analyze plot elements, including rising action, climax, falling action, and resolution (R)	6.7(C) analyze plot elements, including rising action, climax, falling action, resolution, and non-linear elements such as flashback (R)	7.7(C) analyze plot elements, including the use of foreshadowing and suspense, to advance the plot (R)	8.7(C) analyze non-linear plot development such as flashbacks, foreshadowing, subplots, and parallel plot structures and compare it to linear plot development (R)
	4.8(D) explain the influence of the setting, including historical and cultural settings, on the plot (S)	5.8(D) analyze the influence of the setting, including historical and cultural settings, on the plot (S)	6.7(D) analyze how the setting, including historical and cultural settings, influences character and plot development (S)	7.7(D) analyze how the setting influences character and plot development (S)	8.7(D) explain how the setting influences the values and beliefs of characters (S)
	4.9(B) explain figurative language such as simile, metaphor, and personification that the poet uses to create images (S) *[Poetry only]*	5.9(B) explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms (S) *[Poetry only]*	6.8(B) analyze the effect of meter and structural elements such as line breaks in poems across a variety of poetic forms (S) *[Poetry only]*	7.8(B) analyze the effect of rhyme scheme, meter, and graphical elements such as punctuation and capitalization in poems across a variety of poetic forms (S) *[Poetry only]*	8.8(B) analyze the effect of graphical elements such as punctuation and line length in poems across a variety of poetic forms such as epic, lyric, and humorous poetry (S) *[Poetry only]*
	4.9(C) explain structure in drama such as character tags, acts, scenes, and stage directions (S) *[Drama only]*	5.9(C) explain structure in drama such as character tags, acts, scenes, and stage directions (S) *[Drama only]*	6.8(C) analyze how playwrights develop characters through dialogue and staging (S) *[Drama only]*	7.8(C) analyze how playwrights develop characters through dialogue and staging (S) *[Drama only]*	8.8(C) analyze how playwrights develop dramatic action through the use of acts and scenes (S) *[Drama only]*
Informational	4.9(D)(iii) [recognize] organizational patterns such as compare and contrast (S)	5.9(D)(iii) [recognize] organizational patterns such as logical order and order of importance (S)	6.8(D)(iii) [analyze] organizational patterns such as definition, classification, advantage, and disadvantage (S)	7.8(D)(iii) [analyze] organizational patterns that support multiple topics, categories, and subcategories (S)	8.8(D)(iii) multiple organizational patterns within a text to develop the thesis (S)
Argumentative	4.9(E)(ii) explaining how the author has used facts for an argument (R)	5.9(E)(ii) explaining how the author has used facts for or against an argument (R)	6.8(E)(ii) explaining how the author uses various types of evidence to support the argument (R)	7.8(E)(ii) explaining how the author uses various types of evidence and consideration of alternatives to support the argument (R)	8.8(E)(ii) identifying and explaining the counter argument (R)

3 Different Genres

Purpose

Understand theme across genres

Instructions

1. Students read a self-selected or teacher-selected literary text.
2. After reading, students find references to the theme in 3 different genres (e.g., movie, poem, drama, real-life event, etc.)

Materials

*   Self-selected or teacher-selected text

Think It Up

Discuss and/or write a response about how each genre communicated the theme differently.

10 Negatives (film)

Purpose

Understand plot development

Instructions

1. Students organize in groups of 4 to read a group-selected or teacher-selected text.
2. Each group of students is provided with 10 note cards to represent 10 film negatives.
3. Student groups read their text and record or illustrate 10 important events to retell the story.
4. Student groups revisit their 10 cards to identify and label the cards, representing the elements of the plot.
5. On the back of each cards, students record connections according to the grade-level TEKS, if appropriate.

Materials

*   Group-selected or teacher-selected text
*   10 note cards for each group

Think It Up

Rewrite the story changing the characters, setting, events, etc. Discuss and/or write a response explaining how the change influenced the plot.

Blind Sequence

Purpose

Understand why an author's choice of organizational pattern is important

Instructions

1. Students organize into groups of 4.
2. Each group is provided a set of cards representing important information from informational text or important events in a literary text.
3. BEFORE reading the text, students organize the cards into a provided organizational pattern/sequence (e.g., description, cause/effect, sequential, comparison, linear plot, non-linear plot).
4. For **informational texts**, repeat the steps, using a different organizational pattern each time. Ask: Which pattern do you think best communicated the information and why?
5. For **literary works**, students share their sequencing to compare. Ask: Who had the best story and why?

Materials

- A set of cards for each group with important information from informational text or important events in a literary text

Think It Up

- For **informational texts**, rewrite the text using a different organizational pattern than the original text. Change information as needed.
- Revise paragraphs in your own drafts to create a variety of paragraph patterns.
- For **literary works**, rewrite the story, changing an element in the plot.

Recast

Purpose

Understand an author's use of structure

Instructions

Rewrite a self-selected or teacher-selected text.
- Rewrite a play, making it a short story.
- Rewrite a poem, changing the form (e.g., narrative poem to limerick, etc.).
- Rewrite an argumentative text, making it an informational text.
- Rewrite an informational text, making it an argumentative essay.

Materials

Think It Up

- Write a journal entry the author may have used as support for writing the original text.
- Discuss and/or write a response about what was easy and what was difficult when recasting and why.

Student Expectations

6.9(E)   identify the use of literary devices, including omniscient and limited point of view, to achieve a specific purpose (S)

Academic Vocabulary

limited point of view
omniscient point of view

Learning from Mistakes

Students may make the following mistakes:
- Confusing point of view with theme, controlling idea, and claim
- Not understanding that point of view is used in all genres of writing
- Not recognizing when point of view shifts (e.g., dialogue, examples, personal story, etc.)
- Not understanding that texts can be created through multiple lenses

Instructional Implications

The *Author's Craft* standards serve as the analysis of what authors do, why they do it, and how they do it. These standards require readers to examine the text closely after understanding what is read. This analysis may require a second reading or a revisiting of the text for the purposes of analyzing an author's actions and purpose. Students rely heavily on what other authors do to enhance their own writing.

Readers require extensive opportunities to read, analyze, and apply the *Author's Craft* standards. This requirement continues throughout the reader's education as reading and writing expectations become more complex. Readers need experiences in author analysis in their independent and instructional reading levels.

This subcluster is the first level of analysis. These *Author's Craft* standards require analysis of how authors use point of view to communicate a story, share information, and support an argument.

When you teach this subcluster, remember to:
- Emphasize that authors have a choice when selecting a point of view. Their choice is based on the best way to address the reader to communicate his/her theme, thesis, or argument. Creative use of point of view can contribute to an author's personal style.
- Expose students to text examples from literary, informational, and argumentative genres representing omniscient and limited points of view.
- Encourage students to collect samples of omniscient and limited point of view to use as examples when choosing point of view in their own writing.
- Emphasize that omniscient and limited are both types of third-person point of view.
- Allow students to explore creative use of point of view in all genres to develop their voice and style in writing.

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
All Genres	4.10(E) identify and understand the use of literary devices, including first- or third-person point of view (S)	5.10(E) identify and understand the use of literary devices, including first- or third-person point of view (S)	6.9(E) identify the use of literary devices, including omniscient and limited point of view, to achieve a specific purpose (S)	7.9(E) identify the use of literary devices, including subjective and objective point of view (S)	8.9(E) identify and analyze the use of literary devices, including multiple points of view and irony (S)

Student Expectations

6.9(B) analyze how the use of text structure contributes to the author's purpose (S)

6.9(C) analyze the author's use of print and graphic features to achieve specific purposes (S)

Academic Vocabulary

graphic feature
print
text structure

Learning from Mistakes

Students may make the following mistakes:
- Looking at text graphics in isolation and not using the information in conjunction with the written text
- Not being able to interpret the information in a graphic
- Not seeing the relationship of the graphic to the written text
- Not rereading to examine the relationship between elements in literary texts
- Not rereading to examine the organizational patterns in information text
- Focusing on every detail/event instead of how the author presents the detail/event

Instructional Implications

The *Author's Craft* standards serve as the analysis of what authors do, why they do it, and how they do it. These standards require readers to examine the text closely after understanding what is read. This analysis may require a second reading or a revisiting of the text for the purposes of analyzing an author's actions and purpose. Students rely heavily on what other authors do to enhance their own writing.

Readers require extensive opportunities to read, analyze, and apply the *Author's Craft* standards. This requirement continues throughout the reader's education as reading and writing expectations become more complex. Readers need experiences in author analysis in their independent and instructional reading levels.

This subcluster is the second level of analysis. These *Author's Craft* standards require analysis of how an author's choice of text structure contributes to his/her purpose and how the author uses graphic features with print to communicate.

When you teach this subcluster, remember to:
- Provide a wide variety of texts and genres when evaluating how well an author achieved his/her purpose.
- Provide exposure to a variety of texts and genres with embedded graphics.
- Make sure students understand theme, controlling idea, and claim before engaging in the analysis of author's craft.
- Make sure students recognize the elements of plot, organizational patterns, and fact/opinion used to support an argument before engaging in the analysis of why an author chose a plot structure, organizational pattern, or specific evidence.
- Allow students to create written texts that communicate information learned in graphics as well as create graphics from information learned in written text to better understand an author's purpose for using a graphic.
- Allow students to evaluate graphics in text for clarity and usefulness using teacher- and student-generated criteria.
- Provide students exposure to a variety of graphics within short texts. Engage students in games and sorts to differentiate why the graphic is being used (e.g., clarify, summarize, visual representation, synthesize information, etc.).
- Allow students to synthesize information within and across texts and create graphics to clarify, summarize, and/or provide a visual representation.
- Allow students to match provided graphics with the appropriate written texts.
- Create a list of prompts to guide students in thinking about author's purpose in relation to structure and graphics.
- Allow students to reflect on their own writing and peers' writing to see how events in the story advance plot future events.
- Allow students to experiment with organizational patterns in their own writing to see which pattern fits their chosen purpose, topic, and genre

Vertical Alignment

All student expectations in the *Structure* subcluster remain unchanged from grade 4 through grade 8.

Student Expectations

6.9(D)   describe how the author's use of figurative language such as metaphor and personification achieves specific purposes (S)

6.9(F)   analyze how the author's use of language contributes to mood and voice (S)

6.9(G)   explain the differences between rhetorical devices and logical fallacies (S)

Academic Vocabulary

figurative language   personification
logical fallacy   rhetorical device
metaphor   voice
mood

Learning from Mistakes

Students may make the following mistakes:

- Analyzing the author's use of language before understanding what is read
- Focusing on the identification of the language and not its role in what the author is trying to accomplish
- Thinking all language is literal
- Not rereading to examine the relationship between purpose and language used
- Recognizing the technique but not being able to apply it to the meaning or purpose
- Not experiencing the mood of the text

Instructional Implications

The *Author's Craft* standards serve as the analysis of what authors do, why they do it, and how they do it. These standards require readers to examine the text closely after understanding what is read. This analysis may require a second reading or a revisiting of the text for the purposes of analyzing an author's actions and purpose. Students rely heavily on what other authors do to enhance their own writing.

Readers require extensive opportunities to read, analyze, and apply the *Author's Craft* standards. This requirement continues throughout the reader's education as reading and writing expectations become more complex. Readers need experiences in author analysis in their independent and instructional reading levels.

This subcluster is the third and most complex level of analysis. These *Author's Craft* standards require analysis of how an author's choice of words contributes to purpose and voice.

When you teach this subcluster, remember to:

- Expose students to multiple texts and genres containing rich, literal and non-literal language to demonstrate the unlimited ways authors use words.
- Emphasize that authors have a choice when selecting words/phrases/techniques. Their choices serve multiple purposes, including creating voice and style.
- Provide students with a variety of texts written on the same topic in different styles to show how language impacts purpose.
- Provide students with opportunities to engage in visualization and draw on their own experiences as a way to experience and understand mood and the language that creates it.
- Allow students opportunities to experience new ways to use intentional language/techniques in their own writing.
- Use a variety of non-literal phrases from multiple text/genres, including poetry and song lyrics, as examples for language use and purposes.
- Challenge students to categorize language by how it contributes to the text. Allow students to create their own categories (e.g., clarify, emphasize, evoke emotion, connect the reader, enhance, etc.).
- Engage students in sorting examples of rhetorical devices and logical fallacies into categories. Brainstorm possible purposes of each example.
- Engage students in games, sorts, and debates with examples and non-examples to recognize and analyze literary language and techniques.

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
All Genres	4.10(D) describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes (S)	5.10(D) describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes (S)	6.9(D) describe how the author's use of figurative language such as metaphor and personification achieves specific purposes (S)	7.9(D) describe how the author's use of figurative language such as metaphor and personification achieves specific purposes (S)	8.9(D) describe how the author's use of figurative language such as extended metaphor achieves specific purposes (S)
	4.10(F) discuss how the author's use of language contributes to voice (S)	5.10(F) examine how the author's use of language contributes to voice (S)	6.9(F) analyze how the author's use of language contributes to mood and voice (S)	7.9(F) analyze how the author's use of language contributes to mood, voice, and tone (S)	8.9(F) analyze how the author's use of language contributes to the mood, voice, and tone (S)
	4.10(G) identify and explain the use of anecdote (S)	5.10(G) explain the purpose of hyperbole, stereotyping, and anecdote (S)	6.9(G) explain the differences between rhetorical devices and logical fallacies (S)	7.9(G) explain the purpose of rhetorical devices such as direct address and rhetorical questions and logical fallacies such as loaded language and sweeping generalizations (S)	8.9(G) explain the purpose of rhetorical devices such as analogy and juxtaposition and of logical fallacies such as bandwagon appeals and circular reasoning (S)

Circuit Time

Purpose

Understand an author's craft

Instructions

1. Students organize in groups of 4.
2. Each group is provided with a variety of excerpts from literary texts or informational articles.
3. Students have 2 minutes to read and jot down as many pieces of information as possible (using no more than 4 words for each piece of information) from the text to show_____ (teacher choice) e.g., tone, voice, evidence for_____, influence, evoke emotion, connect the reader, etc.
4. Student groups debate their evidence and determine the winning group by the most solid evidence recorded.

Materials

• A variety of excerpts from literary texts or informational articles for each group

Think It Up

Write a reflection about how playing Circuit Time might help you better understand what authors do to create a purpose and how you will use this in your own writing.

Important – Interesting

Purpose

Provide evidence to support an author's craft and purpose

Instructions

1. Students organize into small groups.
2. Provide each group with 10 cards that demonstrate conclusions about craft and purpose from the text, including some conclusions that would be logical but were not strongly supported.
3. Using sticky notes or index cards, each group creates two category cards: Important and Interesting.
4. Provide students with questions regarding craft and purpose that support the grade-level student expectations.
5. Students sort the 10 cards into the Important category if the information/idea is critical to support the answer to the question and sort the "not so" critical cards into the Interesting category.

Materials

For each group:
• 10 conclusion cards
• Sticky notes or index cards
• Author's craft and purpose questions

Think It Up

Discuss/write/illustrate a reflection about the thinking process that helped determine what information/ideas were critical and the information/ideas that were not as critical.

It's Cool to be Square

Purpose

Understand how authors use purposeful structure in informational writing

Instructions

1. Provide students with multiple argumentative/informational texts.
2. With a partner, students identify 4 different organizational patterns in paragraphs.
3. Using the identified patterns, students illustrate a representation of each pattern in a teacher-provided or student-created square.
4. On the back of the square, students explain how the pattern supported the meaning of the text.
5. Students place the squares in their Writing Interactive Notebook to use as examples for their own writing.

Note: The same process could be used to analyze flashback, foreshadowing, etc.

Materials

- Multiple argumentative/informational texts
- Teacher-provided or student-created square

Think It Up

Rewrite the paragraphs using a different organizational pattern without changing the information.

Language Bingo

Purpose

Understand how an author uses language

Instructions

1. Provide each student with a BINGO card that includes both literary techniques (terms) and examples of why a technique might be used.
2. Students place a marker over the correct answer as the teacher provides examples and scenarios.
3. Play traditional BINGO.

Materials

- BINGO cards with literary techniques (terms) and examples of why a technique might be used
- Markers (plastic disc, etc.) to mark correct answers

Think It Up

Write two paragraphs for two different purposes using the same literary technique.

Student Expectations

6.6(A) describe personal connections to a variety of sources, including self-selected texts
6.6(B) write responses that demonstrate understanding of texts, including comparing sources within and across genres (R)
6.6(C) use text evidence to support an appropriate response (R)
6.6(D) paraphrase and summarize texts in ways that maintain meaning and logical order (R)
6.6(E) interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating
6.6(F) respond using newly acquired vocabulary as appropriate
6.6(G) discuss and write about the explicit or implicit meanings of text
6.6(H) respond orally or in writing with appropriate register, vocabulary, tone, and voice
6.6(I) reflect on and adjust responses as new evidence is presented

Academic Vocabulary

annotate	free-write	response
compare	illustrate	summarize
contrast	implicit	tone
evidence	paraphrase	voice
explicit	register	

Instructional Implications

The purpose of the response strand is to allow students to respond both orally and in written form to reflect on learning by communicating their thinking and application of the *Tools to Know*, *Ways to Show*, and *Author's Craft*. These student expectations will be invaluable for students as they grow as readers and reflect on their learning and for teachers to gauge the level of understanding and application.

When you teach this subcluster, remember to:
- Allow students to respond to their reading frequently and in their own words.
- Remember that written responses are not required to be an entire essay.
- Emphasize that meaningful response can be in the form of notetaking, annotating, illustrating, freewriting, etc.
- Allow students to respond to their reading in both oral and written formats. Make sure to use anchor/mentor texts to model how to make connections to what is read through response.
- Engage students in frequent discourse with each other about their connections and understanding.
- Observe student responses to determine if students are using both academic and everyday vocabulary for authentic purposes.
- Emphasize that the focus of summary/paraphrase is to capture overall understanding and meaning of the text.

Learning from Mistakes

Students may make the following mistakes:
- Not understanding that a summary is the most important ideas/information
- Thinking that a summary always includes something from the beginning, middle, and end of the text
- Trying to respond using a format
- Not understanding what is read before responding

Vertical Alignment

The table below shows grade-level student expectations as well as two grades below and above. If students have difficulty with grade-level understanding, it is important to distinguish between their understanding from previous grades versus the role of text complexity. Student expectations that stay the same two grade levels below or above the current grade are not included in the Vertical Alignment.

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
All Genres	4.7(B) write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources (R)	5.7(B) write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources (R)	6.6(B) write responses that demonstrate understanding of texts, including comparing sources within and across genres (R)	7.6(B) write responses that demonstrate understanding of texts, including comparing sources within and across genres (R)	8.6(B) write responses that demonstrate understanding of texts, including comparing sources within and across genres (R)
	4.7(D) retell, paraphrase, or summarize texts in ways that maintain meaning and logical order (R)	5.7(D) retell, paraphrase, or summarize texts in ways that maintain meaning and logical order (R)	6.6(D) paraphrase and summarize texts in ways that maintain meaning and logical order (R)	7.6(D) paraphrase and summarize texts in ways that maintain meaning and logical order (R)	8.6(D) paraphrase and summarize texts in ways that maintain meaning and logical order (R)
	4.7(G) discuss specific ideas in the text that are important to the meaning	5.7(G) discuss specific ideas in the text that are important to the meaning	6.6(G) discuss and write about the explicit or implicit meanings of text	7.6(G) discuss and write about the explicit or implicit meanings of text	8.6(G) discuss and write about the explicit or implicit meanings of text

Alpha Box

Purpose

Organize, synthesize, and share information

Instructions

1. Students read a variety of texts for a specific purpose on a specific topic.
2. Students are provided a grid with 25 equal boxes representing each letter of the alphabet (template on following page).
3. During and after the reading, students complete the grid by recording their thinking and learning.

Materials

- Alpha Box template for each student (template on following page)

Think It Up

- Discuss/write/illustrate a response identifying what ordinary object could connect to the researched topic and why the object was chosen.
- Discuss and/or write a reflection about how your thinking has changed after the reading.

Comprehension Tower

Purpose

Discuss information learned

Instructions

1. Students organize into groups of 4-6.
2. Each group is provided a set of 35 numbered wooden blocks and a list of numbered prompts (1-35).
3. Students build a tower with the blocks.
4. One at a time, students remove a block from the structure, trying not to collapse the tower.
5. Using the block number, each student responds to the corresponding discussion prompt.
6. After responding, the block is placed on top of the tower.

Materials

For each group:
- 35 numbered wooden blocks
- List of numbered prompts (1-35)

Think It Up

Discuss and/or write a response about what was easy and what was difficult when replying to the prompts.

Alpha Box-Complete each box with words or phrases to reflect your thinking and learning.

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	Y	X, Z