LET'S KNOW!
Building Language to Improve Comprehension

FOLKTALES
Grade 3

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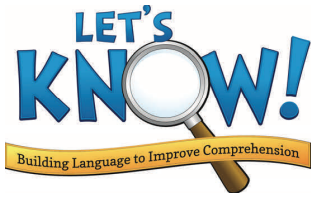
UNIT VOCABULARY

Distant
Not close in space or time

Mission
A special task or job

Vertical
Upright, or straight up and down

Villain
A wicked or bad person in a story

Contrary
Opposite behavior

Savage
Fierce, dangerous, or violent

Decrepit
Old and in need of repair

Gawk
To stare at someone in a rude way

Grade 3 | **FOLKTALES**

TABLE of CONTENTS

LARRC
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UNIT OVERVIEW

FOLKTALES
During this unit, your class will read folktales and practice retelling the narratives, including the key story elements.

CAUSE AND EFFECT
Students will identify the causes and effects in folktales and use cause-and-effect navigation words as they retell the stories.

CLOSE PROJECT
You will retell a folktale as a play! Students will work in small groups to plan and perform one scene for the class play.

UNIT SCHEDULE

Week 1
Lesson 1	Read to Me
Lesson 2	Words to Know
Lesson 3	Words to Know
Lesson 4	Text Mapping

Week 2
Lesson 5	Integration
Lesson 6	Read to Me
Lesson 7	Text Mapping
Lesson 8	Integration

Week 3
Lesson 9	Words to Know
Lesson 10	Words to Know
Lesson 11	Text Mapping
Lesson 12	Integration

Week 4
| SMWYK Assessments |
| SMWYK Assessments |
| SMWYK Assessments |
| Lesson 13 | Close |

UNIT TEXTS
During the unit, students will read and discuss two books related to the unit theme.

- Three Samurai Cats by Eric A. Kimmel
- The Talking Eggs by Robert D. San Souci

The Teacher's Bookshelf suggests additional theme-related texts for independent reading.

UNIT MATERIALS

Teacher Journal*

Student Journal

Supplemental Materials*

Show Me What You Know Assessment

Comprehension Monitoring Icons

WRAP sets

Vocabulary Picture Cards

Fix-Up Strategies Poster

*Most materials are provided in print and for digital use.

LET'S KNOW!

Building Language to Improve Comprehension

Study Resources

- Student Tracking Sheet
- Contact Information
- Survey Information
- Observation Schedule
- District Calendar

Teaching Techniques

- Rich Discussion
- Comprehension Monitoring
- Predicting
- Rich Vocabulary Instruction
- Inferencing
- Retelling
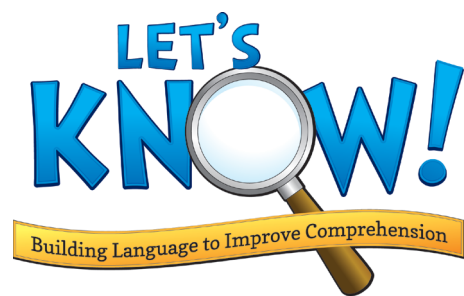- Recasting
- Using Think-Alouds
- Using Navigation Words

TEACHING TECHNIQUE INTRODUCTION

The Read to Me lessons are designed to promote children's engagement and experiences with a variety of rich texts aligned to the *Let's Know!* unit themes. During these lessons, you will share texts that contain rich language and content with students in an engaging way. Reading aloud texts with children provides the opportunity to have rich discussions about the texts after reading. The goal of these discussions is to provide students opportunities to use *higher-level inferential language.*

During the Read to Me lessons, the reading of each text will be followed by a teacher-facilitated discussion (of approximately 5-10 minutes in length) involving all of the students. The discussion should center around one or more major questions, topics, or issues concerning the text.

STEPS TO USING RICH DISCUSSION

The goal is to have a discussion that is facilitated but not dominated by the teacher, in which one topic is discussed extensively over multiple turns and multiple students are able to participate.

The teacher should pose a question on a higher-level topic, such as the following:

Narrative texts…

- The goals or motivations of a character and what happened as a result of their actions
- What might happen if the story continued
- Experiences that students have had that relate to the book

Expository texts…

- What would happen if animals did not change or adapt to different environments
- How fossils are formed
- Why it is important to conserve environmental resources

Guidelines for discussion:

- Show that you are listening to what others have to say.
- Respond to what others say in a way that demonstrates understanding.
- Be sure everyone knows what the discussion is about (and if there are any special rules for this discussion).

TEACHING TECHNIQUE INTRODUCTION

Comprehension monitoring is the process by which skilled readers identify when they don't or can't understand something (e.g., a novel word, an idea presented by the author) and then attempt to 'fix-up' that understanding.

OUTLINE OF TEACHING SEQUENCE

I Do:

1) Model comprehension monitoring. Remind students to pay attention to the story structure (who the characters are, the initiating event, what the characters´ goals are, and so on) or to the text structure of an expository text, as these will help them make sense of what they read.

2) Begin to read a text. Stop periodically to model, asking yourself, "Is everything making sense? What doesn´t make sense about what I just read?"

3) Model specific fix-up strategies that students can employ when the text doesn´t make sense. Fix-up strategies could include the following:

   o Using pictures and context clues
   o Asking questions (younger children can ask the teacher)
   o Rereading a sentence that did not make sense
   o Rereading the sentence before and after the sentence that didn´t make sense
   o Finding the meaning of a word or studying a word for clues to its meaning
   o Using graphic organizers to organize what *is* known

We Do:

4) Students should be encouraged to use signs or signals when they don't understand what is being read. The fix-up strategies can be displayed on a poster, with reminders to students of different ways to address the gaps in understanding. Practice using these tools with students as you read together.

You Do:

5) As the students become more skilled in applying the strategy independently, they can work with peers to use the strategy or apply it on their own.

Close:

Remind students to stop periodically and ask themselves, "Does this make sense?" Encourage them to practice using fix-up strategies when parts of a text do not make sense.

(Narrative/Expository)

TEACHING TECHNIQUE INTRODUCTION

The Read to Me lessons are designed to promote children's engagement and experiences with rich texts aligned to the unit focus. One instructional technique to be embedded within Read to Me lessons is that of predicting. Formally, predicting involves the act of foretelling something that will happen in the future, and it usually involves activation of one's background knowledge. Predicting, as applied by students when reading or listening to a text, helps to activate their background knowledge on a given topic and to link that knowledge to new information in the book. In turn, these connections help students create a more precise *mental model* of a text. Having a mental model improves comprehension of the text.

At the same time, the act of predicting helps to create a purpose for reading and can help students become more engaged (as they seek to confirm whether their own predictions are correct). Reading for a purpose and being engaged when reading also improves children's reading comprehension.

PREDICTING INVOLVES…

- Using background knowledge to establish expectations about a text one is listening to or reading.
- Monitoring the accuracy of one's predictions to confirm or adjust them while reading, and thus continue making deeper connections with the text.

HELPING STUDENTS TO PREDICT…

- Students can learn to employ predictions as they read by explicit instruction in use of this strategy by their teacher. See below for a discussion of the steps in explicit strategy instruction.
- Students can produce predictions *before reading*, *during reading*, and *after reading*.
  - o Before-reading predictions do not tend to improve students' comprehension, but rather help students to activate background knowledge and become motivated.
  - o During-reading predictions are embedded during reading (or listening) activities and are designed to help students engage more deeply with text, forge connections between background knowledge and a text, and provide students the opportunity to confirm their predictions by continued reading or listening.
  - o After-reading predictions generally have no right answers; for instance, students might be asked to infer what will happen after a story ends. Although students cannot confirm these predictions, they can help students to engage more deeply with the text.

FIVE COMPONENTS OF EXPLICIT TEACHING OF COMPREHENSION STRATEGIES

Taken from Duke and Pearson (YEAR), the following examples demonstrate how predicting can follow the steps of explicit strategy instruction for a **narrative text.**

1. *An explicit description of the strategy and when and how it should be used.*

"Predicting is making guesses about what will come next in the text you are reading. You should make predictions a lot when you read. For now, you should stop every two pages that you read and make some predictions."

2. *Teacher and/or student modeling of the strategy in action.*

"I am going to make predictions while I read this book. I will start with just the cover here. Hmm... I see a picture of an owl. It looks like he—I think it is a he—is wearing pajamas, and he is carrying a candle. I *predict* that this is going to be a make-believe story because owls don't really wear pajamas and carry candles. I predict it is going to be about this owl, and it is going to take place at nighttime. . ."

3. *Collaborative use of the strategy in action.*

"I have made some good predictions so far in the book. From this part on I want you to make predictions with me. Each of us should stop and think about what might happen next. . . Okay, now let's hear what you think and why. . ."

4. *Guided practice using the strategy with gradual release of responsibility.*

Early on...

"I have called the three of you together to work on making predictions while you read this and other books. After every few pages I will ask each of you to stop and make a prediction. We will talk about your predictions and then read on to see if they come true."
Later on...

"Each of you has a chart that lists different pages in your book. When you finish reading a page on the list, stop and make a prediction. Write the prediction in the column that says 'Prediction.' When you get to the next page on the list, check off whether your prediction 'Happened,' 'Will not happen,' or 'Still might happen'. Then make another prediction and write it down."

(This is based on the Reading Forecaster Technique from Mason and Au (1986) described and cited in Lipson & Wixson [1991].)

5. *Independent use of the strategy.*

"It is time for silent reading. As you read today, remember what we have been working on— making predictions while we read. Be sure to make predictions every two or three pages. Ask yourself why you made the prediction you did—what made you think that. Check as you read to see whether your prediction came true. Jamal is passing out Predictions! bookmarks to remind you."

(Narrative/Expository)

The following examples demonstrate how predicting can follow the steps of explicit strategy instruction for an **expository text.**

1. *An explicit description of the strategy and when and how it should be used.*

"Predicting is making guesses about what will come next in the text you are reading. You should make predictions a lot when you read. For now, you should stop every two pages that you read and make some predictions."

2. *Teacher and/or student modeling of the strategy in action.*

"First read the title, look at the table of contents, and look at some of the photographs, charts, and diagrams. Then think about what we already know about the topic and concepts. We call this information our schema, or our prior knowledge; we have to recall this from memory. Finally, I can use my prior knowledge to make an informed prediction about what we might read about in this text… I think the author is going to tell us a lot about the life cycle of a frog. Maybe she will even tell us more information about how a tadpole becomes a frog…"

3. *Collaborative use of the strategy in action.*

"I've made some good predictions so far in the book. From this part on I want you to make predictions with me. I am going to read the title of the first chapter and show you the photographs… Recall what you know from memory—use your prior knowledge. What interesting information do you already know about frogs? Turn to your neighbor and compare what you already know. Okay, now let's hear what you think and why."

4. *Guided practice using the strategy with gradual release of responsibility.*

Early on…
"Now, based on the information you think you know, what do you predict the author will write about in this section? Turn and tell your neighbor."
Later on…
"The last thing we have to do is revisit our predictions. Were we on track? Did we learn something new? For example, we read that frogs start their lives as eggs. Before, I said that they start their lives as tadpoles. So I learned something new. I am going to write that on our Prediction Chart under the heading *Now I Know*."

5. *Independent use of the strategy.*

"It's time for silent reading. As you read today, remember what we've been working on—making predictions while we read. Be sure to make predictions and ask yourself why you made the prediction you did—what made you think that. Check as you read to see whether or not you were on track."

References
Duke, N. K., & Pearson, P. D. (in press). Effective practices for developing reading comprehension. To appear in A. E. Farstrup & S. J. Samuels (Eds.), *What Research Has to Say about Reading Instruction.* Newark, DE: IRA.

(Narrative/Expository)

TEACHING TECHNIQUE INTRODUCTION

The Words to Know lessons are designed to promote children's knowledge and use of vocabulary aligned to the unit focus. The teaching technique Rich Instruction characterizes the elements of effective vocabulary instruction summarized by Beck and McKeown (1991, 2007). Specifically, the rich vocabulary instruction approach of *Let's Know!* focuses on increasing the quality and complexity of children's oral language by targeting complex vocabulary and using a discussion-based approach during a group read-aloud. Both younger and older students can learn and use complex vocabulary efficiently from read-aloud activities and discussion. Furthermore, the use of read-aloud activities to teach vocabulary allows teachers to expose children to a variety of good books and broad language experiences.

OUTLINE OF TEACHING SEQUENCE

1) **Identify the word (i.e., say and show the word to students).**
   - Pre-K and K students say the word.
   - Grade 1–2 students spell the word orally.
   - Grade 3 students write the word.

2) **Provide a child-friendly definition and use the word in a sentence.**
   - Pre-K–3 students discuss why/how the picture represents the word.
   - Pre-K–3 students provide the definition in their own words.
   - Grade 1–2 students provide example sentences for the word orally.
   - Grade 3 students write an example sentence using the word.

3) **Discuss related words (e.g., synonyms, antonyms, and/or other words connected to the target word).**
   - Pre-K and K students focus on other words they think about and explain why.
   - Grade 1–3 students address one or more of the types of related words and discuss the difference between the new word and related words.

4) **Discuss the use of the word meaning in other contexts and/or other meanings of the same word in different contexts.**
   - Pre-K–K students discuss the use of the word meanings in other contexts.
   - Grade 1–3 students use the different word meanings in varied sentences.

TEACHING TECHNIQUE INTRODUCTION

To make an inference, the reader or listener uses information in the text or illustrations and his or her own background knowledge to fill in information (e.g., about what a character might be feeling) or go beyond/elaborate on what is presented (e.g., what might happen next), resulting in a deeper understanding of the text.

OUTLINE OF TEACHING SEQUENCE

Before the lesson:
1) Preview the text and illustrations to determine where to stop and ask questions that will prompt inferential thinking.
   a. See below for categories and sample questions.
   b. Note that inferential questions typically begin with *Why* and *How;* if *What* is used, it is not for labeling, but rather to link the text to prior knowledge.
2) On sticky notes, write questions related to the text or illustration for each stopping point; place them on the page for easy reference when reading aloud.

I Do:
Begin by asking inferential questions and modeling making inferences.

3) Introduce the lesson and read the first portion of the text.
4) Ask your first question(s) and think aloud to model making an inference. Ensure that students can see how you are using both text clues and prior knowledge to infer something about the text.

We Do:
Gradually release responsibility for question generating and answering to students.

5) Ask another inferential question as you continue to read the text.
6) Allow students think time and/or time to talk to a partner.
7) Discuss answers as a class.
8) Repeat steps 5-8 for the remainder of the text or until time has run out.

You Do:
Transition into scaffolding students to generate *Why, How,* and *What do you think…* questions for themselves; provide support and encourage them to request support as needed.*

*Suggestion: Provide young children with icons to help them generate and answer questions. For example, Paris and Paris (2007) used a heart icon to signal inferences about characters' feelings and a head icon for inferences about characters' thoughts.

Close:
Review the steps of making inferences and why it is so important to link our background knowledge to unfamiliar parts of the text to improve our understanding. Suggest how children can apply this technique in other contexts.

CATEGORIES AND EXAMPLES OF INFERENTIAL QUESTIONS

Categories (van Kleeck, Woude, & Hammett, 2006) that promote inferential thinking may be used to plan questions.

- Attitudes, points of view, feelings, mental states, and motives of characters
    - Character's feelings
        - *How do you think that made the little dog feel? Why do you think so?*
        - [pointing to an illustration] *How is that man feeling? Why?*
    - Character's motives
        - *Why do think Jack climbed the beanstalk*?
    - Character's thoughts
        - *What do you think the wolf is thinking now*? *Why do you think that?*

- Similarities and differences between elements within the text/illustrations (e.g., objects, events, concepts, people) or between the text/illustrations and students' world knowledge
    - [pointing to an illustration] *What can you tell me about the setting of our story now? How do you know our setting has changed*?
    - *What happened to the boy's neighbor? How is that similar/different to what happens in your neighborhood?*
    - *Look at the coloring of this lizard's skin. Do you think it lives in the jungle or the desert? Why?*
    - [pointing to a photo] *What might this area look like after many years if erosion continues?*

- Causes of events that have occurred
    - *Why do you think that happened?*

- Predictions (may also involve inferences related to characters' motives, thoughts, and feelings)
    - *What do you think will happen next? …Why do you think so?*

REMINDER: **Refer to both text and illustrations when you create prediction questions, and scaffold students to do the same.**

<u>**TEACHING TECHNIQUE INTRODUCTION**</u>

The Integration lessons are designed to provide students with an opportunity to learn and practice retelling and inferencing strategies to help them become more strategic readers. Retelling is a strategy students must learn to apply when listening to or reading narrative texts because it focuses their attention on key story elements that are essential for narrative comprehension (van den Broek, Kendeou, Lousberg, Visser, 2011).

The Retelling technique is designed to support the development of progressively more complete retellings. The steps selected for teaching retelling were adapted from several studies, all of which used one or more supports for developing the skill. Supports included visuals (e.g., icons, pictures, story maps, puppets) or role play/story reenactment (Davies, Shanks & Davies, 2004; Nielsen, 1993; Paris & Paris, 2007) with active engagement and repeated experiences to help students develop more complete retellings.

As with any strategy instruction, the teacher starts by modeling retelling for students. As students become more skilled in applying the strategy independently, they can work with peers to use the strategy or apply it on their own.

<u>**OUTLINE OF TEACHING SEQUENCE**</u>

Sample Instructional Sequence for Teaching Retelling
[Day 1]
1) **Introduce the strategy and story element icons.**
   a. Introduce students to the goal of this strategy—to listen for the key elements of the story so that they can retell the story. Explain that knowing the key story elements and retelling a story will help them to understand stories they hear read aloud or read themselves.
   b. Explicitly teach students the key story elements using the story element icons as you retell a story; each icon is explained in the *Let's Know!* lesson script. Once the icons are taught, they will be referred to as the teacher reads new stories and as a reminder when the teacher or students engage in retelling a story.

2) **Apply the use of the story elements to a new story.**
   a. Before reading the new story, introduce the setting and characters briefly, making links to the story element icons.
   b. Set a purpose for listening connected to the story elements related to plot (e.g., characters' goals, attempts to reach goals, outcome/ending). Point to the icons as you set this purpose.
   c. Read the new story. Return to the purpose by engaging the group in discussing the plot-related story elements.

d. Introduce a story map that communicates the story elements using drawings. Prepare the story map in advance; you could use one piece of paper for each major story element (there may be more pages for attempts to reach goals). Show the drawings, organized in the order of the story.

3) **Retell the story.**
   a. Demonstrate and explain how to use the story map as a guide when retelling the story.
   b. Introduce the idea of using signal words when retelling a story (as appropriate for the grade level). Post examples of words for students who can read.
      o Introduction (e.g., *there once was, once upon a time*)
      o Connecting words (e.g., *later, after that, and then, when, next*)
      o Ending (e.g., *at the end, finally*)

4) **Provide guided practice, helping students to retell the story using the story map.**

Suggestion: Refer to a poster or cards with the story element icons whenever discussing story elements, and provide students with a small, personal version of the icons.

[Day 2]
   1) **Review the story elements and story element icons.**
   2) **Repeat step 2 of Day 1 with a different story (or repeat with the same story).**
   3) **Have students draw/assemble their own story maps.**
      a. As stories become longer, add more drawings to represent actions and attempts.
      b. At grades 2 and 3, you could have students write a retelling 'script' to accompany their story maps, using a paragraph or dramatic (play) format.
   4) **Engage students in retelling the story in pairs or groups. Model and scaffold as needed.**
      a. Pre-K and K: The following are modifications and alternatives with a focus on active engagement and repeated exposure.
         o You may want to make copies of the story map for students to use, rather than have students spend time drawing/assembling their own.
         o Place copies of the story map with the storybook for students to use during center time or free choice time.
         o Engage students in reenacting the story. Act as the narrator and scaffold students through acting out the story. All students may participate (i.e., extra students could 'play' setting props such as trees or use gestures/poses to represent other parts of the story) or the children can take turns being the audience and actors.
         o Make cardstock puppets of the main characters to support retelling.
      b. Grades 1-3: To meet additional grade-specific objectives, in addition to identifying story elements, you could demonstrate and require students to:
         o Describe main characters when introducing them (indicators of personality and internal state).
         o Integrate key dialogue into retellings.
         o Extend the story map to include more than one episode and explain the concept of an episode.

References

Davies, P., Shanks, B., & Davies, K (2004). Improving narrative skills in young children with delayed language development. *Educational Review, 56*(3), 271-286.

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van den Broek, P., Kendeou, P., Lousberg, S., & Visser, G. (2011). Preparing for reading comprehension: Fostering text comprehension skills in preschool and early elementary school children. *International Electronic Journal of Elementary Education, 4*(1), 259-268*.

TEACHING TECHNIQUE INTRODUCTION

The Text Mapping lessons include objectives related to the production and comprehension of different grammatical structures. The technique discussed in this document is *recasting.* With conversational recasting, a teacher follows up on a child's incorrect and/or less-complex utterance with a sentence using a similar but corrected, and sometimes expanded, form. Recasts maintain the meaning of children's utterances while modifying their structure. For example, if a child says, "The dog running," the teacher would say, "Yes, the dog is running." There is strong evidence that supports the use of recasting with children when targeting grammar objectives (e.g., Fey, Long, & Finestack, 2003; Nelson, Camarata, Welsh, Butkovsky, & Camarata, 1996).

USING RECASTING IN *LET'S KNOW!*

- This instructional technique is used by teachers during discussions/conversational interactions with students. No specific materials or context are required for this technique.

- When using the *Let's Know!* units, teachers should focus recasting on grammar objectives associated with a particular unit or lesson.

- The following is an example of recasting if the focus of a particular unit is using appropriate suffixes, including past tense *–ed*.

> Child: *Harry get dirty.*
> Teacher: *Yes, Harry got dirty when he ran away.*
> Child: They clean him.
> Teacher: *Yes, they cleaned him; they gave Harry a bath.*

Recasts such as this are meant to keep teacher-child interactions natural while allowing a child to hear the appropriate production of a specific grammatical form (e.g., complex sentences). It is important that teachers do not explicitly prompt or request a child to imitate the sentence the teacher generates when recasting.

References

Fey, M., Long, S., & Finestack, S. (2003). Ten principles of grammar facilitation for children with specific language impairments. American Journal of Speech-Language Pathology, 12, 3–16.

Nelson, K. E., Camarata, S. M., Welsh, J., Butkovsky, L., & Camarata, M. (1996). Conversational recasting treatment on the acquisition of grammar in children with specific language impairment and younger language normal children. Journal of Speech, Language, and Hearing Research, 39, 850–859.

(Narrative/Expository)

TEACHING TECHNIQUE INTRODUCTION

A think-aloud is a technique used by teachers to model what they think about when listening to or reading a text (Kucan & Beck, 1997). In a think-aloud, a teacher "verbalizes thoughts aloud while reading a selection orally, thus modeling the process of comprehension" (Harris & Hodges, 1995, p. 256). The use of think-alouds with elementary students has shown a positive effect on comprehension (Block, 2004).

OUTLINE OF TEACHING SEQUENCE

1) Prior to reading, preview the book, looking specifically for information that you will use to complete a graphic organizer or chart related to the text. Flag pages where these examples occur with a sticky note. It is helpful to write down thoughts or notes about what to say when you stop at these places.
2) Begin the lesson by saying that you are going to read the text and look for information that will help you fill out a chart about the text or topic (e.g., predicting or identifying story elements in a narrative text, sequencing the process of erosion from an expository text).
3) Start to read the book, and then stop at one of the designated spots. Model a think-aloud for students so they can see how you are taking information from the text and using it to fill in a graphic organizer that synthesizes the information.

USING THINK-ALOUDS WITH NARRATIVE TEXT

Taken from Pressley (1992), the following provides an example of using a think-aloud when reading a narrative text. The teacher uses a think-aloud to model how to visualize and predict during reading of a narrative text.

EXAMPLE:

> Teacher: "'That night Max wore his [wolf] suit and made mischief of one kind and another' ... Boy, I can really visualize Max. He's in this monster suit and he's chasing after his dog with a fork in his hand. I think he's really starting to act crazy. I wonder what made Max act like that... Hm-m-m... I bet he was getting a little bored and wanted to go on an adventure. I think that's my prediction."

In this think-aloud, the teacher points out salient elements of the text and verbalizes thoughts.

USING THINK ALOUDS WITH EXPOSITORY TEXT

The following is an example of how a think-aloud can be used when teaching students to pay attention to important information and features of expository text.

EXAMPLE:

> Teacher: "Today we will be reading a text about *erosion.* I want us to take information from this book—the most important pieces of information related to erosion and *how/why* it occurs—and use it to complete this graphic organizer.
>
> [Teacher reads paragraph about erosion.]
>
> "I just read that erosion occurs when rocks and other materials on the earth that have been broken down are carried away by wind, water, ice, or gravity. So erosion can be caused by four things—wind, water, ice, or gravity. I think I'm going to write in the *Cause* section of this chart that erosion can be caused by four things. These four things are important causes of erosion—they cause rocks and other earth materials to break down."

In this interaction, the teacher points out the salient information in the text and then verbalizes her thoughts about where to put this information on the chart.

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<u>**TEACHING TECHNIQUE INTRODUCTION**</u>

The Text Mapping lessons are designed to teach students to use text structure to derive and convey meaning. The lessons provide students with an opportunity to learn and practice different techniques that help them think analytically about the structure, elements, and features of text in order to aid comprehension. Text usually includes *navigation words,* or clue words that signal the type of text and what kind of information the text will include. Knowing and recognizing navigation words will help students identify information in text and make sense of what they read. The teaching technique Using Navigation Words is influenced heavily by reading instruction used by Joanna Williams and colleagues (see citations below).

As with most strategy instruction, it is important that the teacher explicitly teaches and models this technique in the classroom. The following is an example of how you could sequence instruction on navigation words.

<u>**OUTLINE OF TEACHING SEQUENCE**</u>

I Do:

1) Introduce students to the goal of the strategy.

2) Use an example of a certain type of text and associated navigation words.
   a. For example, in most narratives, events happen in chronological order; this order is crucial to comprehending what happens in the text. Authors may use navigation words such as *first, next, later,* and *finally* to help readers understand the important story events in the order in which they happened.
   b. Similarly, navigation words such as *because, so, therefore,* and *as a result* may be used in expository texts to signal cause-and-effect relationships.

   When students know navigation words, they understand that if a navigation word begins a sentence, the next event or piece of information will likely be important.

We Do:

3) Read a paragraph aloud that includes navigation words. It might be helpful to have the paragraph visually displayed for the whole class (e.g., on an interactive whiteboard or easel) so that you and students can underline the navigation words as they appear.

4) Stop after reading a sentence with a navigation word, identify the navigation word, and then rephrase the salient information that the clue word signaled. You can gradually ask students to identify the important information following the navigation word.

You Do:

5) Then have students read a paragraph in pairs or independently, identifying or underlining the navigation words. They should then discuss in pairs, small groups, or as a class how the navigation words helped them understand the narrative or expository text. They can use the navigation words to help determine the text structure.

6) It might be helpful to provide students with lists of navigation words for different text structures in both narrative and expository texts (e.g., chronological order, cause and effect, compare and contrast, and so on). You can prompt students to look at these lists as they read a particular text type.

Close:

7) Review the steps of using navigation words and suggest how students can apply the knowledge in other contexts. Explain that knowing navigation words helps readers identify important pieces of information in the texts.

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WEEKLY LESSON PLANNER

FOLKTALES

Week 1	Lesson 1	Lesson 2	Lesson 3	Lesson 4
Lesson Type	**Read to Me**	**Words to Know**	**Words to Know**	**Text Mapping**
Objectives	• Use prior knowledge and information to make, confirm, and revise predictions. • Engage in a range of talk structures on Grade 3 topics and texts.	• Define target vocabulary words.	• Identify and describe semantic relationships among content words occurring frequently in grade-level texts. • Use target vocabulary words correctly in spoken or written texts.	• Identify and use navigation words.
Lesson Texts	• Three Samurai Cats by Eric A. Kimmel 📖	• Three Samurai Cats by Eric A. Kimmel	• N/A	• Three Samurai Cats by Eric A. Kimmel 📖

Materials

Lesson Materials You Provide	• Sticky notes	• Chart paper, document camera, or interactive whiteboard 💻 • Lined paper	• Chart paper, document camera, or interactive whiteboard 💻 • Blank paper	• Chart paper, document camera, or interactive whiteboard 💻 • Sticky notes • List of cause and effect words ✂️ ▶️
Unit Materials Provided	• N/A	• Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #2	• Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #3 (print or digital) 💻 ✂️	• WRAP set #1 • Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #4 ▶️ • Cause and effect cards for Lesson #4 ✂️ 🎲

💻 Digital/Tech	✂️ Prep Materials	📖 Preview the Text	🎲 Game	▶️ Save Materials

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	READ TO ME LESSON 1

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVES:
- Use prior knowledge and information to make, confirm, and revise predictions.
- Engage in a range of talk structures on Grade 3 topics and texts.

TEACHING TECHNIQUES:	**LESSON MATERIALS YOU PROVIDE:**
- Rich Discussion - Predicting **LESSON TEXT:** - <u>Three Samurai Cats</u> by Eric A. Kimmel **TALK STRUCTURE FOR WE DO/YOU DO:** - Think-Pair-Share	- Sticky notes **UNIT MATERIALS PROVIDED:** - N/A

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** Preview the lesson text.
  - Use sticky notes to mark places where you will model making predictions or ask prediction questions; see the additional suggestions in the We Do routine.
  - You could also mark potential questions for rich discussion. Suggestions are provided in the You Do section, but you could use other higher-level questions of your choosing.
- Remind students that they use what they already know and clues in the story to make predictions. As you read, stop to evaluate the accuracy of the predictions made; when needed, work with students to revise them or generate new ones.

LESSON ROUTINE

SET	Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension. **You could say:** "We are starting a new unit called Folktales today. Folktales are stories that are passed down from generation to generation; that means that parents or grandparents tell their children or grandchildren, and then they tell their children or grandchildren, and so on. We know that when good readers read, they are like detectives! They think about what they are reading and stop and predict what will come next in the story. Then they check to see whether their predictions were correct. This helps them understand the story. As we read our folktale today, we will practice making and confirming predictions. Then we will discuss questions about the story with each other."
I DO	Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate. **Model making, confirming, and revising predictions as you begin reading. You could say:** "As we read our new story today we are going to stop and make predictions about what will happen next. I will show you how to be a good detective and predict what will happen in the story. We will then check to see if our predictions are correct. First, I will read the title and look at the cover illustration. Next, I will think about what I already know—my prior knowledge. Finally, I will make a prediction, or an educated guess, about what might happen in the story. **(show cover)** "Our book is titled <u>Three Samurai Cats</u>. This is a folktale from Japan. I see a big rat on top of the structure with two cats with samurai swords looking like they are ready to fight. I also see a **decrepit** cat in the middle of the page looking like he is resting. Based on my prior knowledge, I know that samurais are fighting warriors in Japan. I am not sure what the cat in the middle is doing. I also know that cats and rats don't get along, so I might predict that the samurai cats and the rat will fight. Now I will start to read the story and see if I can confirm my prediction or if I need to change it.

	(read first page of text aloud; evaluate your prior prediction) "When I predicted that the samurai cats and rat will fight I think I am correct, but I'm not sure. This page tells about how the **savage** rat does not leave in spite of everything the daimyo tried. The illustrations show how the rat is bold and fierce. The daimyo is trying everything to get the rat removed from his castle. I think as I read on he may ask the samurai cats to help him. I will continue to read and see if I am correct."
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.**

Work with students to make and evaluate predictions as you continue reading the text.

You could say:
(after reading the next two pages) "So the daimyo is riding to a shrine that is famous for its 'fighting samurai cats.' Do you think the daimyo is going to ask the samurai cats to help him? Why do you think that? Remember to use your background knowledge and what we read in the text. Share with your partner…"
Allow talk time. Then call on students to share their predictions with the class. Guide them to explain their reasoning.

Continue reading. Stop a few more times to prompt students to make or evaluate predictions using the think-pair-share procedure above. Ask students to explain their reasoning.

You could stop on one or more of the following pages:
- **(after "The cat charged…" on seventh page)** Do you think the samurai will defeat the rat?
- **(after ninth page, second meeting with dōchō)** What kind of samurai cat do you think the dōchō will send this time?
- **(tenth page)** Do you think the armored samurai cat will defeat the rat?
- **(after sixteenth page, third meeting with dōchō)** Predict what Neko Roshi will be like.
- **(seventeenth page)** Do you want to reevaluate your prediction about Neko Roshi? What do you think he might do to try and defeat the rat? |
| **YOU DO** | **Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.**

Select one or more higher-level questions related to the text. Have students discuss their responses in pairs and then call on them to share their ideas with the class. You could have sharing time after each question or wait until partners have discussed all the questions.

You could use the following questions to facilitate rich discussion:
- Why do you think Neko Roshi was able to defeat the rat when the others could not?
- Neko Roshi solved the problem by not fighting. Think of a time you solved a problem using an unusual solution and tell your partner about it.
- What was the effect of Neko Roshi's approach of not acting or fighting the rat? Why do you think this happened? |
| **CLOSE** | **Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.**

You could say:
"Today we practiced making predictions as we read. Tell your partner why making predictions as you read is important. **(allow talk time)** Making predictions helps you by think about the story as you read. This helps you understand what you read. We also discussed some questions about the story. What is a question you would like to discuss that we didn't have time for today? Tell your partner. **(allow talk time)** You can write this question down and we will try to discuss it when we have a little free time. You could also read this book with your family and discuss it with them!" |

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	WORDS TO KNOW LESSON 2

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Define target vocabulary words.

TEACHING TECHNIQUES:	**LESSON MATERIALS YOU PROVIDE:**
• Rich Instruction **LESSON TEXT:** • <u>Three Samurai Cats</u> by Eric A. Kimmel **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	• Chart paper, document camera, or interactive whiteboard • Lined paper **UNIT MATERIALS PROVIDED:** • Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #2

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** We suggest creating a Words to Know poster prior to this lesson that you can display for the duration of the unit. You can write the words, definitions, and sample sentences on chart paper or display Teacher Journal Lesson #2 on an interactive whiteboard or document camera.
- The I Do and We Do routines are combined in this lesson to allow teaching and guided practice with each word, one at a time.
- WORDS TO KNOW
  - **distant:** Not close in space or time
  - **mission:** A special task or job
  - **vertical:** Upright, or straight up and down
  - **villain:** A wicked or bad person in a story
- *Save the Words to Know poster so you can add to it in later Words to Know lessons.*

LESSON ROUTINE	
SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Today we are going to learn some new Words to Know. When I say the words, I want you to think about how well you know these words. If you know what the word means, give me a thumbs-up. If you are not sure of the meaning, but you have heard it before, give me a sideways thumb. If you have never heard the word before, give me a thumbs-down. It is okay if you don't know these words. It is exciting because you get to learn a new word! The words are **distant… vertical… mission…** and **villain…** Today we are going to learn what these words mean and how to use them in sentences. The more words you know, the better reader and writer you will become!"
I DO/ WE DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate. Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Display Teacher Journal Lesson #2. Also use the Vocabulary Picture Cards, lesson text, and other contexts to discuss the Words to Know.** **You could say:** "The first Word to Know is **distant**. Say and spell the word **distant** with me: **distant, D-I-S-T-A-N-T**. **Distant** means 'not close in space or time.' • **(show Vocabulary Picture Card)** In this picture, the girl is pointing to something **distant**, something far away over the mountains.

	• In our story, the daimyo rode to a **distant** shrine far away to find a fighting samurai cat. If something is very far away, it is **distant**. It is not close. The sun is **distant** from Earth; it is not close to Earth. • **Distant** means 'not close in space or time.' Turn to your partner and tell them what **distant** means… • Now make up your own sentence using the word **distant** and share it with your neighbor. Partners should check if the word is used correctly in each other's sentences… **(mission)** "The second Word to Know is **mission**. Let's say and spell the word **mission: mission, M-I-S-S-I-O-N**. **Mission** means 'a special task or job.' • **(show Vocabulary Picture Card)** In this picture, a helicopter team is performing a rescue **mission**, a special task to save someone. • In <u>Three Samurai Cats</u> many of the samurai cats were on another **mission**, or job, and could not help the daimyo right away. If I ask you to do a **mission** for me, you would be doing a special job, like bringing the lunch money to the cafeteria. That is a special **mission**. What is a **mission** you might do at home? **(pause for response)** • **Mission** means 'a special task or job.' Turn to your partner and tell them what **mission** means… • Now make up your own sentence using the word **mission**. Partners check the sentences... **(vertical)** "The third Word to Know we will learn is **vertical**. Say and spell the word **vertical** with me: **vertical, V-E-R-T-I-C-A-L**. **Vertical** means 'upright, or straight up and down.' • **(show Vocabulary Picture Card)** In this picture, the climber is climbing a **vertical** cliff. The cliff face goes straight up and down. • In our book the armored samurai cat demonstrated a technique where he did a **vertical** split, going straight up and down with his sword. Can you tell me some things that are **vertical** or point to something in the classroom that is **vertical**? **(pause for response)** Now use your hand to show me what vertical means. • **Vertical** means 'upright, or straight up and down.' Turn to your partner and tell them what **vertical** means… • Now make up your own sentence using the word **vertical** and tell your partner… **(villain)** "The last Word to Know is **villain**. Say and spell the word **villain** with me: **villain, V-I-L-L-A-I-N**. **Villain** means 'a wicked or bad person in a story.' • **(show Vocabulary Picture Card)** On our picture card, we see a bad guy dressed all in black with a mask and a cape. He looks like a **villain** from a book or movie. • In <u>Three Samurai Cats</u> the **villain** in the story is the rat. He is very wicked and bad, isn't he? In many fairytales, the **villain** is a wicked witch. Can you name some **villains** from other stories that you know? **(pause for response)** • **Villain** means 'a wicked or bad person in a story.' Turn to your partner and tell them what **villain** means… • Now make up your own sentence using the word **villain** and tell your partner…"
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Read the sentences below and have students respond with the correct Word to Know.** **You could say:** "I am going to say some sentences. You decide which of our four words completes each sentence… **(say each sentence, give think time, and then give a signal for students to respond all at once)** • When I drew a line straight up and down on the paper, the line was _____. **(vertical)** • My mom asked me to search for her missing ring. This was my special _____. **(mission)**

	• My grandmother lives far away; we have to fly to see her. Her house is very _____. **(distant)** • The evil person in the story is the one we call the _____." **(villain)** **Pass out lined paper and have students write their own sentences. You could say:** "Now I would like you to write four sentences, one with each of our new Words to Know. See the sample sentences to get you started. **(point to teacher journal or Words to Know poster)** When you are done, share your sentences with your partner." **Monitor students, providing support and feedback on their sentences.** **As time allows, choose several sentences to share with the class.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we learned four new Words to Know. Which word means far away? **(distant)** Which word means the evil *character* in a story? **(villain)** Which word means a special job? **(mission)** And which word means straight up and down? **(vertical)** Great! I want you to listen for these words and use them as much as you can in the next few days. I will be listening for you to use these words in your conversations and your writing."

Word: distant

Definition: Not close in space or time

Related Words: *far away, remote, afar, absent, separate, distance*

Sample Sentence: Neptune is 2.68 billion miles from the earth; this planet is the most _____.

Word: mission

Definition: A special task or job

Related words: *duty, job, goal, task, work, object, errand, assignment*

Sample Sentence: Soldiers in a foreign country often have to complete a special job or _____.

Word: vertical
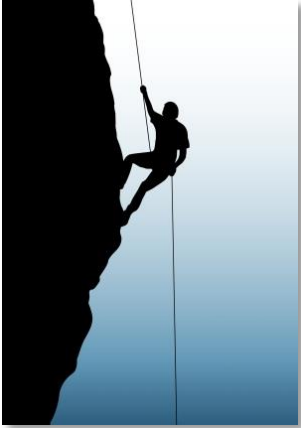
Definition: Upright, or straight up and down

Related Words: *upright, steep, upward, straight-up, horizontal* (antonym)

Sample Sentence: The stripes on the girl's dress ran straight up and down; they were not horizontal, but _____.

Word: villain

Definition: A wicked or bad person in a story

Related words: *mean, bad, evil, disliked, criminal, bandit*

Sample Sentence: In the story <u>The Chronicles of Narnia</u> the evil and mean white witch is the _____.

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	WORDS TO KNOW LESSON 3

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVES:
- Identify and describe semantic relationships among content words occurring in grade-level texts.
- Use target vocabulary words correctly in spoken or written texts.

TEACHING TECHNIQUES: • Rich Instruction **LESSON TEXT:** • N/A **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard • Blank paper **UNIT MATERIALS PROVIDED:** • Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #3 (print or digital)

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** If using the print version of the teacher journal, cut out the images for your word webs. Make copies of the blank web included with the teacher journal, if needed.
- You can display the digital teacher journal, place the words/images from the print journal on the blank word web, or create your own webs on chart paper. You may work with students to generate other related words than those provided in the lesson.
- After students have generated related words during the You Do routine, you could show the word webs from the teacher journal and let students add related words to their webs.
- WORDS TO KNOW
  - **distant:** Not close in space or time
  - **mission:** A special task or job
  - **vertical:** Upright, or straight up and down
  - **villain:** A wicked or bad person in a story
- SUGGESTED RELATED WORDS
  - **distant:** *far away, afar, distance;* (antonym) *near*
  - **mission:** *duty, job, task, assignment*
  - **vertical:** *upright, steep, straight-up;* (antonym) *horizontal*
  - **villain:** *bad, evil, criminal;* (antonym) *hero*

LESSON ROUTINE

SET	Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension. **You could say:** "Think about dogs. There are many kinds of dogs and they are all related. Words have relatives too! They might be synonyms that mean almost the same thing, like *big* and *large*, or they might be opposites like *big* and *little*, or they might be in a category, like *carrots* are a kind of *vegetable*. Sometimes words are related because they are often used together in sentences, like *knife* and *fork*. We associate the words. Today we will look at our Words to Know and explore some of the words that are related to them. When you know many related words, it helps you choose just the right word to use when you talk and write, and it also helps you understand what you read."
I DO	Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate. Think aloud as you model filling in a word web. Use the digital teacher journal and discuss the related words presented or add words to your own web using the print teacher journal.

	You could say: "We are going to make a web of related words for each Word to Know. The first word I will model for you is **distant**. **Distant** means 'not close in space or time.' In our story, the daimyo had to travel *far away* to a **distant** shrine to find the samurai cats. If I lived in Florida and wanted to see snow, I would probably have to travel *far away* from my home. Snow would be **distant** from my home. *Far away* and **distant** have a similar meaning, so we can have that phrase on our web. **(point out or add to web)** "Now, if I said that the grocery store was so *remote* it takes an hour to get there, would it be **distant**? **(pause for response)** Yes, **distant** and *remote* mean about the same thing, so *remote* is also a related word for our web. **(point out or add to web)** I could also say that the grocery store is at a *distance.* *Distance* is a variation of the word **distant**, so it's a related word, too. **(point out or add to web)** "Finally, I could talk about an opposite word. If something isn't **distant**, it's *near*. **(point out or add to web)** Now I have the related words *distance*, *far away, remote, and near* on our word web."
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Work with students to create a web for the Word to Know** mission**.** **You could say:** "Now we are going to think of related words for **mission**. A **mission** is 'a special task or job.' In our story, the samurais could not go to the castle right away because they were on another **mission**. Now, I am going to read you a sentence. I want you to tell me if what I describe is a **mission** or not. You will say, 'That is a **mission**,' or 'That is not a **mission**.' • 'The boys had to do a *job* for their mom.' **(signal for students to respond chorally)** Yes, that is a **mission**. In that sentence, *job* is a related word to **mission**; it means almost the same thing. Let's add that to our web. **(point out or add to web)** • 'When the woman joined the army, it was her *duty* to work hard and serve her country.' **(signal for students to respond chorally)** Yes, that is a **mission**. *Duty* is another related word for our web. **(point out or add to web)** • What are some other words that are related to **mission**? So far, we have *job* and *duty.* Remember you may find some related words in the definition. Talk to your neighbor about some other related words..." **Allow talk time. Then elicit responses to add to the web. Guide students to explain how their suggestions are related to the Word to Know.** **If students have difficulty thinking of related words, you could say:** "I have some ideas... • When I think of **mission**, I think of someone being given an *assignment*. What could be a related word? **(pause for response)** Yes, *assignment*. • The samurai cats were given the *task* of getting rid of the rat. Could we add *task* to our web? **(pause for response)** Yes, *task* is used in the definition." **You could display the words from the teacher journal once students have generated some of their own related words.** **Students will complete webs for the remaining words during the You Do routine. If students need more support before moving to independent practice, first guide them to generate one related word for each web.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Divide students into pairs and give each student a sheet of blank paper.**

	You could say: "Now you will work with your partner to make webs for our other Words to Know. The first word is **vertical**. Draw a circle in the middle of your paper. Write the word **vertical** in the circle. With your partner, think about related words for **vertical**. Add each related word to your web; you can add as many outer circles as you need. Then flip your paper over and make a web for the word **villain**. I will call on you to share your best related words when we are ready." **Provide support and feedback as students work.** **Once students are finished, call on them to share answers and explain how their words are related. Students may add additional words to their webs as they hear their classmates' ideas. You could also share the related words from the teacher journal with students.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we thought of words related to our Words to Know—**distant**, **mission**, **vertical**, and **villain**. Related words help us to expand our vocabulary. The larger our vocabulary is, the more we will understand when we read and the better writers we will become. I will say a statement with a related word and you answer with a Word to Know… **(after each prompt, provide think time and then signal students to respond chorally)** • The Arctic Circle is *far away*, thousands of miles from our school. **(distant)** • Basketball players can jump *straight up* and down. **(vertical)** • The spy's *job* was to go to another country to rescue the prisoner. **(mission)** • The *evil* witch stole Dorothy's ruby slippers in the Wizard of Oz." **(villain)**

LET'S **KNQW!**
Building Language to Improve Comprehension

distant   far away   distance   near   remote

mission   assignment   task   duty   job
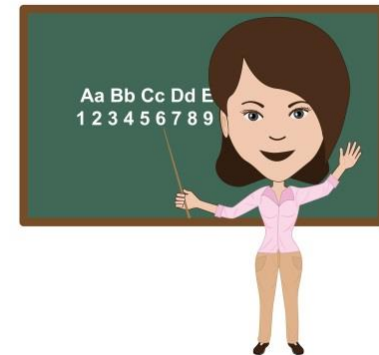
vertical   steep   straight up   horizontal   upright

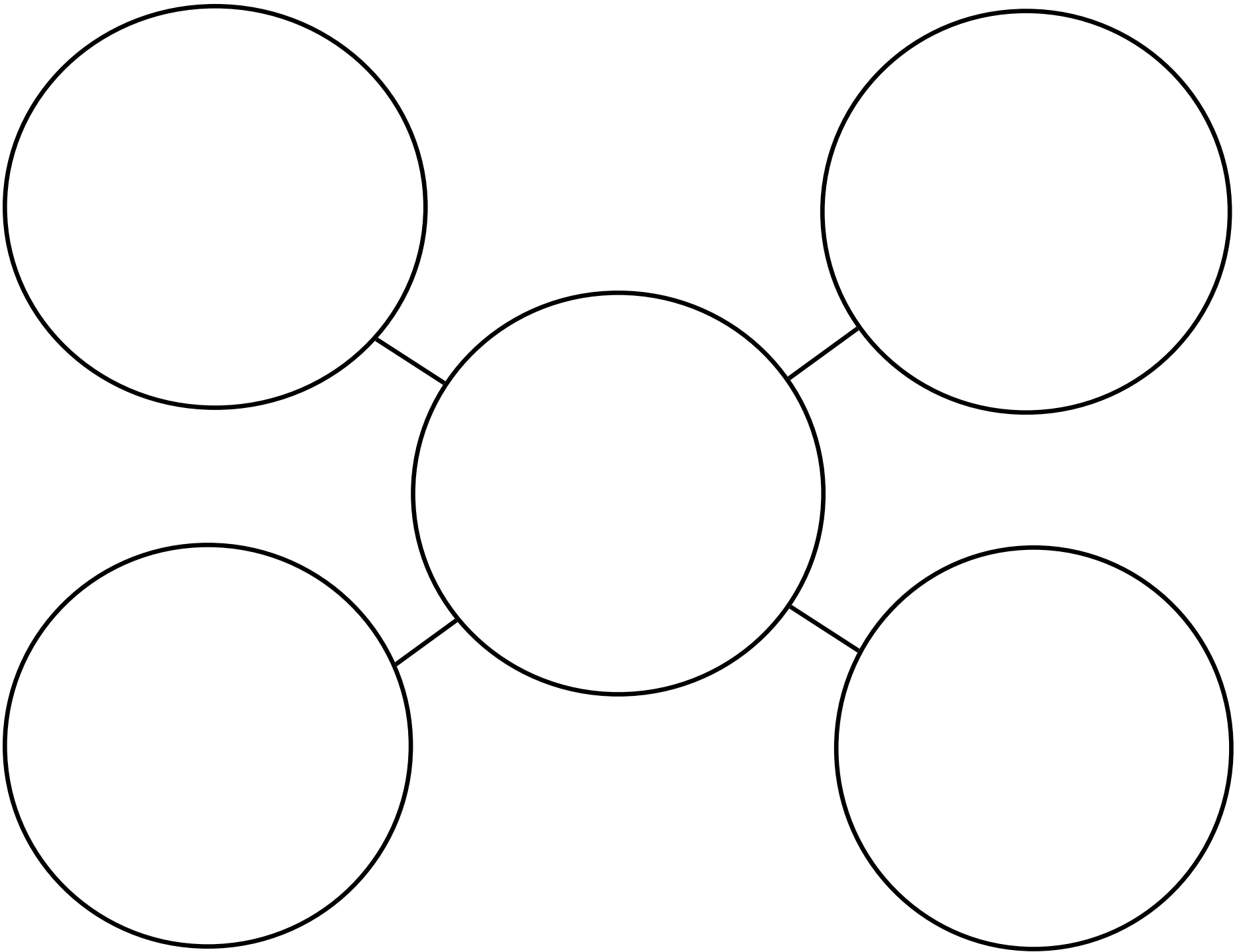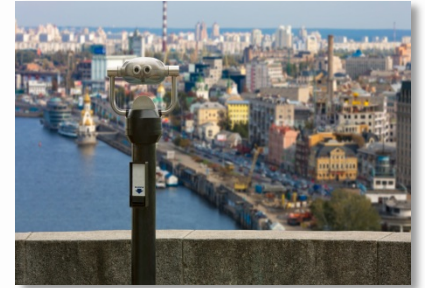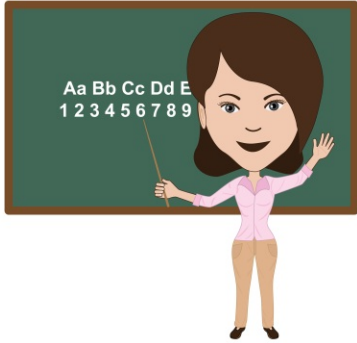**villain**   hero   criminal   evil   bad

near

far away

distant

distant

remote

job

duty

mission

assignment

task

horizontal
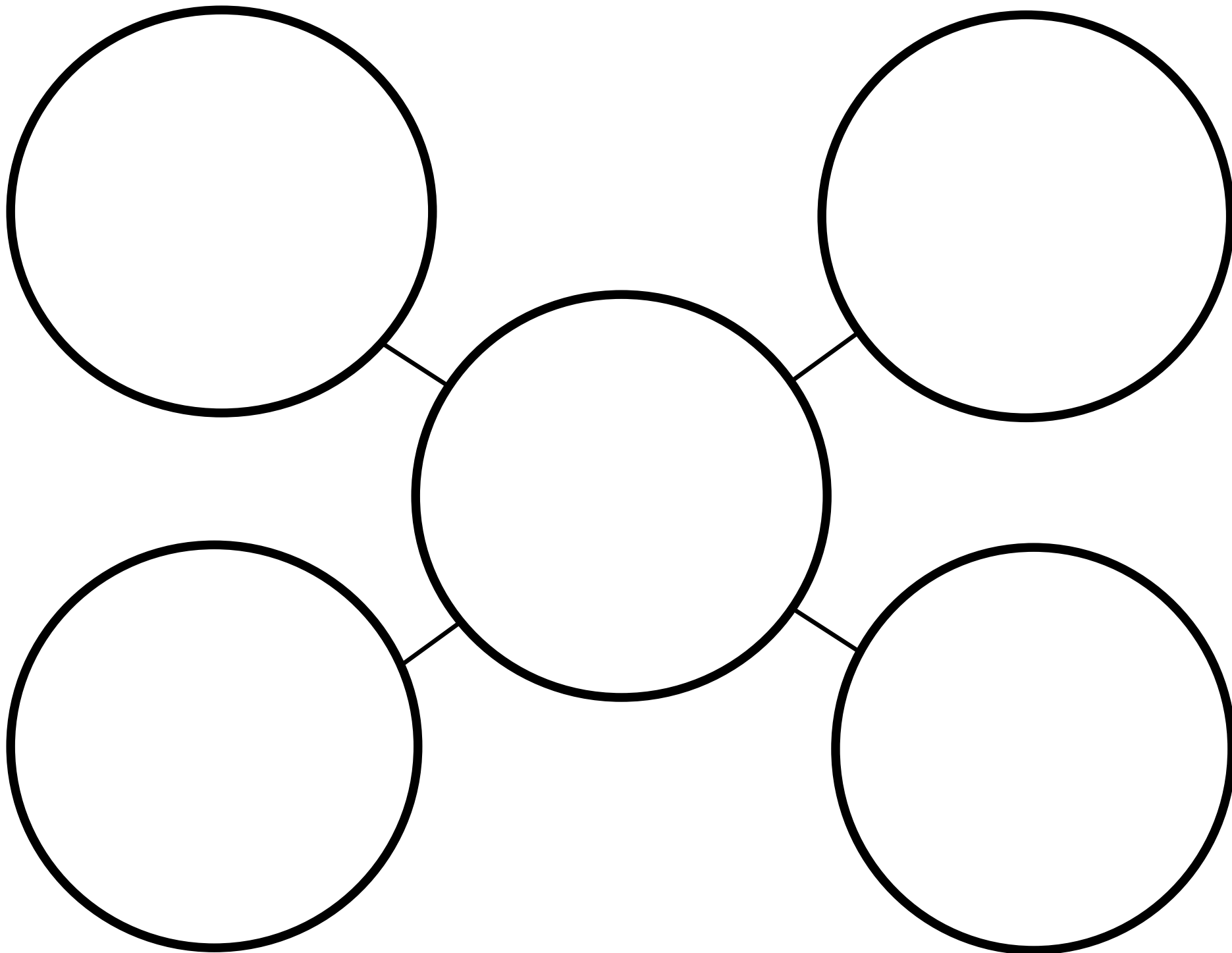

steep

vertical

straight up

upright

criminal

evil

villain

hero

bad

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	TEXT MAPPING LESSON 4

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Identify and use navigation words.

TEACHING TECHNIQUE: - Using Navigation Words **LESSON TEXT:** - <u>Three Samurai Cats</u> by Eric A. Kimmel **TALK STRUCTURE FOR WE DO/YOU DO:** - Think-Pair-Share - Small Groups	**LESSON MATERIALS YOU PROVIDE:** - Chart paper, document camera, or interactive whiteboard - Sticky notes - List of cause and effect words **UNIT MATERIALS PROVIDED:** - WRAP set #1 - Vocabulary Picture Cards: **distant, mission, vertical, villain** - Teacher Journal Lesson #4 - Cause and effect cards for Lesson #4

SPECIAL INSTRUCTIONS FOR THIS LESSON:

- **Before the lesson...**
  - ○ You may want to create a list of cause and effect navigation words on chart paper. Leave the poster displayed throughout the unit, reminding students to use the words in their story retells.
  - ○ You could cut out the cause and effect cards for Lesson #4 to save time.
  - ○ You could flag pages from the lesson text that show the causes and effects on the teacher journal.
- Students will practice expressing cause and effect relationships from <u>Three Samurai Cats</u> using the navigation words on Teacher Journal Lesson #4. They will be encouraged to use these words in subsequent story retells and in the narration of their plays for the Close project.
- *Save the teacher journal and your navigation words list for reference later in the unit.*

LESSON ROUTINE

SET	┌───┐ **START THE LESSON WITH WRAP SET #1: DISTANT, MISSION, VERTICAL, VILLAIN** └───┘ **Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "My alarm didn't go off this morning, *so* I was late to school. That sentence tells about two actions that go together: a *cause* and an *effect*. One action happens—the cause. My alarm didn't go off. It causes another action to happen—the effect. I was late to school. I could also flip the cause and effect: I was late to school *because* my alarm didn't go off. Just like real life, stories include many causes and effects. Today we're going to look at cause and effect in <u>Three Samurai Cats</u> and use navigation words, like *so* and *because*, to make sentences. We will use these navigation words when we retell stories later in the unit. When you can identify causes and effects, it shows that you really understand the story!"
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Display Teacher Journal Lesson #4. Model how to link causes and effects from the story with the navigation words on the chart.** **You could say:** **(read fifth page and first sentence on sixth page)** "This part tells how the daimyo asked the dōchō for a samurai cat. A samurai arrived at the castle gate a few days later. **(point to teacher journal)** The cause is that the daimyo asked for a samurai cat, and the effect is that the cat arrived a few days later.

	"In my chart, I have some navigation words **(point to first column)** that I can use to make a sentence about this cause and effect from the story. For example, I could say… • 'The daimyo asked the dōchō for a samurai cat, *so* one arrived at the castle a few days later.' • '*Because* the daimyo asked the dōchō for a samurai cat, one arrived at the castle a few days later.' • 'The daimyo asked the dōchō for a samurai cat. *As a result*, a cat arrived at the castle a few days later.' Did you notice the different navigation words I used—*so, because,* and *as a result*? Sometimes I put the navigation words between the two ideas, and sometimes at the beginning, but all of the words helped me link the cause to the effect."
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Work with students to brainstorm sentences using the navigation words. You could say:** "Now I want you to help me make cause and effect sentences… **(read sixth page, where the rat fights the first cat)** "Look at my journal page. What is the cause from this page? **(pause for response)** Right, the cause is that the rat beat the first samurai cat. What is the effect? **(pause for response)** Yes, the cat was humiliated. Now let's look at our navigation words to put these ideas together. Can you make a sentence using one of our words? Turn to your neighbor and share your sentence; then we will share ideas as a class…" **Allow talk time. Then elicit responses, guiding students to use various navigation words and sentence structures.** **Repeat the above procedure for one or two more cause and effect relationships from the teacher journal. Encourage students to try using one of the 'bonus' navigation words.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Divide students into small groups. Distribute the cause and effect cards for Lesson #4 and have each group take out scrap paper to keep score (optional). Leave the teacher journal displayed.** **You could say:** "Okay, now you are going to play a game that will help you make different cause and effect sentences. Your cards have the same sentences as the chart we just used. You also have cards with the navigation words on them. With your group, arrange each cause and effect with a navigation word, and then practice saying the cause and effect sentence. You can give yourself one point, or tally, for each sentence you make. You can change the navigation word card or move it to another part of the sentence to get another point. If you use a 'bonus' word, give yourself two points. Then move on to another cause and effect. Each group should create as many cause and effect sentences as they can. At the end, you can share your favorite sentence with the class and tell us how many points you got." **Circulate among students to provide support and feedback.** **As time allows, regroup and have students share some of their sentences.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "We can understand and express causes and effects in stories when we know navigation words. Turn to your neighbor and tell them two different navigation words we used today. **(allow talk time)** We are going to practice using navigation words like *since, because, so,* and *as a result* when we retell our folktales later in the unit. I will also look for navigation words that tell about cause and effect when you write your next story!"

Navigation Words	Cause	Effect
Because *Since* *So* *As a result* **BONUS WORDS!** *Consequently* *Therefore*	The daimyo asked the dōchō for a samurai cat.	A samurai cat arrived a few days later.
	The savage rat beat the first samurai cat.	The cat was humiliated.
	The daimyo asked the dōchō for another samurai cat.	An armored samurai cat arrived two weeks later.
	The savage rat beat the second samurai cat.	The defeated cat bowed and left.
	The daimyo asked for a better samurai cat.	Neko Roshi arrived five weeks later.
	Neko Roshi was decrepit and wore ragged clothes.	The daimyo was surprised and worried.
	Neko Roshi would not fight and did nothing.	The rat became bolder than ever.
	The rat tripped while rolling the rice ball.	He got trapped under the sticky rice.
	Neko Roshi defeated the rat.	The daimyo was happy and thanked the dōchō.

The daimyo asked the dōchō for a samurai cat.	A samurai cat arrived a few days later.	Neko Roshi was decrepit and wore ragged clothes.	The daimyo was surprised and worried.	**Because**	
The savage rat beat the first samurai cat.	The cat was humiliated.	Neko Roshi would not fight and did nothing.	The rat became bolder than ever.	**Since**	**Therefore**
The daimyo asked the dōchō for another samurai cat.	An armored samurai cat arrived two weeks later.	The rat tripped while rolling the rice ball.	He got trapped under the sticky rice.	**So**	**As a Result**
The savage rat beat the second samurai cat.	The defeated cat bowed and left.	Neko Roshi defeated the rat.	The daimyo was happy and thanked the dōchō.	**Consequently**	

WEEKLY LESSON PLANNER

FOLKTALES

Week 2	Lesson 5	Lesson 6	Lesson 7	Lesson 8
Lesson Type	**Integration**	**Read to Me**	**Text Mapping**	**Integration**
Objectives	• Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals*, and *outcomes*).	• Use prior knowledge and information to make, confirm, and revise predictions. • Engage in a range of talk structures on Grade 3 topics and texts.	• Identify similarities and differences across the main story elements of two or more folktales.	• Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals*, and *outcomes*).
Lesson Texts	• <u>Three Samurai Cats</u> by Eric A. Kimmel	• <u>The Talking Eggs</u> by Robert D. San Souci 📗	• <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci	• <u>The Talking Eggs</u> by Robert D. San Souci

Materials

	Lesson 5	Lesson 6	Lesson 7	Lesson 8
Lesson Materials You Provide	• Chart paper, document camera, or interactive whiteboard 📒 • Bags • List of cause and effect words from Lesson #4	• Sticky notes	• Document camera 📒	• Chart paper, document camera, or interactive whiteboard 📒 • Bags • List of cause and effect words
Unit Materials Provided	• WRAP set #2 • Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #5 ▶ • Story element shapes for Lesson #5 ✂	• N/A	• Teacher Journal Lesson #7 ✂ • Student Journal Lesson #7	• Teacher Journal Lesson #8 ▶ • Story element shapes for Lesson #8 ✂

📒 Digital/Tech	✂ Prep Materials	📗 Preview the Text	🎲 Game	▶ Save Materials

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	INTEGRATION LESSON 5

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Retell a narrative that includes the main *character, setting,* and two or more embedded complete episodes (*goals*, *attempts* to reach *goals*, and *outcomes*).

TEACHING TECHNIQUE: • Retelling **LESSON TEXT:** • <u>Three Samurai Cats</u> by Eric A. Kimmel **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard • Bags • List of cause and effect words from Lesson #4 **UNIT MATERIALS PROVIDED:** • WRAP set #2 • Vocabulary Picture Cards: **distant, mission, vertical, villain** • Teacher Journal Lesson #5 • Story element shapes for Lesson #5

SPECIAL INSTRUCTIONS FOR THIS LESSON:

- **Before the lesson…**
  - Cut out and bag the story element shapes for Lesson #5. There are many *attempts* in the story, and therefore many *attempts* and *outcomes* among the story element shapes. Guide students to use the shapes to recall events; you could decide whether you want to remove any less important events from the mapping activity.
  - Practice retelling the story using the suggested script in the I Do routine.
- During the I Do routine, demonstrate how you would assemble the story element shapes as you retell the story. Use the story map on teacher journal, p. 1 as a guide.
  - You could arrange the shapes on a document camera or tape them to a board or chart paper.
  - If you have an interactive whiteboard, you may prefer to digitally display teacher journal, p. 2 and arrange the story elements as you retell the story.
  - You may arrange the shapes horizontally or vertically according to your preference.
- Students will construct story maps from the story element shapes during the You Do routine, so provide a clear demonstration. Also display the completed story map on teacher journal, p. 1 to support students.
- Use the retelling activities in this lesson as an opportunity to review the importance of using navigation words to explain causes and effects from the story. Display your cause and effect words list.
- *Save the story map for reference throughout the unit.*

LESSON ROUTINE

SET	┌───┐ **START THE LESSON WITH WRAP SET #2: DISTANT, MISSION, VERTICAL, VILLAIN** └───┘ **Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Have you ever read a great story and wanted to tell your friend about it? When you retell a story to someone who hasn't heard it, you must remember to include all of the story elements so that they will understand the story. Today you will practice retelling the story <u>Three Samurai Cats</u>. When you are able to retell a story well, it shows that you really understand it."

I Do	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Display the story map on teacher journal, p. 1. Point to each story element shape as you briefly review the story elements. You could say:** "Before I retell <u>Three Samurai Cats</u>, I want to review the story elements to help us remember…" • *(setting)* When and where the story takes place… The *setting* is long ago in a castle in Japan. • *(character)* The people or animals in the story… Our main *characters* are the daimyo and the rat. The samurai cats and the dōchō are other *characters* in this story. • *(problem)* In most stories there is a *problem* that the *characters* have to solve. In <u>Three Samurai Cats</u>, the *problem* is that the rat has taken over the daimyo's castle. • *(goals)* The *goals* are what the *characters* want to accomplish. The daimyo wants to get the rat out of his castle, and the rat wants to take over the castle. • *(attempts* and *outcome)* *Attempts* are what the *characters* do to reach their *goals*—their actions. An *outcome* is the result of an *attempt*. Each *character* has many *attempts* in this story… • *(the end)* At the *end* of our story, the rat leaves the castle after being defeated by Neko Roshi. The daimyo is finally happy and thanks the dōchō." **Model retelling the story, arranging the story element shapes as you retell it. You could say:** "Now that I remember the important elements of the story, I'm ready to start my retell. I am going to take these story element shapes and arrange them to help me tell the story in order. I am also going to remember to use the cause and effect words **(underlined)** we talked about in our last lesson to make my retell clearer and more interesting. Put a thumb up if you hear one… **(point out the shapes indicated as you arrange them)** 'Once upon a time, there was a powerful lord, a daimyo, *(character)* who lived in a castle in Japan. *(setting)* He was very unhappy <u>because</u> his castle was invaded by a savage rat. **(*character* and *problem*)** The rat wanted to take over the castle and eat all the food. **(rat *goal*)** The daimyo tried everything to get rid of the rat, **(daimyo *goal*)** but nothing worked. '<u>So</u> the daimyo rode to a shrine to find a samurai fighting cat. **(daimyo *attempt*)** The senior monk at the shrine, the dōchō, sent a samurai cat to the castle a few days later. *(outcome)* The rat fought the cat, **(rat *attempt*)** and he beat the cat badly. *(outcome)* 'Then the daimyo returned to the shrine to ask for a stronger samurai cat. **(daimyo *attempt*)** <u>As a result</u>, a second cat covered in armor arrived a couple weeks later. *(outcome)* Again, the rat fought the cat **(rat *attempt*)** and beat him badly. *(outcome)* 'Once more the daimyo asked the dōchō for a samurai cat. **(daimyo *attempt*)** After many weeks, the dōchō sent Neko Roshi, the greatest living master of the martial arts, but he was old and **decrepit**. *(outcome)* The rat tried to fight Neko Roshi, **(rat *attempt*)** but Neko Roshi refused and did nothing. *(outcome)* <u>Since</u> Neko Roshi seemed useless, the daimyo stormed back to the shrine in anger. **(daimyo *attempt*)** The dōchō told him to be patient. *(outcome)* 'When the daimyo returned, he saw that the rat was stealing rice to make a giant rice ball. **(rat *attempt*)** As the rat was rolling the rice ball away, he tripped and got trapped under it. *(outcome)* He yelled for help. **(rat *attempt*)** Neko Roshi said he would help the rat, but only if he promised to leave the castle. *(outcome)* *(the end)* '<u>Because</u> of Neko Roshi's patience and wisdom, the defeated rat had to leave the castle. The daimyo happily thanked the dōchō.' What did you think of my story retell? It is your turn to practice now."

WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Divide students into pairs and distribute the story element shapes. Point to the story map you arranged when you retold the story (or to the map on teacher journal, p. 1).** **You could say:** "Work with a partner. Take the story element shapes out of your bag. We are going to retell the story together. As I retell the story, you and your partner will pick the right shape and put it in sequence. Listen carefully, because after we do this together you and your partner will mix up the shapes and retell the story yourselves..." **Retell the story again, pointing out each story element as you go. Guide students to select and order the shapes correctly. You could have students repeat each part of the story after you or suggest navigation words that you could use.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **You could say:** "Now it's your turn. First mix up your story element shapes. With your partner, take turns retelling the story of <u>Three Samurai Cats</u>. One of you will retell the story and the other one will put the shapes in sequence. After you do it once, mix up the shapes and switch roles. Remember that you should try to include the major story elements. I also want to hear you using cause and effect words to tell about causes and effects in the story. I'll be coming around to help and listen…" **Monitor students during this activity to ensure that they understand the story elements and the sequence of the story. If students need more support, you could display the completed story map on teacher journal, p. 1.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today you practiced retelling. How did the story element shapes help you remember the story? Tell your partner. **(allow talk time)** When we make a story map, it helps us remember the story and it helps us understand the story. This makes you a better reader and story writer! Next time we make up stories, we can use story elements to help us plan."

Three Samurai Cats

Character
The daimyo

Setting
Castle in Japan

Character
Rat

Goal
To get rid of the rat

Problem
Savage rat moves into castle

Goal
To take over the daimyo's castle

Attempt
Daimyo rides to shrine to recruit a samurai cat

Outcome
Dōchō sends the first samurai cat

Attempt
Rat fights the first samurai cat

Outcome
Rat beats the samurai cat

Attempt
Rides to shrine to recruit another samurai cat

Outcome
Dōchō sends an armored samurai cat

Attempt
Fights the armored samurai cat

Outcome
Beats the samurai cat

Attempt
Rides to shrine to recruit another samurai cat

Outcome
Dōchō sends Neko Roshi, an elderly master

Attempt
Tries to fight Neko Roshi

Outcome
Neko Roshi refuses and does nothing

Attempt
Daimyo returns to shrine in anger

Outcome
Dōchō tells him to be patient

Attempt
Stealing rice balls as Neko Roshi sleeps

Outcome
Trapped under giant rice ball

The End!
Rat leaves the castle after Neko Roshi defeats him through patience. The daimyo thanks the dōchō.

Attempt
Asks for help

Outcome
Neko Roshi helps IF rat will leave castle

Attempt

Tries to fight Neko Roshi

Attempt

Stealing rice balls as Neko Roshi sleeps

Attempt

Asks for help

Outcome

Trapped under giant rice ball

Outcome

Neko Roshi helps IF rat will leave castle

Outcome

Beats the samurai cat

Outcome

Dōchō tells him to be patient

Attempt

Rides to shrine to recruit another samurai cat

Attempt

Rat fights the first samurai cat

THE END

The End!

Rat leaves the castle after Neko Roshi defeats him through patience. The daimyo thanks the dōchō.

Outcome

Dōchō sends Neko Roshi, an elderly master

Attempt

Daimyo rides to shrine to recruit a samurai cat

Problem

Savage rat moves into castle

Outcome

Rat beats the samurai cat

Attempt

Fights the armored samurai cat

Character

Rat

Outcome

Neko Roshi refuses and does nothing

Character

The daimyo

Setting

Castle in Japan

Attempt

Daimyo returns to shrine in anger

Outcome

Dōchō sends the first samurai cat

Goal

To take over the daimyo's castle

Attempt

Rides to shrine to recruit another samurai cat

Goal

To get rid of the rat

Outcome

Dōchō sends an armored samurai cat

Three Samurai Cats

Outcome
Dōchō sends the first samurai cat

Outcome
Dōchō sends an armored samurai cat

The End!
Rat leaves the castle after Neko Roshi defeats him through patience. The daimyo thanks the dōchō.

Character
The daimyo

Outcome
Dōchō tells him to be patient

Outcome
Dōchō sends Neko Roshi, an elderly master

Outcome
Rat beats the samurai cat

Outcome
Neko Roshi refuses and does nothing

Attempt
Fights the armored samurai cat

Attempt
Daimyo returns to shrine in anger

Attempt
Rides to shrine to recruit another samurai cat

Outcome
Beats the samurai cat

Attempt
Daimyo rides to shrine to recruit a samurai cat

Attempt
Rat fights the first samurai cat

Attempt
Rides to shrine to recruit another samurai cat

Attempt
Tries to fight Neko Roshi

Character
Rat

Outcome
Trapped under giant rice ball

Outcome
Neko Roshi helps IF rat will leave castle

Attempt
Stealing rice balls as Neko Roshi sleeps

Attempt
Asks for help

Setting
Castle in Japan

Goal
To take over the daimyo's castle

Goal
To get rid of the rat

Problem
Savage rat moves into castle

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	READ TO ME LESSON 6

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVES:
- Use prior knowledge and information to make, confirm, and revise predictions.
- Engage in a range of talk structures on Grade 3 topics and texts.

TEACHING TECHNIQUES: • Rich Discussion • Predicting **LESSON TEXT:** • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Sticky notes **UNIT MATERIALS PROVIDED:** • N/A

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** Preview the lesson text.
  - Use sticky notes to mark places where you will model making predictions or ask prediction questions; see the additional suggestions in the We Do routine.
  - You could also mark potential questions for rich discussion. Suggestions are provided in the You Do section, but you could use other higher-level questions of your choosing.

LESSON ROUTINE	
SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Today when I woke up I wondered what I should wear. When I looked outside I saw dark clouds. From my prior knowledge I know that dark clouds may indicate that it will rain. I predicted that it may be wet and rainy, so I should wear my boots and bring an umbrella. We use predicting every day in real life, and as good readers we know that making predictions when we read helps us to stay connected to the text and gives us a purpose for reading. Today we are going to read a new story in our Folktales unit and make predictions about the text."
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Model making, confirming, and revising predictions as you begin reading.** **You could say:** "Before reading a book, I predict what the story will be about. I will model for you how I make predictions. **(show cover)** First, I read the title and look at the cover illustration. I see that the title is <u>The Talking Eggs</u>, and I notice in the picture that the little girl has a basket full of eggs. Some of them look like they have faces on them! She is holding the old woman's hand, but I am not sure who that is. **(show title page)** "I can also read the title page inside the book to get clues about what the story will be about. Inside the cover, the title page says that this is a folktale from the American South. I know that folktales are tales or legends, usually passed down orally from generation to generation—that means from grandparents and parents to their children. I also know that folktales usually give some information about the culture, either to teach values or to describe a family's way of life. "So, from all these clues, I can form a few predictions. First, I predict that this will be a story about a little girl from the South who finds talking eggs. I also predict that this woman might be her grandmother. My goal is to find out what the talking eggs do and who the woman is as I read. I will confirm or change my prediction as I get into the story and find out new information…"

	(read first page of the text) "After reading the first page, I cannot confirm my prediction about the talking eggs or the old woman. I will have to read further to see who the old woman is and what the talking eggs can do. It doesn't really say the story is in the South, but it does seem like the *setting* could be a poor farm in the American South. "One thing I notice is that this story is similar to Cinderella, in that Blanche's mother and sister do not treat Blanche very well. Based on my knowledge of the Cinderella story, I am going to predict that Blanche will have something good happen to her and that maybe it has to do with the talking eggs. I will read on to find out…"
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Work with students to make and evaluate predictions as you continue reading the text.** **You could say:** **(read the next page)** "Do you think the old woman will help Blanche? Why or why not? Remember to use your background knowledge and clues we read in the story. Share your prediction with your partner…" **Allow talk time. Then call on students to share their predictions with the class. Guide them to explain their reasoning.** **Continue reading. Stop a few more times to prompt students to make or evaluate predictions using the think-pair-share procedure above. Ask students to explain why they made their predictions.** **You could stop on one or more of the following pages:** • **(sixth page, after Blanche runs away)** Where do you think Blanche will go? What will happen to her now? • **(eighth page, when old woman leads Blanche home)** The old woman made Blanche promise not to laugh at what she sees. What do you think Blanche will see at the woman's house? • **(fifteenth page, after Blanche takes the plain eggs)** Predict what will happen when Blanche tosses the talking eggs. • **(twenty-first page, after Rose promises not to laugh)** Make a prediction about how Rose will react when she gets to the old woman's house. • **(twenty-fifth page, after Rose takes the fancy eggs)** What will happen when Rose throws her talking eggs?
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Select one or more higher-level questions related to the text. Have students discuss their responses in pairs, and then call on them to share their ideas with the class. You could have sharing time after each question or wait until partners have discussed all the questions.** **You could use the following questions to facilitate rich discussion:** • Compare and contrast this story to the Cinderella story. How is it alike and how is it different? • Why didn't Blanche laugh at the strange things she saw at the old woman's house? • How would you have behaved if you went to the old woman's house? • What is the theme of this story? What is the author trying to tell you?

CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we practiced making predictions while we read. Tell your partner what you need to know to make a prediction. **(allow talk time)** To make a reasonable prediction, you use your background knowledge and what is in the text and then make an educated guess about what will happen next. Predictions are important because they help you think about the story as you read. We also discussed our story with each other today. When you discuss a story with another person who has read it, it helps you remember the story, understand it, and sometimes the other person remembers things that you didn't notice! When you go home today, ask your mom or dad or sister or brother if they would like to discuss a story with you."

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	TEXT MAPPING LESSON 7

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Identify similarities and differences across the main story elements of two or more folktales.

TEACHING TECHNIQUE: • Using Think-Alouds **LESSON TEXTS:** • <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Document camera **UNIT MATERIALS PROVIDED:** • Teacher Journal Lesson #7 • Student Journal Lesson #7

<div align="center">SPECIAL INSTRUCTIONS FOR THIS LESSON:</div>

- **Before the lesson…**
    - o To save time, you may wish to fill in the information for each story element on the teacher journal prior to the lesson. Alternatively, you can do this as you progress through the I Do and We Do routines.
    - o Think of another folktale that has a similar moral as the <u>Three Samurai Cats</u> or <u>The Talking Eggs</u>; you will share it during the Close.

<div align="center">LESSON ROUTINE</div>

SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Many stories we read, especially folktales, are alike in some interesting ways, but they are also different in many ways. When you compare two stories, it helps you understand both of them. The purpose of our lesson today is to find similarities and differences in our two stories, <u>Three Samurai Cats</u> and <u>The Talking Eggs</u>. Then we will discuss the moral of each story and how they may be similar."
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Display Teacher Journal Lesson #7 and pass out the student journal. Model how you would compare and contrast the *settings* of the two lesson texts. Have students follow along to complete the first two questions on the student journal.** **You could say:** *(setting)* "First let's think about the *setting* in each of our stories. The *setting* for <u>Three Samurai Cats</u> was a castle in Japan long ago. **(fill in *setting* on teacher journal)** The *setting* for <u>The Talking Eggs</u> was a poor farm near the woods back in the old days. **(fill in *setting*)** **(display teacher journal, p. 3)** "Hmm… Let me compare the *settings.* If I am comparing, I am thinking about how these two *settings* may have been similar. There weren't many similarities because the stories are so different! One way that they were similar, though, is that they both took place long ago. So to answer the first question—*How were the settings similar?*—I will write, 'Both stories took place a long time ago.' **(fill in answer)** "Now I will contrast the *settings,* or think about how they are different. There are many differences I can see. One story was in a castle in Japan, and one was on a farm by the woods, probably in the southern United States. **(fill in answer)** Those are very different *settings*, aren't they?"

WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Continue comparing and contrasting story elements with students. Have them fill in the student journal as you complete the teacher journal.** **You could say:** **(characters)** "Now let's think about the *characters* together. Who were the main *characters* in <u>Three Samurai Cats</u>? **(elicit responses and fill in *characters* on teacher journal, p. 1)** And who were the main *characters* in <u>The Talking Eggs</u>? **(elicit responses and fill in *characters*)** **(display teacher journal, p. 3)** "Let's think carefully about our next question. Do you think that any of the *characters* were similar? I do… I think there was a mean *character* in each of the stories. You could even say there was a **villain** in each story—the **savage** rat and the mother. So for this question, I'm going to write, 'There were **villains** in each story—the savage rat and the mother.' **(fill in answer)** Now you write that in your journals. There are other similarities. Can you think of any?" **Elicit responses and complete the question.** **Then continue working to identify the differences between *characters* and to compare and contrast the *problems* of each story.** **Guide students to identify the moral of the texts. You could say:** "Finally, let's think about the moral of the story for <u>Three Samurai Cats</u> and <u>The Talking Eggs</u>. The *moral* of the story is what the author is trying to teach you. It might be a lesson about life or advice about how you should act. Turn to your partner and tell them what you think the moral of the story was for <u>Three Samurai Cats</u>. **(allow talk time)** Who wants to share their ideas?" **Elicit responses, guiding students to understand the moral. See the last page of the story for ideas. You might point out that in this story, patience, calm, and intelligence are more powerful than brute force.** **Repeat the above procedure to identify the moral of <u>The Talking Eggs</u>.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Have students work in pairs to compare and contrast the morals, completing the final question on the student journal. You could say:** "Now it is your turn to work with your partner to decide what is similar about the moral of the story for each of our stories, and what is different. You should discuss this and write your answer in your student journal. We will share some answers when we are done." **Circulate the room to provide feedback and support as students compare and contrast the morals.** **As time allows, have students share their similarities and differences. Fill in their answers on the teacher journal.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we compared story elements from <u>Three Samurai Cats</u> and <u>The Talking Eggs</u>. When you compare and contrast stories this way, it really helps you understand them. Now I'm going to ask you a thinking question… Can you think of a different story that taught the same moral as one of these stories?" **Provide think time and elicit responses. Be prepared to give one example yourself, if needed.**

Three Samurai Cats

The Talking Eggs

Setting

Setting

Character

Character

Three Samurai Cats

Problem

Moral of the Story

The Talking Eggs

Problem

Moral of the Story

Similarities and Differences between
Three Samurai Cats and The Talking Eggs

How were the settings similar?

How were the settings different?

How were the characters similar?

How were the characters different?

How were the problems similar?

How were the problems different?

What was the moral of the story for <u>Three Samurai Cats</u>?

What was the moral of the story for <u>The Talking Eggs</u>?

How are these morals similar? How are they different?

COMPARE and CONTRAST <u>Three Samurai Cats</u> and <u>The Talking Eggs</u>...

How were the settings similar?

_____

_____

_____

_____

How were the settings different?

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How were the characters similar?

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How were the characters different?

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How were the problems similar?

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How were the problems different?

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What was the moral of the story for <u>Three Samurai Cats</u>?

_____

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_____

What was the moral of the story for <u>The Talking Eggs</u>?

_____

_____

_____

How are these morals similar? How are they different?

_____

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LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	INTEGRATION LESSON 8

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals*, and *outcomes*).

TEACHING TECHNIQUE: • Retelling **LESSON TEXT:** • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard • Bags • List of cause and effect words **UNIT MATERIALS PROVIDED:** • Teacher Journal Lesson #8 • Story element shapes for Lesson #8

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…**
    - Cut out and bag the story element shapes, one set for each pair of students. There are many *attempts* and *outcomes* among the story element shapes. You could simplify the story mapping activity and shorten the retell by removing some of the lesser *attempts* and *outcomes* (see the full story map on teacher journal, p. 1).
    - You may want to practice retelling the story and assembling the story element shapes using the suggested script in the I Do routine.
- The procedure for this lesson is the same as in Lesson 5; during the I Do routine, assemble the story element shapes as you model a story retell using one of the methods below. Use teacher journal, p. 1 as a guide.
    - Arrange the shapes on a document camera or tape them to a board or chart paper.
    - If you have an interactive whiteboard, you could digitally display teacher journal, p. 2.
- During the You Do routine, consider pairing students who may struggle with story mapping and retelling with those who are more advanced. You could also display the completed story map on teacher journal, p. 1 to support students as they retell the story.
- Use the retelling activities in this lesson as an opportunity to review navigation words that tell about cause and effect. Post your words list from the previous lessons.
- *Save the story map for reference throughout the unit.*

LESSON ROUTINE

SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Do you remember the other day when you retold the story <u>Three Samurai Cats</u>? You included the important elements of the story when you told your partner what happened. Today you will practice retelling the story <u>The Talking Eggs</u>. It is important to retell stories so that you remember what they are about and can tell others about the story. When you are able to retell a story, it shows that you understand it."
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **If needed, use teacher journal, p. 1 to review the story elements of <u>The Talking Eggs</u>.** **You could say:** "Let's review the story elements in <u>The Talking Eggs</u>. Remember that the *setting* is a poor farm near the woods, probably in the South. Our main *characters* are Blanche, Rose, and their mother…"

	Then model retelling the story, arranging the story element shapes in order as you retell it. You could say: "I'm going to arrange these story element shapes into a story map like we did for our other folktale. I'll use the shapes to help me remember to include all of the important story elements. There are many causes and effects in this story. Put your thumb up if you hear me use one of our cause and effect words **(underlined)** in my story retell… **(point out the shapes indicated as you arrange them)** 'Back in the old days on a poor farm, *(setting)* there lived a widow with two daughters named Rose and Blanche. *(characters)* The mother and Rose wanted to get rich. **(Rose and Mother *goal*)** They made Blanche do everything. *(problem)* But Blanche was kind and just wanted to do the right thing. **(Blanche *goal*)** 'One day, the mother sent Blanche to fetch water, and Blanche gave an old woman a drink. **(Blanche *attempts*)** <u>Because</u> she took too long, Blanche got in big trouble. *(outcome)* Blanche was scared, <u>so</u> she ran away into the woods, where she met the old woman again. Blanche agreed to go home with her, but she had to promise not to laugh at what she would see. *(attempt)* There were many strange things at the old woman's cottage, but Blanche did not laugh. *(outcome)* 'Blanche was good and helped the woman do chores. *(attempt)* <u>As a result</u>, she let Blanche choose from her talking eggs. *(outcome)* Blanche only took the plain eggs like she was told. *(attempt)* As she walked home, the eggs turned into wonderful things like gold, rubies, and beautiful clothes. 'When Blanche got home, *(attempt)* her mother was jealous. She wanted riches for herself, <u>so</u> she made Rose go into the woods too. *(outcome)* Rose found the old woman and also promised not to laugh, **(Rose's *attempts*)** but she made fun of everything she saw. *(outcome)* <u>Since</u> Rose was bad and refused to help the old woman with the chores, *(attempt)* nothing turned out right. *(outcome)* 'Rose played a mean trick, *(attempt)* <u>so</u> the old woman was forced to let her pick from the eggs. *(outcome)* <u>Because</u> Rose didn't listen and took the fancy eggs, *(attempt)* they turned into terrible creatures. *(outcome)* Rose and her mother had to run away. *(the end)* 'When they got home, they found that Blanche had gone to the city, where she stayed good and kind all her life. Mother and Rose could never find the old woman's cabin again.' Phew! Did I follow the story map? Did I use cause and effect words to make my retell interesting?"
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Divide students into pairs and distribute the story element shapes. Point to the story map you arranged when you retold the story (or to the map on teacher journal, p. 1).** **You could say:** "Work with a partner. Take the story element shapes out of your bag. We are going to retell the story together. As I retell the story, you and your partner will pick the right shape and put it in sequence. Listen carefully, because after we do this together you and your partner will mix up the shapes and retell the story yourselves…" **Retell the story again, pointing out each story element as you go. Guide students to select and order the shapes correctly. You could have students repeat each part of the story after you.**

YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **You could say:** "Now it's your turn. First mix up your story element shapes. With your partner, take turns retelling the story of <u>The Talking Eggs</u>. One of you will retell the story and the other one will put the shapes in sequence. After you do it once, mix up the shapes and switch roles. Remember that you should try to include the major story elements. I also want to hear you using cause and effect words to tell about causes and effects in the story. I'll be coming around to help and listen…" **Monitor students during this activity to ensure that they understand the story elements and the sequence of the story. If students struggle, refer them to the completed story map on teacher journal, p. 1 or eliminate some of the less important story elements.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we retold a folktale and made sure we included all of the story elements. Tell your neighbor the story elements you should include in a story retell. **(allow talk time)** We also included navigation words in our story retells to make the causes and effects clear. Tell your partner one word you can use to tell about cause and effect. **(allow talk time)** When you retell a story, it shows that you really understand it. When you go home tonight, try it out. See if you can retell <u>The Talking Eggs</u>, including the important story elements, to someone in your family."

The Talking Eggs

Character

Blanche

Setting

Poor farm near the woods in the old days

Character

Rose and Mother

Goal

To do the right thing

Problem

Mean Mother & Rose make Blanche do everything

Goal

To get rich and go to the city without working

Attempt

Blanche went to well for water; gave an old woman a drink

Outcome

Got in big trouble for taking so long

Attempt

Rose found the old woman; promised not to laugh

Outcome

Laughed and made fun of all the strange sights

Attempt

Ran away; met old woman and promised not to laugh

Outcome

Saw many strange sights, but did not laugh

Attempt

Complained or refused to help with supper and chores

Outcome

Nothing came out right

Attempt

Helped the woman with supper and chores

Outcome

Rewarded with a present—the magic eggs

Attempt

Tricked old woman so she would give her fine things

Outcome

Woman had to let her pick from the magic eggs

Attempt

Chose only the plain eggs that said, 'Take Me,' as she was told

Outcome

Eggs turned to clothes, money, and fine things

Attempt

Rose took only the fancy eggs that said, 'Don't Take Me'

Outcome

Eggs turned to scary creatures; mother & Rose ran

Attempt

Returned home 'like a grand lady'

Outcome

Mother was furious; planned to send Rose to woods

The End!

When Mother and Rose returned home, they found that Blanche had gone to the city. They never found the old woman's cabin again.

Attempt

Ran away; met old woman and promised not to laugh

Attempt

Rose found the old woman; promised not to laugh

Attempt

Rose took only the fancy eggs that said, 'Don't Take Me'

Attempt

Chose only the plain eggs that said 'Take Me,' as she was told

Attempt

Returned home 'like a grand lady'

Attempt

Tricked old woman so she would give her fine things

Attempt

Blanche went to well for water; gave an old woman a drink

Attempt

Helped the woman with supper and chores

Attempt

Complained or refused to help with supper and chores

Setting

Poor farm near the woods in the old days

Problem

Mean Mother & Rose make Blanche do everything

Character

Rose and Mother

Goal

To do the right thing

Goal

To get rich and go to the city without working

Character

Blanche

The End!

When Mother and Rose returned home, they found that Blanche had gone to the city. They never found the old woman's cabin again.

Outcome

Saw many strange sights, but did not laugh

Outcome

Eggs turned to clothes, money, and fine things

Outcome

Nothing came out right

Outcome

Woman had to let her pick from the magic eggs

Outcome

Got in big trouble for taking so long

Outcome

Rewarded with a present—the magic eggs

Outcome

Mother was furious; planned to send Rose to woods

Outcome

Laughed and made fun of all the strange sights

Outcome

Eggs turned to scary creatures; mother & Rose ran

The Talking Eggs

Outcome
Eggs turned to clothes, money, and fine things

Attempt
Ran away; met old woman and promised not to laugh

Attempt
Blanche went to well for water; gave an old woman a drink

Outcome
Got in big trouble for taking so long

The End!
When Mother and Rose returned home, they found Blanche had gone to the city. They never found the old woman's cabin again.

Attempt
Rose found the old woman; promised not to laugh

Outcome
Saw many strange sights, but did not laugh

Outcome
Rewarded with a present—the magic eggs

Attempt
Rose took only the fancy eggs that said, 'Don't Take Me'

Outcome
Nothing came out right

Outcome
Mother was furious; planned to send Rose to woods

Character
Rose and Mother

Attempt
Chose only the plain eggs that said 'Take Me,' as she was told

Outcome
Woman had to let her pick from the magic eggs

Outcome
Eggs turned to scary creatures; mother & Rose ran

Character
Blanche

Outcome
Laughed and made fun of all the strange sights

Setting
Poor farm near the woods in the old days

Attempt
Tricked old woman so she would give her fine things

Goal
To do the right thing

Attempt
Returned home 'like a grand lady'

Goal
To get rich and go to city without working

Attempt
Complained or refused to help with supper and chores

Problem
Mean Mother & Rose make Blanche do everything

Attempt
Helped the woman with supper and chores

LET'S KNOW!

Building Language to Improve Comprehension

FOLKTALES

Week 3	Lesson 9	Lesson 10	Lesson 11	Lesson 12
Lesson Type	**Words to Know**	**Words to Know**	**Text Mapping**	**Integration**
Objectives	• Define target vocabulary words.	• Identify and describe semantic relationships among content words occurring in grade-level texts. • Use target vocabulary words correctly in spoken or written texts.	• Extract information from one folktale and compare it to the same element in a different folktale.	• Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals*, and *outcomes*).
Lesson Texts	• <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci	• N/A	• <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci	• <u>The Talking Eggs</u> by Robert D. San Souci 📖

Materials

	Lesson 9	Lesson 10	Lesson 11	Lesson 12
Lesson Materials You Provide	• Chart paper, document camera, or interactive whiteboard 💻 • Lined paper	• Chart paper, document camera, or interactive whiteboard 💻 • Blank paper	• Chart paper, document camera, or interactive whiteboard 💻	• Document camera or interactive whiteboard 💻 • Sticky notes
Unit Materials Provided	• Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #9 ▶	• Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #10 (print or digital) ✂💻	• WRAP set #3 • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #11 ✂	• WRAP set #4 • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #12

📱 Digital/Tech   ✂ Prep Materials   📖 Preview the Text   🎲 Game   ▶ Save Materials

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	WORDS TO KNOW LESSON 9

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Define target vocabulary words.

TEACHING TECHNIQUES: • Rich Instruction **LESSON TEXT:** • <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard • Lined paper **UNIT MATERIALS PROVIDED:** • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #9

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** If you created a Words to Know poster for this unit, add the next four words—**contrary, savage, decrepit,** and **gawk**. Otherwise, display the words using Teacher Journal #9.
- The I Do and We Do routines are combined in this lesson to allow teaching and guided practice with each word, one at a time.
- WORDS TO KNOW
  - **contrary:** Opposite behavior
  - **savage:** Fierce, dangerous or violent
  - **decrepit:** Old and in need of repair
  - **gawk:** To stare at someone in a rude way

LESSON ROUTINE

SET	Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension. **You could say:** "Today we are going to learn some new Words to Know. When I say the words, I want you to think about how well you know these words. If you know what the word means, give me a thumbs-up. If you are not sure of the meaning, but you have heard it before, give me a sideways thumb. If you have never heard the word before, give me a thumbs-down. It is okay if you don't know these words. It is exciting because you get to learn a new word! The words are **contrary**… **savage**… **decrepit**… and **gawk**… Today we are going to learn what these words mean and how to use them in sentences. The more words you know, the better reader and writer you will become!"
I DO/ WE DO	Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate. Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO. **Display Teacher Journal Lesson #9. Also use the Vocabulary Picture Cards, lesson text, and other contexts to discuss the Words to Know.** **You could say:** "The first Word to Know is **contrary**. Let's say and spell the word **contrary** together: **contrary, C-O-N-T-R-A-R-Y**. **Contrary** means 'opposite behavior.' • **(show Vocabulary Picture Card)** In this picture, the goat is being **contrary**. It is pulling on its chain because it doesn't want to go. When something or someone misbehaves, we call it being **contrary**.

	• In our book, <u>The Talking Eggs,</u> the mother told Rose to do as she said and not be **contrary,** or do the opposite of what she said. If I ask you to clean up, and you say you won't, you are being **contrary**. Can you give me another example of **contrary?** • **Contrary** means 'opposite behavior.' Turn to your partner and tell them what **contrary** means… • Now make up your own sentence using the word **contrary** and tell it to your neighbor. Partners should check the meaning of each other's sentences… **(savage)** "The next Word to Know is **savage**. Say and spell the word **savage** with me: **savage, S-A-V-A-G-E**. **Savage** means 'fierce, dangerous, or violent.' • **(show Vocabulary Picture Card)** This wolf looks **savage**. It looks fierce and dangerous. • In our story <u>Three Samurai Cats</u>, a **savage** rat occupied the daimyo's castle. The rat was dangerous, so others in the castle were afraid of him. You could say that a lion or tiger is as **savage** hunter. They are fierce, violent, and dangerous when hunting their prey. • **Savage** means 'fierce, dangerous, or violent.' Turn to your partner and say what **savage** means… • Now make up your own sentence using the word **savage**. Partners check the meaning… **(decrepit)** "The third Word to Know is **decrepit**. Say and spell the word **decrepit** aloud with me: **decrepit, D-E-C-R-E-P-I-T**. **Decrepit** means 'old and in need of repair.' • **(show Vocabulary Picture Card)** Look at this barn? Is it new? No, it is old and in serious need of repair. It is **decrepit.** • In <u>Three Samurai Cats</u>, Neko Roshi, the last cat sent to the castle to defeat the rat looked **decrepit**. He had no teeth, his tail was a mess, and he walked with a limp. The daimyo wondered why the dōchō sent a **decrepit** cat. If you have ever seen a dog or cat that is old and has a hard time getting around, you could say it is **decrepit**. • **Decrepit** means 'old and in need of repair.' Turn to your partner and tell them what **decrepit** means… • Now make up your own sentence using the word **decrepit**. Partners check sentences… **(gawk)** "The last Word to Know for this unit is **gawk**. Let's say and spell the word **gawk**: **gawk, G-A-W-K**. **Gawk** means 'to stare at someone in a rude way.' • **(show Vocabulary Picture Card)** Look at this girl. She is staring in a rude way, or **gawking**. Do you like it when someone **gawks** at you? • In <u>The Talking Eggs</u>, the mother and sister **gawked** at the fine things Blanche had when she returned from the old woman's cottage. If I told you to stop **gawking** at someone or something, you were staring at it in a rude way. Show me what it would look like to **gawk**. **(model, if needed)** What is something that you might **gawk** at? • **Gawk** means 'to stare at someone in a rude way.' Turn to your partner and tell them what **gawk** means… • Now make up your own sentence using the word **gawk**. Partners check each other's sentences…"
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Read the sentences below and have students respond with the correct Word to Know.** **You could say:** "I am going to say some sentences. You decide which of our four words completes each sentence… **(say each sentence, give think time, and then give a signal for students to respond all at once)** • The lion, a fierce hunter who stalked his prey, is _____. **(savage)** • The boy's clothing was so wild and outlandish that many people stopped to _____. **(gawk)**

	• When I do not do what my mother tells me, she says I am being _____. **(contrary)** • The shack is old, worn down and falling apart; it is _____." **(decrepit)** **Pass out lined paper and have students write their own sentences. You could say:** "Now I would like you to write four sentences, one with each of our new Words to Know. See the sample sentences to get you started. **(point to teacher journal or Words to Know poster)** When you are done, share your sentences with your partner." **Monitor students, providing support and feedback on their sentences.** **As time allows, choose several sentences to share with the class.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we learned four new words. • Which word means 'old and in need of repair'? **(decrepit)** • Which word means 'fierce, dangerous, or violent'? **(savage)** • Which word means 'to stare at someone in a rude way'? **(gawk)** • And which word means opposite? **(contrary)** Great! I want you to listen for these words and use them as much as you can in the next few days. I will be listening for you to use these words in your conversations and your writing."

Word: savage

Definition: Fierce, dangerous, or violent

Related Words: *wild, fierce, violent, tame*

Sample Sentence: The lions stalked the deer and then attacked it, killing it instantly; the attack was _____.

Word: gawk

Definition: To stare at someone in a rude way

Related words: *stare, glare, look, gaze*

Sample Sentence: The little boy was screaming, crying, and throwing a tantrum in the store so loudly that everyone turned to _____.

Word: contrary

Definition: Opposite behavior

Related Words: dissimilar, misbehave, conflict, similar (opposite)

Sample Sentence: Some teenagers like to do the opposite of what their parents tell them to do. They like to be _____.

Word: decrepit

Definition: Old and in need of repair

Related words: *frail, broken-down, weak, new*

Sample Sentence: The rundown, old shack was falling apart because no one ever took care of it. It was _____.

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	WORDS TO KNOW LESSON 10

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVES:
- Identify and describe semantic relationships among content words occurring in grade-level texts.
- Use target vocabulary words correctly in spoken or written texts.

TEACHING TECHNIQUE: • Rich Instruction LESSON TEXT: • N/A TALK STRUCTURE FOR WE DO/YOU DO: • Think-Pair-Share	LESSON MATERIALS YOU PROVIDE: • Chart paper, document camera, or interactive whiteboard • Blank paper UNIT MATERIALS PROVIDED: • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #10 (print or digital)

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** If using the print version of the teacher journal, cut out the images for your word webs. Make copies of the blank web included with the teacher journal, if needed.
- You can display the digital teacher journal, place the words/images from the print journal on the blank word web, or create your own webs on chart paper. You may work with students to generate other related words than those provided in the lesson.
- After students have generated related words during the You Do routine, you could show the word webs from the teacher journal and let students add related words to their webs.
- WORDS TO KNOW
  - o **contrary:** Opposite behavior
  - o **savage:** Fierce, dangerous, or violent
  - o **decrepit:** Old and in need of repair
  - o **gawk:** To stare at someone in a rude way
- SUGGESTED RELATED WORDS
  - o **contrary:** *dissimilar, conflict, misbehave;* (antonym) *similar*
  - o **decrepit:** *frail, broken-down, weak;* (antonym) *new*
  - o **savage***: wild, fierce, violent;* (antonym) *tame*
  - o **gawk:** *gape, stare, glare;* (antonym) *glance*

LESSON ROUTINE

SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Remember when we thought of related words for our Words to Know? Every day we are learning more words and becoming better readers and writers. Today we will look at our Words to Know and explore the words that are related to them. Often related words can be found in the definition. They might be words that mean the same thing, or they might be words that are the opposite. Let's learn some new words!"
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Think aloud as you model filling in a word web. Use the digital teacher journal and discuss the related words presented or add words to your own web using the print teacher journal.**

	You could say: "We are going to make webs of related words for our new Words to Know. The first word that I will model for you is **savage**. **Savage** means 'fierce, dangerous or violent.' In <u>Three Samurai Cats</u> the **savage** rat was mean and *violent*, beating up the samurai cats. *Violent* is a related word for **savage**. I think I will add it to our word web. **(point out or add to web)** I remember seeing a picture of a *wild* dog that was growling, showing his teeth, and lunging at its prey. Show me a thumbs-up if the dog was **savage**… I would put my thumb up because it certainly was **savage**. I think the word *wild* would also be a good word for our word web. **(point out or add to web)** *Fierce* is another word that's similar to **savage**. **(point out or add to web)** The opposite of **savage** is something that's *tame,* so *tame* is related as well." **(point out or add to web)**
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Work with students to create a web for the Word to Know** gawk**.** **You could say:** "Now we are going to think of related words for **gawk**. **Gawk** means 'to stare at someone in a rude way.' In <u>The Talking Eggs</u> Rose and Mother *stared* at Blanche's fine things when she returned from the old woman's cottage. Do you think that *stare* is a related word to **gawk**? Think and give me thumbs-up or thumbs-down… Yes, *stare* and **gawk** mean almost the same thing. We can add *stare* to our web. **(point out or add to web)** Listen to this sentence and give me thumbs-up or thumbs-down. Susan *gazed* up at the incredibly tall buildings in the big city. Could we say that Susan **gawked** at the big buildings? Thumbs-up or thumbs-down… Yes, *gaze* and **gawk** are related words. **(point out or add to web)** "We have added *stare* and *gaze* to our word web. What are some other words that are related to **gawk**? Remember you may find some related words in the definition. Turn to your partner and share words you think of when you hear the word **gawk**…" **Allow talk time. Then elicit responses to add to the web. Guide students to explain how their suggestions are related to the Word to Know.** **If students have difficulty thinking of related words, you could say:** "I have an idea… If someone is *glaring* at you intently, looking at you with an unfriendly look, could we say they are **gawking**?" **You could display the words from the teacher journal once students have generated some of their own related words.** **Students will complete webs for the remaining words during the You Do routine. If students need more support before moving to independent practice, first guide them to generate one related word for each web.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Divide students into pairs and give each student a sheet of blank paper.** **You could say:** "Now you will work with your partner to make webs for our other Words to Know. The first word is **contrary**. Draw a circle in the middle of your paper. Write the word **contrary** in the circle. With your partner, think about related words for **contrary**. Add each related word to your web; you can add as many outer circles as you need. Then flip your paper over and make a web for the word **decrepit**. I will call on you to share your best related words when we are ready." **Provide support and feedback as students work.**

	Once students are finished, call on them to share answers and explain how their words are related. Students may add additional words to their webs as they hear their classmates' ideas. You could also share the related words from the teacher journal with students.
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we thought of words related to our Words to Know—**savage**, **gawk**, **contrary**, and **decrepit**. Related words help us to expand our vocabulary. The larger our vocabulary is the more we will understand when we read and the better writers we will become. I will say a statement and I want you to give me a thumbs-up for 'yes' or a thumbs-down for 'no'… • Might someone **gawk** at you if you tripped and fell down? • If the horse is *old*, *frail*, and *weak*, is it **decrepit**? • Most people think that kittens are sweet. If you think they are **savage**, do you have a **contrary** opinion? Great job! Try to use one or more of these words again today!"

savage

fierce

violent

tame
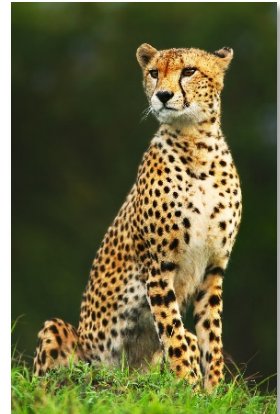
wild

gawk

gaze

glare

stare

look

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Building Language to Improve Comprehension
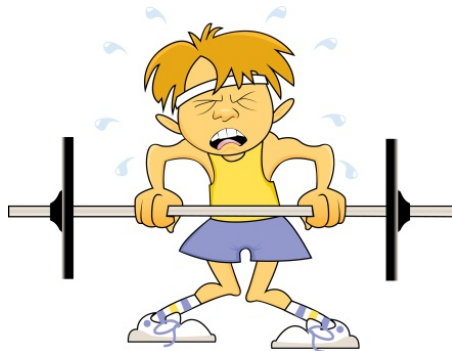
contrary

misbehave

dissimilar
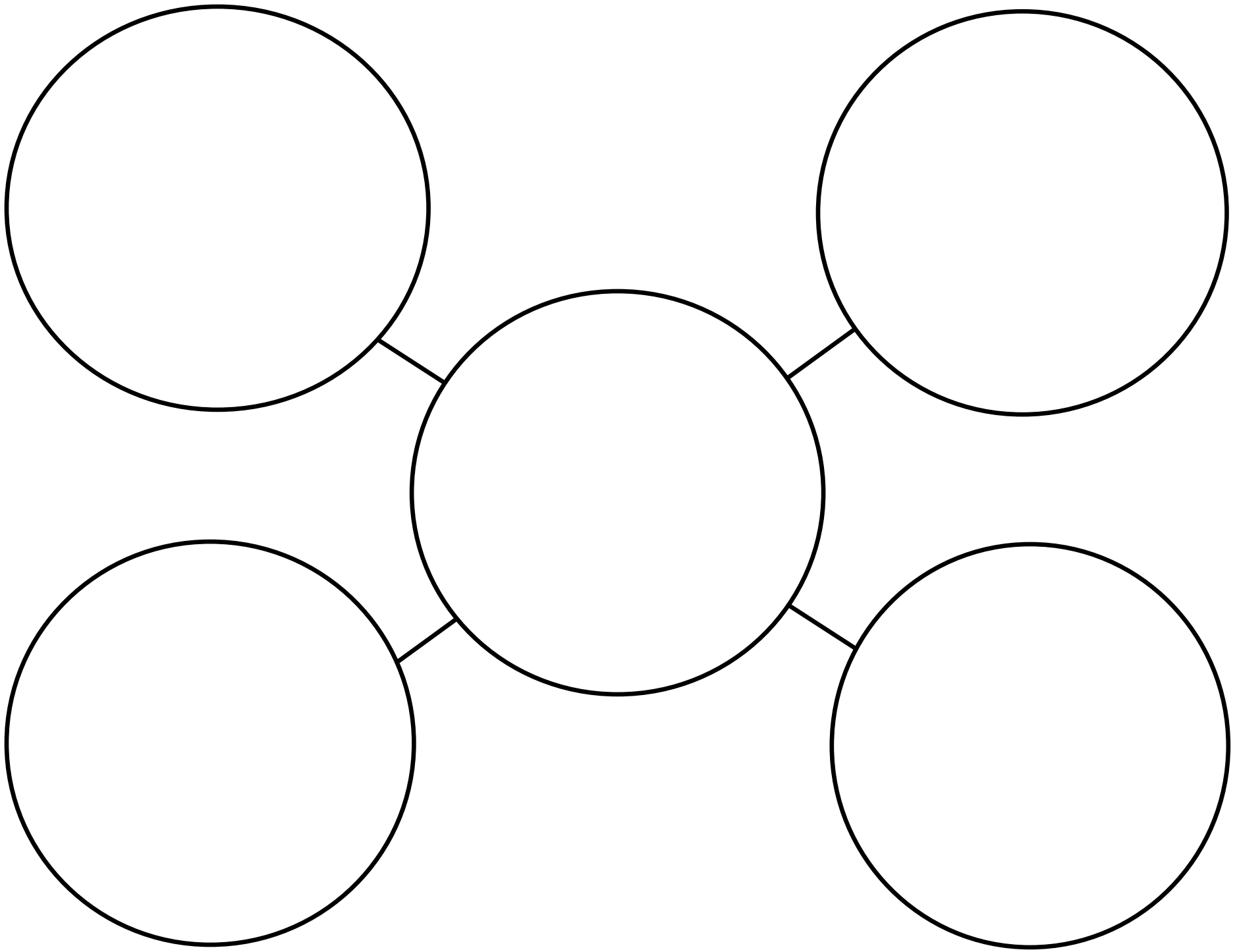
conflict

similar

decrepit

weak

old

new

frail

fierce
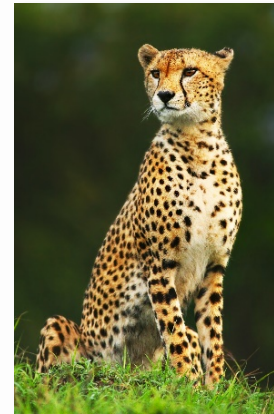
violent

savage

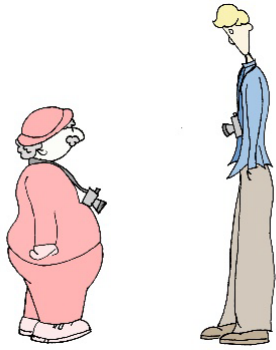tame

wild

glare

look

gawk

stare

gaze

dissimilar

misbehave

contrary

similar

conflict

weak

frail
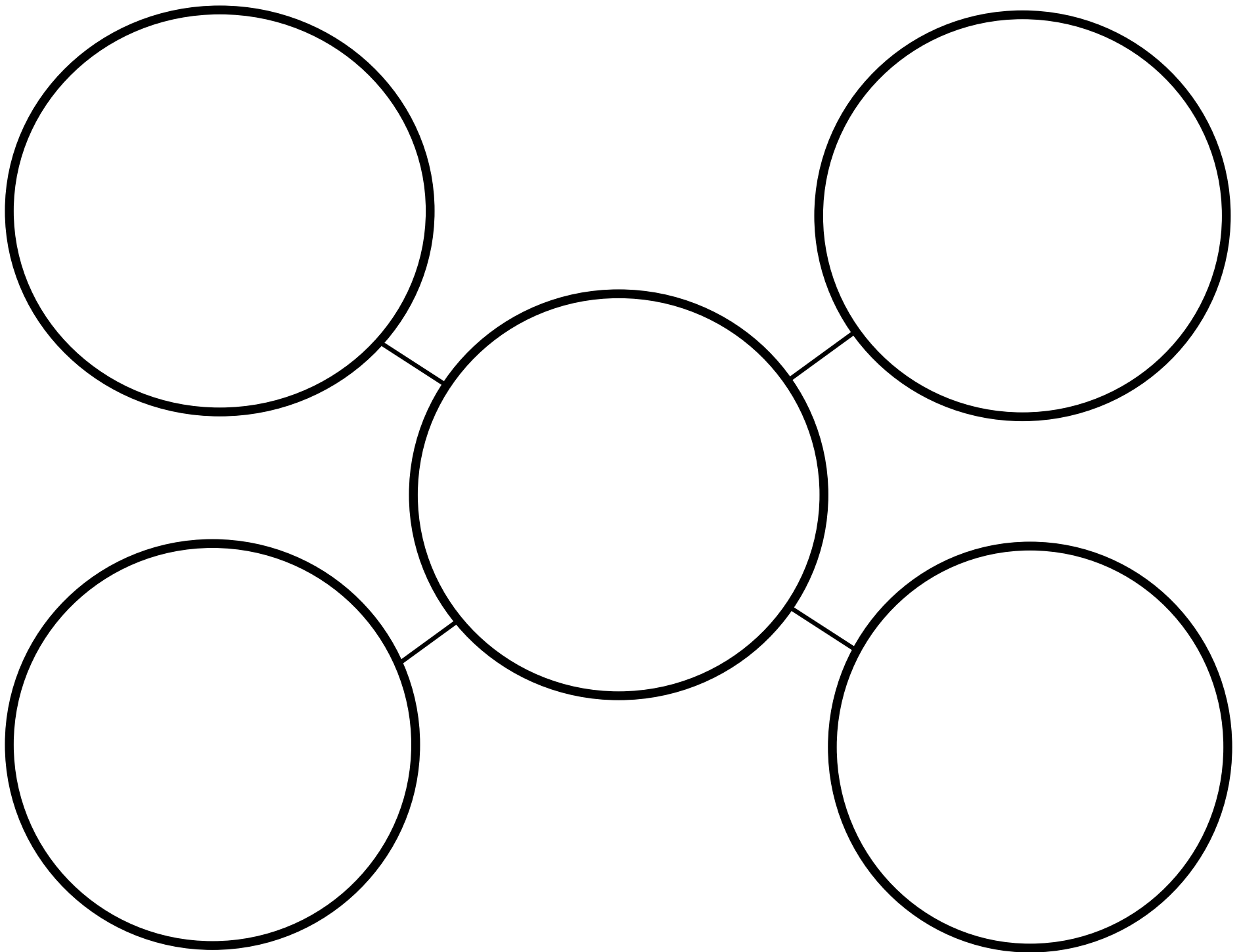
decrepit

old

new

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	TEXT MAPPING LESSON 11

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Extract information from one folktale and compare it to the same element in a different folktale.

TEACHING TECHNIQUE: • Rich Instruction **LESSON TEXTS:** • <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Group Discussion • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard **UNIT MATERIALS PROVIDED:** • WRAP set #3 • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #11

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson…** You could preview the lesson and prepare answers to fill in on Teacher Journal Lesson #11. Alternately, use the notes provided on the completed chart on p. 2 of the teacher journal as a guide or starting point for your discussion.
- You could project the teacher journal using a document camera or interactive whiteboard, or create the same table using chart paper.

LESSON ROUTINE

SET	
	START THE LESSON WITH WRAP SET #3: CONTRARY, SAVAGE, DECREPIT, GAWK **Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "We've read two fun folktales in this unit, so now you have a good idea of what folktales are. Did you know that most folktales have similarities no matter who wrote them? That's what makes them folktales! In our lesson today, we will explore some of the characteristics of folktales and look at some similarities between the two stories we read. When you understand the characteristics of different kinds of stories, this helps you understand what you are reading."

I DO	
	Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate. **Display Teacher Journal Lesson #11 and model how you would analyze the folktale characteristics in each story. You could fill in the blank chart on teacher journal, p. 1 or use the completed chart on p. 2 as a guide.** **You could say:** "Look at my chart. In the left column, I have six characteristics that are often found in folktales. They are… **(point out and explain each characteristic)** Today we will discuss whether our two folktales, <u>Three Samurai Cats</u> and <u>The Talking Eggs</u>, have any of these characteristics. "Hmm… I'm going to think about the first characteristic, *magic events or characters*. Let's see, was there any magic in <u>Three Samurai Cats</u>? I can't really think of any, so I will put *no* under that column. **(fill in answers)** But there was magic in <u>The Talking Eggs</u>, and lots of it! First of all, the beef bone turned into thick stew! Then one grain of rice turned into lots of rice! But most of all were the magic eggs that turned into diamonds and gold and dresses and shoes! I'm going to write these ideas in our chart." **(fill in answers)**

WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Work with students to discuss the next three characteristics from the chart. You could say:** "Now we will have a chance to fill in some of the chart together. We will consider both folktales and see whether either one has these other folktale characteristics—the numbers 3 or 7, a **villain** or wicked *character*, and a good *character*..." **For each characteristic, elicit ideas from students to add to the chart. You may consult the ideas on the completed chart on teacher journal, p. 2.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Divide students into pairs. Have them discuss the next two characteristics from the chart. You could say:** "Now you will have a chance to talk with your partner about the two folktales and whether either one has a *character* that was rewarded for goodness or a *character* that was punished for being bad or evil. Discuss <u>Three Samurai Cats</u> and <u>The Talking Eggs</u> with your partner and decide what I should write in the table for each story. When you are ready, we will share answers." **Circulate the room to monitor and support students' discussions.** **Once students are prepared to share, bring the whole group together and ask the questions below. Complete the chart as they respond. You could say:** "Now I am going to ask everyone to vote. Thumbs-up for *yes*, thumbs-down for *no*. If you vote *yes*, tell me the name of the *character* and be prepared to explain your answer… **(elicit *character* names and explanations as needed)** • Was any *character* in <u>Three Samurai Cats</u> rewarded for goodness? • Was any *character* in <u>The Talking Eggs</u> rewarded for goodness? • Was any *character* in <u>Three Samurai Cats</u> punished for being evil? • Was any *character* in <u>The Talking Eggs</u> punished for being evil?"
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today we learned that folktales have many similar characteristics. One of them is that one *character* is often a **villain**. Tell your partner two other characteristics. **(allow talk time)** Now your homework is to think of another folktale that you know that has some of these characteristics and to tell me about it tomorrow."

Folktale Characteristics	Three Samurai Cats	The Talking Eggs
Magic events or characters		
The **numbers 3** or **7** are used in the story		
One character is a **villain** or **wicked**		
One character is **good**		
One character is **rewarded** for goodness		
One character is **punished** for being bad or evil		

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Folktale Characteristics	Three Samurai Cats	The Talking Eggs
Magic events or characters	No	Beef bone Rice Magic eggs Old woman's head
The **numbers 3** or **7** are used in the story	Three samurai cats are sent to the castle	No
One character is a **villain** or **wicked**	The savage rat is a wicked villain	Blanche's mother is cruel and wicked
One character is **good**	All the samurai are 'good' but Neko Roshi is the only one who doesn't use violence	Blanche is good, sweet, and kind
One character is **rewarded** for goodness	Neko Roshi is able to defeat the rat because he's patient; the others lose because they use force	Blanche is rewarded with riches and happiness because she is good and honest
One character is **punished** for being bad or evil	The savage rat is punished for being mean and greedy; he is defeated and has to leave the castle	Rose is punished for being greedy and not doing as she's told; she and Mother end up unhappy

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	INTEGRATION LESSON 12

SHOW ME WHAT YOU KNOW! We will retell The Talking Eggs or Three Samurai Cats in the form of a play!

TEACHING OBJECTIVE:
- Use information from within a text and background knowledge to make logical inferences.

TEACHING TECHNIQUE: • Inferencing **LESSON TEXT:** • The Talking Eggs by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Think-Pair-Share	**LESSON MATERIALS YOU PROVIDE:** • Document camera or interactive whiteboard • Sticky notes **UNIT MATERIALS PROVIDED:** • WRAP set #4 • Vocabulary Picture Cards: **contrary, savage, decrepit, gawk** • Teacher Journal Lesson #12

SPECIAL INSTRUCTIONS FOR THIS LESSON:
- **Before the lesson...** Preview The Talking Eggs. Use sticky notes to mark places where you will stop to model the Inferencing technique or ask inferential questions of students. You do not have to reread the entire book.
- Display the teacher journal during the You Do routine.

LESSON ROUTINE

SET	START THE LESSON WITH WRAP SET #4: CONTRARY, SAVAGE, DECREPIT, GAWK **Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Remember that authors don't always tell us everything we need to know to understand a story. So we must think about what we are reading in the text, connect it to what we already know, and make inferences. An *inference* is a logical guess based on information that we know from our own experience and the new information that we learn. For example, if your baby brother was sleeping upstairs, and all of a sudden you heard a big thump and loud crying, you might *infer* that he fell out of his bed. You didn't actually see it, but you took clues from what happened and related it to your prior knowledge and came to a conclusion. The purpose of today's lesson is to practice making inferences about The Talking Eggs. Making inferences is a strategy that good readers use to help them understand what they are reading."
I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Model making inferences about the story as you read selections from The Talking Eggs.** **You could say:** **(read first page)** "On this page I read that the mother likes Rose best. She makes Blanche do all the work. It doesn't say on this page how Blanche feels about her situation, but I can make an inference based on what I read, the illustration, and my own experience. I think that Blanche is very unhappy in her situation. Looking at the picture, I see that the illustrator has added details to Blanche's face that make her look very unhappy—she is frowning and looking down. I also infer that she doesn't like doing all the chores while her mother and sister just sit there, because I know from my own experience how it feels when you have to do everything yourself."

	(read next page) "On this page Blanche helps the old woman. I wonder why Blanche is not afraid of the woman. When I read the text, it says the old woman was nearly fainting, and Blanche called her 'Aunty.' I know that sometimes when I meet someone new, I judge him or her by how they look and behave. I can infer that Blanche was not afraid of the woman because she was frail and seemed to be very kind."
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Continue to read selections from the text. Guide students to make inferences using clues in the story and their prior knowledge or experience.** **You could say:** **(sixth page, where Blanche runs away)** "How do you think Rose and her mother feel when Blanche runs away? Why? Use clues and information from the story and your own experience to make an inference. Think, and then turn to your neighbor to share your inference…" **Allow partners time to share. Then call on several students to share with the class. Ask them to explain how specific story clues and their background knowledge led them to their inferences.** **You could say:** "Many of you made the inference that Rose and Mother probably would not care that Blanche ran away. The story clue you used was that they did not treat her well anyway. We all have different experiences that helped us make our inferences. Let's make some more inferences about our story…" **Repeat the above procedure—think-pair-share followed by whole-group sharing—as you prompt students to make inferences about additional selections from the text. Remind them to identify both the story clues and background knowledge they used.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Display the teacher journal. You could say:** "Now, read each question and make an inference. Then talk about your inference with your partner. Make sure you use your background knowledge and information from the story to support your inference." **Circulate the room to provide feedback and support. If needed, help students use the sentence frame from the teacher journal:** *I think _____ because _____.* **As time allows, have students share their inferences and reasoning with the whole group.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "Today you did an excellent job of making inferences. Making inferences is an important part of reading because authors don't always tell you everything you need to know. Tell your partner what we need to use to make inferences. **(allow talk time)** Right, we use our background knowledge and clues from the text and illustrations to help us make inferences. Share an inference the next time you are reading with a family member!"

Information in Text + **Background Knowledge** = **Inference**

1) The old woman told Blanche not to laugh at the strange sights, and she didn't. The old woman also told Blanche's sister, Rose, not to laugh. But Rose did laugh. Why do you think Rose laughed, but Blanche didn't?

2) When the old woman told Blanche to go to the chicken house, but not to take any eggs that said, "Don't take me," do you think the old woman trusted Blanche to obey her? Why or why not?

3) What about Rose? Did the old woman trust her not to take the talking eggs? Why or why not?

I think _____ *because* _____…

WEEKLY LESSON PLANNER

FOLKTALES

Week 4	Assessment	Assessment	Assessment	Lesson 13
Lesson Type	**SMWYK**	**SMWYK**	**SMWYK**	**Close**
Objectives	• Administer the Show Me What You Know assessment to project-selected students.	• Administer the Show Me What You Know assessment to project-selected students.	• Administer the Show Me What You Know assessment to project-selected students.	• Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals*, and *outcomes*). • Identify and use navigation words.
Lesson Texts	• <u>Three Samurai Cats</u> by Eric A. Kimmel	• <u>Three Samurai Cats</u> by Eric A. Kimmel	• <u>Three Samurai Cats</u> by Eric A. Kimmel	• <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci

Materials

	Assessment	Assessment	Assessment	Lesson 13
Lesson Materials You Provide	• None recommended	• None recommended	• None recommended	• Chart paper, document camera, or interactive whiteboard 💻 • Yarn or string ✂️ • Props (optional) ✂️ • Digital video camera (optional) • List of cause and effect words
Unit Materials Provided	• SMWYK Teacher Instructions • SMWYK Assessment Booklets (6)	• SMWYK Teacher Instructions • SMWYK Assessment Booklets (6)	• SMWYK Teacher Instructions • SMWYK Assessment Booklets (6)	• Teacher Journal Lesson #13 📖 • Student Journal Lesson #13 • *Character* tags for Lesson #13 🔵

🟠 Digital/Tech   ✂️ Prep Materials   📗 Preview the Text   🎲 Game   ▶️ Save Materials

LET'S KNOW! GRADE 3	FOLKTALES CAUSE AND EFFECT	CLOSE LESSON 13

SHOW ME WHAT YOU KNOW! We will retell <u>The Talking Eggs</u> or <u>Three Samurai Cats</u> in the form of a play!

TEACHING OBJECTIVE:
- Retell a narrative that includes the main *character*, *setting*, and two or more embedded complete episodes (*goals, attempts* to reach *goals,* and *outcomes*).
- Identify and use navigation words.

TEACHING TECHNIQUE: • Retelling **LESSON TEXTS:** • <u>Three Samurai Cats</u> by Eric A. Kimmel • <u>The Talking Eggs</u> by Robert D. San Souci **TALK STRUCTURE FOR WE DO/YOU DO:** • Small Groups	**LESSON MATERIALS YOU PROVIDE:** • Chart paper, document camera, or interactive whiteboard • Yarn or string • Props (optional) • Digital video camera (optional) • List of cause and effect words **UNIT MATERIALS PROVIDED:** • Teacher Journal Lesson #13 • Student Journal Lesson #13 • *Character* tags for Lesson #13

SPECIAL INSTRUCTIONS FOR THIS LESSON:

Students will work in small groups to plan and present one 'scene' or episode from a lesson text in play form. Groups will present their scenes back to back so that the entire story is retold seamlessly by the class.

- **Before the lesson…** The Close lesson is designed to take 60 minutes but may run longer depending on students' engagement with the project. Preplan with the following considerations in mind. You could break this lesson into two sessions, if needed.
    - o You could allow students to choose the lesson text or choose it yourself. See Teacher Journal Lesson #13 for possible scene selections (pp. 1–2) and suggested roles (pp. 6–7). Modify these suggestions as you see fit. If you want to do both stories, you could collapse the scene selections or assign two scenes per group. If you want to do one story and need more roles, you could create additional parts, such as farm animals, talking eggs, or castle servants.
    - o Assign small groups in advance. Depending on the scene, groups will need three to five members. Consider giving narrator roles to students with particularly strong language skills. You could assign one student (or yourself) to read the lengthier narration for the introduction and end of the play.
    - o You could gather props (or materials to make props). See teacher journal, pp. 6–7 for ideas.
    - o Cut out the *character* tags for Lesson #13. Punch holes in them and string yarn through the holes so students can wear them around their necks.
- Move quickly through the Set, I Do, and We Do routines so students have plenty of time to plan their scenes. Leave the sample script posted as a model while small groups write their scripts, circulating among them to provide additional instruction and support.
- You could record the play for later viewing with a digital video camera or other device.

LESSON ROUTINE

SET	**Engage students' interest; activate their background knowledge on the skill or concept you will teach by providing an example. State the purpose of the lesson and why it's important for listening or reading comprehension.** **You could say:** "Have you ever seen a play? Have you ever acted in one? Well, today you have a chance to show off your acting skills. This is the last lesson in our unit on Folktales. You will work in a small group to retell a scene from [<u>The Talking Eggs</u> or <u>Three Samurai Cats</u>] in the form of a play. We have retold both stories before, but now we are going to make our retells special by adding a *narrator* and *dialogue.* Everyone will have a part to play. You will get to write your scene, practice it, and present it to the class. Groups will present their scenes in order so we can see the whole story come to life!"

I DO	**Teach main concept or skill using clear explanations and/or steps. Model two examples for the skill or concept students will practice in YOU DO. Show a completed sample if appropriate.** **Display Teacher Journal Lesson #13, p. 3. You could say:** "Here I have a sample script for a scene from <u>The Talking Eggs</u>. There is a description of the scene at the top. **(read summary)** Below this are the lines the narrator says and the dialogue actors will say. Do you remember what *dialogue* is? It is the words the *characters* in a story say to each other. The *narrator* is the person who tells the story. See how each line says 'NARRATOR' or a *character's* name? That is how you will write your script so the actors know when their parts come up. I will read through the script for this scene so you can get a feel for what a play sounds like…" **Read the script aloud, using expression as you read each part.** **After reading the sample script, point out the following:** • **The narrator sets up the scene in the beginning and provides clear details.** • **All the *characters* in the scene have dialogue that brings the story to life. Actors should use expression and try to sound like the *characters* would really sound.** • **The stage directions (in parentheses) can tell how an actor should say something or what they might be doing at that part.** • **The narrator can conclude the scene so that it flows into the next scene.** **Encourage students to consider the above when they develop their own scripts.**
WE DO	**Provide guided practice, feedback, and support, ensuring active participation of all students. Check for understanding, ensuring that students are ready for independent practice before moving to YOU DO.** **Display Teacher Journal Lesson #13, p. 4. Practice adding to the script for Scene 2 of <u>The Talking Eggs</u> with students. You could say:** "I want you to get some quick practice writing and reading a script before you write your own scenes. Let's work on this next scene together. **(read scene summary)** Okay. We already have the opening narration for this scene. **(read narration aloud)** What should we put next? Who should talk and what should they say?" **Guide students to develop dialogue and narration, keeping in mind the scene summary. When possible, have them suggest navigation words you could use to express cause and effect.** **Then point to each line as students read the script chorally. Remind them to use expression.**
YOU DO	**Provide at least two opportunities for each student to complete independent practice of the skill or application of the concept. Provide individualized feedback. At the end of YOU DO bring students back together and focus their attention on you before beginning the CLOSE.** **Divide students into their groups, pass out the *character* tags for Lesson #13, and assign their scenes and roles (if necessary). You could display the scene summaries from the teacher journal, but you should also talk individually with each group to go over their scene with them.** **Pass out a student journal to each student. You could say:** "Look at the student journal I just gave you. This is where you will plan your scene. Each group needs to fill in the top three rows (your scene summary, roles, and props) on at least one member's journal. But *everyone* needs to write down the script you come up with. You will need this to know when to say your lines as you practice your scene. Write down all of the script. If you want, you can underline your part or use a highlighter to make it clear. As you write your scripts, remember to try and use navigation words in the narration. See how many you can include to explain the causes and effects in your scene." **Circulate the room to provide support as students develop scripts, make props, and rehearse their scenes.**

	You could place the following in the room for students to reference: • **Sample script from Teacher Journal Lesson #13, p. 3** • **Roles & Props charts from Teacher Journal Lesson #13, pp. 6–7** • **List of cause and effect words** • **Story maps from previous teacher journals** • **The lesson texts** **Once students have had sufficient time to write and practice their scenes, begin the class play. You could say:** "Okay, now we are going to present our play! Each group will get to perform their scene. First, I need the group that worked on Scene 1 of [Three Samurai Cats] to come to the front of the room. Bring anything you need with you, and don't forget your *character* tags. [I am going to read the narration that starts our play]…" **After the play is over, consider displaying the story map used in prior lessons. Invite students to assess whether all of the key story elements were included in the performance.**
CLOSE	**Help students briefly review the key skills or concepts they learned, suggest how they could apply them in other activities or contexts, and bring the lesson to an orderly close.** **You could say:** "For this Close project, you did a wonderful job acting out our folktales in the form of a play. The class play really amazed me! We included all the story elements and told the story in the correct order. We added dialogue to make the retell more interesting. Narrators included some good navigation words to tell us about cause and effect. By acting out stories, you really have a chance to think about how the *characters* felt and what they did. I hope this lesson gave you some ideas for writing your own folktales or plays!"

Three Samurai Cats	Scene Summaries
Intro	**NARRATOR:** *Once upon a time, there was a daimyo, a powerful lord, who lived in a castle in Japan. He was very unhappy because a savage rat had taken over his castle. All the rat wanted to do was steal, eat, and terrorize the castle. The daimyo longed to get rid of the rat. He tried everything he could think of, but he could not chase the rat out.*
Scene 1	**Summary:** The Daimyo rides to the shrine to recruit a samurai cat. He hopes the samurai cat can defeat the savage rat. He meets with the dōchō, the senior monk at the shrine. The dōchō promises that he will send a samurai cat when one is free. A few days later, a samurai cat arrives at the castle gate. He challenges the rat to a fight, but the rat beats him badly. The samurai cat leaves, humiliated.
Scene 2	**Summary:** The daimyo returns to the shrine to ask the dōchō for a stronger samurai cat. He doesn't want any more beginners. The dōchō says he has just the one, and promises to send him when he is free. A couple weeks later, an armored samurai cat arrives at the castle gate. He challenges the rat to a fight, but again the rat beats him badly. The defeated samurai cat bows to the rat and leaves.
Scene 3	**Summary:** The daimyo returns to the shrine once more. The dōchō realizes the problem is serious and vows to send Neko Roshi, the greatest master of the martial arts. Five weeks later, a limping, elderly cat appears at the castle gate. The daimyo is shocked to discover that it is Neko Roshi. He offers to take Neko Roshi to the rat, but Neko Roshi says no. He asks for a mat and something to eat. Then he goes to sleep.
Scene 4	**Summary:** The rat approaches Neko Roshi while he is sleeping and asks him to fight. Neko Roshi says no. The rat keeps asking Neko Roshi to fight, but he always says no. All Neko Roshi will do is sleep and eat. While the daimyo looks on in disgust, the rat grows bolder and bolder, stealing anything he wants. He teases the daimyo about the cat. He even steals from Neko Roshi's bowl.
Scene 5	**Summary:** One day, the rat steals all the rice balls the servants are preparing for a festival. He rolls them up into one giant ball. The daimyo and the servants watch hopelessly while Neko Roshi continues to sleep. As the rat is rolling the rice ball away, he trips and gets trapped underneath it. He cries out for help. Neko Roshi wakes up and says he will help, but only if the rat promises to leave the castle. The rat agrees.
The End	**NARRATOR:** *The rat had to leave the castle, and the daimyo was finally happy. He went to the shrine to thank the dōchō. The dōchō said that Neko Roshi defeated the rat because he used patience and wisdom rather than force.*

The Talking Eggs	Scene Summaries
Intro	**NARRATOR**: *In the old days on a poor farm, there lived a widow with two daughters named Rose and Blanche. The mother and Rose wanted to get rich and move to the city, but they were very lazy. They were cruel and made Blanche do all the work around the farm. But Blanche was a sweet, honest girl who always did the right thing.*
Scene 1	**Summary:** One day Mother sends Blanche to fetch water from the well. Blanche gives a tired old woman a drink. When Blanche gets back home, she gets in big trouble. Mother and Rose yell at her, saying she was gone too long. Rose dumps out the water, complaining that it is warm. Blanche gets scared and begins to cry. She runs away into the woods.
Scene 2	**Summary:** In the woods, Blanche meets the old woman again. The old woman says Blanche can come home with her, but she must promise not to laugh at what she sees there. At the old woman's cottage, Blanche sees many strange things, but she doesn't laugh. The woman has Blanche help her make a magic stew and they go to bed.
Scene 3	**Summary:** In the morning, the old woman tells Blanche she must go home, but she gives her a reward for being good and helpful—she tells Blanche she can pick from her talking eggs. Blanche goes to the hen house and picks only the plain eggs like she was told. Then she says goodbye. On her way home, Blanche throws the eggs over her shoulder and they turn into riches, jewels, and fine clothes.
Scene 4	**Summary:** When Blanche gets home, her mother is jealous. Mother and Rose bring all the nice things into the house. For once, Mother cooks dinner and tells Blanche she's a good girl. Then she makes Blanche tell her where she got the nice things. While Blanche sleeps, Mother tells Rose to go find the old woman and get some talking eggs for herself.
Scene 5	**Summary:** The next morning, Rose goes to the woods and finds the old woman. She also makes a promise not to laugh so she can go home with the woman. But Rose laughs and makes fun of all the strange sights at the cottage. She complains about helping with supper and the magic stew doesn't work. Rose goes to bed hungry.
Scene 6	**Summary:** In the morning, Rose tricks the old woman by taking her head. The old woman is forced to tell her she can pick from the talking eggs. Rose goes to the hen house and only picks the fancy eggs. On her way home, the eggs turn into wasps, wolves, and other creatures that chase her through the woods. Mother and Rose both have to run from the insects and animals.
The End	**NARRATOR:** *When Rose and Mother came home after running from the creatures, they found Blanche had gone to the city to live as a fine lady. Blanche lived happily every after and was always good, but Rose and Mother spent the rest of their lives looking for the old woman's cabin. They never did find it.*

Scene	The Talking Eggs	Sample Script
1	**Summary:** One day Mother sends Blanche to fetch water from the well. Blanche gives a tired old woman a drink. When Blanche gets back home, she gets in big trouble. Mother and Rose yell at her, saying she was gone too long. Rose dumps out the water, complaining that it is warm. Blanche gets scared and begins to cry. She runs away into the woods.	

NARRATOR: *One hot day, Mother and Rose sat fanning themselves on the porch, as usual. Mother told Blanche to fetch some water from the well.*

MOTHER: *(gruffly)* Blanche, go fetch us some water from the well.
BLANCHE: *(quietly)* Yes, mama.

NARRATOR: *When Blanche got to the well, there was a tired old woman there. Blanche didn't know the woman, but she seemed kind and caring.*

OLD WOMAN: Please, little girl… May I have a sip of your cool water?
BLANCHE: *(dipping into bucket)* Yes, ma'am. You must be thirsty. *(raising the water to the woman's lips)*
OLD WOMAN: *(smiling)* Thank you, dear. You're a good girl. I'll be on my way now.

NARRATOR: *Blanche headed home with her bucket of water, but she was in big trouble when she got back.*

MOTHER: *(yelling and shaking fist)* You took too long. This water is hot!
ROSE: It's not fit to drink! *(dumps water out)*
BLANCHE: I'm sorry, I'm so sorry… *(crying and running away)*

NARRATOR: *Blanche became so frightened of her mother and sister that she ran away into the woods, not sure of where she was going…*

Scene	The Talking Eggs	Practice Script
2	**Summary:** In the woods, Blanche meets the old woman again. The old woman says Blanche can come home with her, but she must promise not to laugh at what she sees there. At the old woman's cottage, Blanche sees many strange things, but she doesn't laugh. The woman has Blanche help her make a magic stew and they go to bed.	

NARRATOR: *Running through the woods, Blanche turned down a bend in the path. Suddenly, there was the old woman again. The old woman noticed that Blanche had been crying…*

Scene	Story:		Roles & Props
1		**Roles**	
		Props	
2		**Roles**	
		Props	
3		**Roles**	
		Props	
4		**Roles**	
		Props	
5		**Roles**	
		Props	
6		**Roles**	
		Props	

Scene	Three Samurai Cats		Roles & Props
1	**Roles**	Narrator, Daimyo, Dōchō, Rat, Samurai Cat #1	
	Props	Stick horse, pretend sword, stick, cat ears, tails	
2	**Roles**	Narrator, Daimyo, Dōchō, Rat, Samurai Cat #2	
	Props	Stick horse, pretend sword, fake armor, cat ears, tails	
3	**Roles**	Narrator, Daimyo, Dōchō, Rat, Neko Roshi	
	Props	Stick horse, walking stick, ragged shirt, cat ears, tails, bowl and chopsticks, mat	
4	**Roles**	Narrator, Daimyo, Rat, Neko Roshi	
	Props	ragged shirt, cat ears, tails, bowl and chopsticks, mat	
5	**Roles**	Narrator, Daimyo, Rat, Neko Roshi	
	Props	ragged shirt, cat ears, tails, mat, large ball	

Scene	The Talking Eggs		Roles & Props
1	**Roles**	Narrator, Mother, Rose, Blanche, Old Woman	
	Props	Bucket, shawl, cup or dipper	
2	**Roles**	Narrator, Blanche, Old Woman	
	Props	Pot, spoon, shawl, pillow, blanket	
3	**Roles**	Narrator, Blanche, Old Woman, Talking Eggs?	
	Props	Basket, eggs, fake jewels, shawl	
4	**Roles**	Narrator, Mother, Rose, Blanche	
	Props	Pillow, blanket, chairs	
5	**Roles**	Narrator, Rose, Old Woman	
	Props	Pot, spoon, shawl, pillow, blanket	
6	**Roles**	Narrator, Rose, Old Woman, Mother, Talking Eggs?	
	Props	Hairbrush, basket, fancy eggs, shawl	

LET'S KNOW!
Building Language to Improve Comprehension

Story:	
Scene	**Summarize your scene.**
Roles	**List the narrator and characters and who will play them.**
Props	**List any props you will use (or make).**
Script	**Write your script below. Include the narration and dialogue for each character. The narrator should set up your scene.**

Story:

Script	

NARRATOR

NARRATOR

NARRATOR

NARRATOR

DAIMYO

RAT

DŌCHŌ

SAMURAI CAT

NEKO ROSHI

ROSE

MOTHER

BLANCHE

OLD WOMAN

LET'S KNOW!

Building Language to Improve Comprehension

Unit Resources

- Teacher's Bookshelf
- Word Web
- Unit Vocabulary
- Vocabulary Picture Cards
- WRAP sets

Teacher's Bookshelf
Folktales – Grade 3

Required Books:

The Talking Eggs
by Robert D. San Souci
ISBN-10: 0803706197
ISBN-13: 978-0803706194

Three Samurai Cats
by Eric A. Kimmel
ISBN-10: 0823418774
ISBN-13: 978-0823418770

Optional Books:

During independent reading, students should have the opportunity to select narrative books from your classroom library that are related to the unit theme, Folktales. Following is a list of suggested books you can check out from your school or public library to accompany the unit.

Thirteen Moons on Turtle's Back
by Joseph Bruchac
ISBN-10: 0698115848
ISBN-13: 978-0698115842

The Three Golden Oranges
by Alma Flor Ada
ISBN-10: 0689807759
ISBN-13: 978-0689807756

The Boy Who Drew Cats: A Japan Folktale
by Arthur A. Levin
ISBN-10: 0803711727
ISBN-13: 978-0803711723

The Khan's Daughter: A Mongolian Folktale
by Lawrence Yep
ISBN-10: 0590483900
ISBN-13: 978-0590483902

The Wooden Sword:
A Jewish Folktale from Afghanistan
by Ann Redisch Stampler
ISBN-10: 0807592013
ISBN-13: 978-0807592014

The Tigers of the Kumgang Mountains:
A Korean Folktale
by Kim So-Un
ISBN-10: 0804836531
ISBN-13: 978-0804836531

Mufaro's Beautiful Daughters: An African Tale
by John Steptoe
ISBN-10: 0140559469
ISBN-13: 978-0140559460

The Hired Hand: An African-American Folktale
by Robert D. San Souci
ISBN-10: 0803712960
ISBN-13: 978-0803712966

Half a Kingdom: An Icelandic Folktale
by Ann McGovern
ISBN-10: 0723261377
ISBN-13: 978-0723261377

Bokuden and the Bully: A Japanese Folktale
by Stephen Krensky
ISBN-10: 1580138470
ISBN-13: 978-1580138475

The Magic Tapestry: A Chinese Folktale
by Demi
ISBN-10: 0805028102
ISBN-13: 978-0805028102

Six Swans: A Folktale
by Christine San Jose
ISBN-10: 1590780566
ISBN-13: 978-1590780565

The Seal Oil Lamp:
An Adaptation of an Eskimo Folktale
by Dale De Armond
ISBN-10: 0871568586
ISBN-13: 978-0871568588

The Hungry Coat:
A Tale from Turkey
by Demi
ISBN: 10: 0689846800
ISBN:-13: 978-0689846809

The Weaving of a Dream
by Marilee Heyer
ISBN-10: 0140505288
ISBN-13: 978-0140505283

The Dragon Prince:
A Chinese Beauty & the Beast Tale
by Laurence Yep
ISBN-10: 0064435180
ISBN-13: 978-0064435185

Legend of the Loon
by Kathy-jo Wargin
ISBN-10: 188694797X
ISBN-13: 978-1886947979

Toad Is the Uncle of Heaven:
A Vietnamese Folktale
by Jeanne M. Lee
ISBN-10: 0805011471
ISBN-13: 978-0805011470

Lon Po Po:
A Red-Riding Hood Story from China
by Ed Young
ISBN-10: 9780698113824
ISBN-13: 978-0698113824

Two Ways to Count to Ten:
A Liberian Folktale
by Ruby Dee
ISBN-10: 0805013148
ISBN-13: 978-0805013146

Elinda Who Danced in the Sky:
An Estonian Folktale
by Lynn Moroney
ISBN-10: 0892390662
ISBN-13: 978-0892390663

It Could Always Be Worse:
A Yiddish Folktale
by Margot Zemach
ISBN-10: 0374436363
ISBN-13: 978-0374436360

The Drum: A Folktale from India
by Rob Cleveland
ISBN-10: 0874838029
ISBN-13: 978-0874838022

The Legend of Lizard Lick:
A North Carolina Folktale
by Karen Marie Matthews
ISBN-10: 1479382477
ISBN-13: 978-1479382477

The Legend of the Cape May Diamond
by Trinka Hakes Noble
ISBN-10: 1585362794
ISBN-13: 978-1585362790

Ling-Li and the Phoenix Fairy:
A Chinese Folktale
by Ellin Greene
ISBN-10: 0395715288
ISBN-13: 978-0395715284

Children of the Dragon:
Selected Tales from Vietnam
by Sherry Garland
ISBN-10: 1455617091
ISBN-13: 978-1455617098

The Lion's Whiskers:
An Ethiopian Folktale
by Nancy Raines Day
ISBN-10: 0590458035
ISBN-13: 978-0590458030
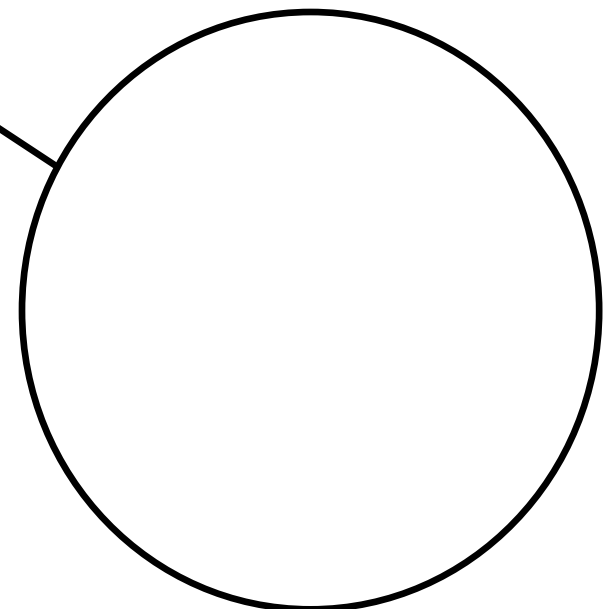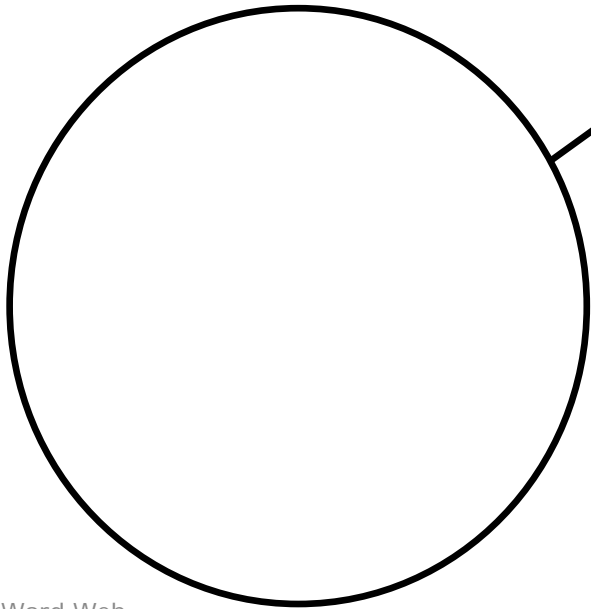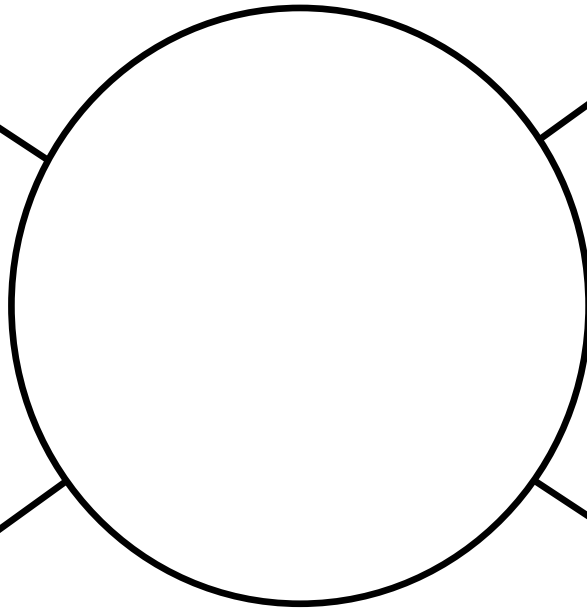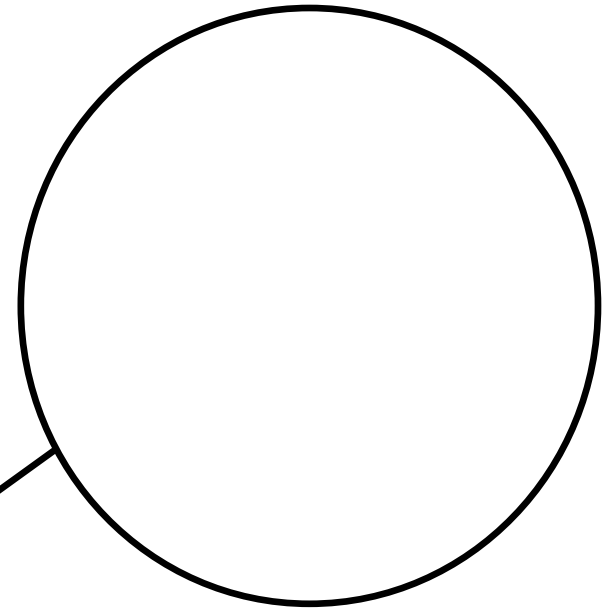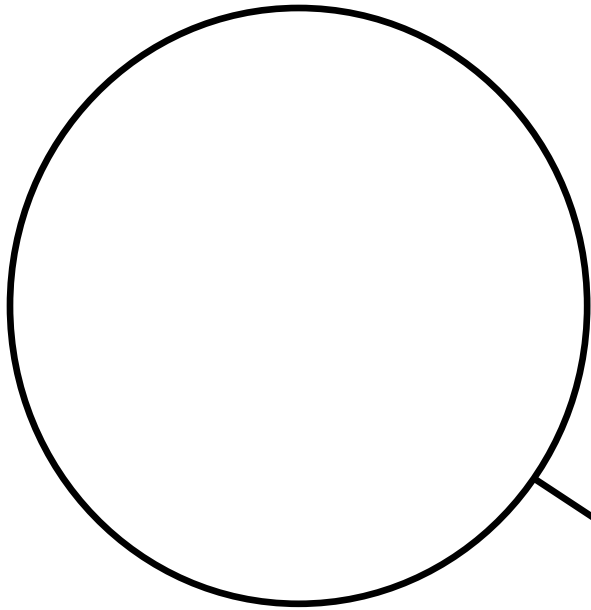
Let's KNOW!
Building Language to Improve Comprehension

G3_Word Web

Distant
Not close in space or time

Mission
A special task or job

Vertical
Upright, or straight up and down

Villain
A wicked or bad person in a story

Contrary
Opposite behavior

Savage
Fierce, dangerous, or violent

Decrepit
Old and in need of repair

Gawk
To stare at someone in a rude way

Distant

Distant
Not close in space or time

Mission

Mission
A special task or job

Vertical

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Upright, or
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A wicked or bad person in a story

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Contrary
Opposite behavior

LARRC

Language and Reading Research Consortium

ASU • KU • LU • OSU • UNL

Savage

Savage
Fierce, dangerous, or violent

Decrepit

Decrepit
Old and in need of repair

Gawk

Gawk
To stare at someone in a rude way

Someday I want to go to college, but that is in the **distant** future. First I have to finish second grade!

When we went to the grocery store, my mom sent me on a **mission** to get milk and bring it back to the shopping cart.

My favorite part of our playground equipment is the **vertical** ladder. I like to climb up and down.

In the story of the Three Little Pigs, the wolf is the **villain**. He is the bad character in the story.

WRAP Set 1 – Lesson 4

Present the WRAP sentences before beginning the lesson.

1. Before reading each sentence, briefly show students the relevant Vocabulary Picture Card to remind them of the Word to Know.

2. Put the picture card away and display the WRAP set.

3. Proceed with reading the WRAP sentence aloud to students.

If you look through a telescope, you can see <u>distant</u> stars.

I like spy stories where the hero goes on a secret <u>mission</u> to do a special job.

We went on a scary ride at the fair. During the first part of the ride, our car was <u>vertical</u>, but then we turned sideways.

Most stories have a <u>villain</u> to make the story interesting. In the end, the <u>villain</u> usually loses.

WRAP Set 2 – Lesson 5

Present the WRAP sentences before beginning the lesson.

1. Before reading each sentence, briefly show students the relevant Vocabulary Picture Card to remind them of the Word to Know.

2. Put the picture card away and display the WRAP set.

3. Proceed with reading the WRAP sentence aloud to students.

We were driving down the road when we saw a car shaped like a hotdog in a bun driving next to us. We all <u>gawked</u> as it drove by.

Sometimes hyenas are called <u>savage</u> beasts because they tear their meat apart when they eat it.

We had to put a new roof on our house. The old one was <u>decrepit</u>. It leaked in the rain.

My uncle says that mules are the most <u>contrary</u> animals. Whatever you want them to do, they often do the opposite.

WRAP Set 3 – Lesson 11

Present the WRAP sentences before beginning the lesson.

1. Before reading each sentence, briefly show students the relevant Vocabulary Picture Card to remind them of the Word to Know.

2. Put the picture card away and display the WRAP set.

3. Proceed with reading the WRAP sentence aloud to students.

At the store, I saw a video game that I wanted so much. My dad asked me to stop <u>gawking</u> at it.

We were playing soldiers, and my friend said that we were <u>savage</u> because we were so dangerous and fierce.

In the movie, one of the heroes disguised himself as a <u>decrepit</u> old man to sneak by the villain.

On the first day of school, our principal talked to all of the students. He said it was very important to cooperate with our teachers and to not be <u>contrary</u>. He said to do what the teacher asks.

WRAP Set 4 – Lesson 12

Present the WRAP sentences before beginning the lesson.

1. Before reading each sentence, briefly show students the relevant Vocabulary Picture Card to remind them of the Word to Know.

2. Put the picture card away and display the WRAP set.

3. Proceed with reading the WRAP sentence aloud to students.