

GREAT MINDS® WIT & WISDOM®

Grades 3–5, Module 0:

Introduction to *Wit & Wisdom*

Teacher Edition

COPYRIGHT STATEMENT

Great Minds® is the creator of *Eureka Math*®,
Wit & Wisdom®, *Alexandria Plan*™, and *PhD Science*®.

Published by Great Minds PBC
greatminds.org

© 2023 Great Minds PBC. All rights reserved. No part of this work may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying or information storage and retrieval systems—without written permission from the copyright holder. Where expressly indicated, teachers may copy pages solely for use by students in their classrooms.

ISBN: 978-1-68386-091-4

Table of Contents

MODULE OVERVIEW

Module Summary 2

Essential Question 3

Suggested Student Understandings..... 3

Texts 4

Module Learning Goals 4

Module Map 5

INSTRUCTIONAL LESSONS

Focusing Question: Lessons 1–5

What does reading mean to Trisha in Thank You, Mr. Falker?

Lesson 1 7

▪ TEXT: *Thank You, Mr. Falker*, Patricia Polacco

Lesson 2 17

▪ TEXT: *Thank You, Mr. Falker*, Patricia Polacco

Lesson 3 27

▪ TEXT: *Thank You, Mr. Falker*, Patricia Polacco

Lesson 4 37

▪ TEXT: *Thank You, Mr. Falker*, Patricia Polacco

Lesson 5 47

▪ TEXT: *Thank You, Mr. Falker*, Patricia Polacco

Focusing Question: Lesson 6

What can we learn from studying visual art?

Lesson 6 57

▪ TEXTS: *Reading at a Table*, Pablo Picasso • *Thank You, Mr. Falker*, Patricia Polacco

Appendices

Appendix A: Alternate Texts 67

Appendix B: Vocabulary 71

Handouts

Handout 2A: Story Map

Handout 4A: Evidence Organizer

Teacher Edition

GRADES 3–5, MODULE 0

Introduction to *Wit & Wisdom*

Module Summary

*Knowledge is like the bee that made that sweet honey,
you have to chase it through the pages of a book.*

– Patricia Polacco

Module 0 is a brief module that introduces students and teachers to Wit & Wisdom’s key components and features. This introductory module also serves to cultivate a community of readers and writers. The Wit & Wisdom design fosters a classroom culture that instills a love of reading, builds the stamina for close and careful analysis of texts, encourages attention to language and its power, and nurtures academic discourse that values inquiry, open-mindedness, and reasoning.

In Module 0 for Grades 3–5, students explore the world of knowledge available through books. In *Thank You, Mr. Falker*, an autobiographical fiction book by Patricia Polacco, students follow a young girl’s journey as she perseveres through challenges with the support of a caring teacher and discovers the rewards of “chasing knowledge” through the pages of a book. Students also learn the importance of writing about what they read and practice responding to ideas from the book. Additionally, students begin their yearlong exploration of visual art as they analyze *Reading at the Table*, a painting by Pablo Picasso. This provides an opportunity to examine artistic elements such as color, line, and shape, and to consider what they reveal about the essential meaning of a painting, adding to students’ understanding of how close reading and observation build knowledge.

Focusing on suggested texts for the specific grade band, the six lessons in Module 0 guide students through the Content Stages for reading and the types of questions, practices, instructional routines, and strategies they will encounter in Modules 1–4. Instructional routines, like Think-Pair-Share or Gallery Walk, are multistep practices designed to build independence by instilling the habits of mind that expert readers use. Module 0 introduces students to instructional routines that are regularly employed in Wit & Wisdom. Module 0 creates a foundation for these instructional routines, and it gives students space to practice and reflect on how the routines support their development of understanding. Instructional strategies, like annotation and sentence frames, provide students with tools and scaffolds to engage with the text. The main purpose of Module 0 is to build classroom culture and introduce Wit & Wisdom practices and routines, so the lessons in this module spend less time on content knowledge than most Wit & Wisdom lessons.

Module 0 builds students’ joy of reading as it sets them up for successful encounters with texts and offers opportunities to practice new routines and strategies they will later use to achieve curricular goals. Although Module 0 includes informal assessments designed to help you get to know your students, it has no formal assessment tasks. Above all, students should leave Module 0 eager to begin Module 1 and equipped with the tools to approach a great text and discover the rewards of reading.

Module 0 is designed to fit the needs of your classroom. Prior to starting Module 0 with students, read through this Overview and each of the six lessons. Review the length and scope of the lessons to plan for the beginning of the year at your school. Consider the following questions:

- Are the lessons longer or shorter than the time allotted for English Language Arts or literature classes? If so, consider whether to trim or extend the lessons. Suggestions for these modifications can be found throughout the lessons.
- Would you prefer to use an alternate text at the beginning of the year? In most lessons, each of the Content Stages and instructional routines can be introduced with any grade-level-appropriate, high-quality text. The best texts for this purpose are accessible to students, highly engaging, and rich with opportunities for close reading. See Appendix A: Alternate Texts for grade-level suggestions, or choose another high-quality text. Appendix A of the Common Core State Standards includes more guidelines on choosing complex texts.
- Are students unfamiliar with some of the instructional routines introduced and practiced in the lessons? If so, consider which instructional routines students need to practice. (See the Instructional Routines section in the “Resources” chapter of the *Wit & Wisdom* Implementation Guide for more information.)
- Are students unfamiliar with some of the vocabulary introduced and explored in the lessons? For the purpose of Module 0, Appendix B: Vocabulary is included as a resource and reference for the vocabulary introduced and explored in these lessons. Note that in Modules 1–4, Appendices A–E are included in the Teacher Edition.

Essential Question

How does reading help us build knowledge?

Suggested Student Understandings

- Reading texts can be challenging, and it takes hard work and dedication. The lasting knowledge that reading can build, however, is worth the effort.
- People have different talents and learn in different ways.

Texts

CORE TEXTS

Picture Book

- *Thank You, Mr. Falker*, Patricia Polacco

Painting

- *Reading at a Table*, Pablo Picasso

ALTERNATE TEXTS

Please see Appendix A for recommended alternate texts.

Module Learning Goals

- Read, enjoy, and analyze literary texts and visual art.
- Experience Wit & Wisdom's lesson structure.
- Engage with Focusing Questions, Content Framing Questions, and Craft Questions.
- Practice and reflect on instructional routines and strategies.
- Develop classroom culture and construct systems for a knowledge-building, text-focused community.

Knowledge Goals

- Explain the role reading plays in building knowledge.
 - Analyze the role of perseverance in achieving challenging goals.
 - Recognize that difficult goals are often worth the effort they take to achieve.
-

Module in Context

Knowledge: In Module 0, students begin their year-long engagement with reading rich texts. Students learn that the ability to read is an important skill. As students follow a young girl on her journey learning to read in *Thank You, Mr. Falker*, they understand that reading takes hard work, but its payoffs are great. This module allows for students to engage in this exploration of reading as they practice and reflect on key instructional routines and build a classroom culture of reading, writing, and discussion for Modules 1–4.

Reading: In Module 0, students begin to explore their critical and close reading skills by working with a full-length picture book and a painting. Students engage in all five of the Content Stages of Wit & Wisdom, building habits of mind that will frame their reading and analysis. While reading Patricia Polacco’s *Thank You, Mr. Falker*, students examine the worth and reward of engaging with the challenge of reading. While studying Pablo Picasso’s *Reading at a Table*, students consider how a close reading of line, color and shape in a painting can build their knowledge of reading. Reading in Module 0 pairs rich content with key instructional routines to prepare students for the work of Modules 1–4.

Writing: Throughout Module 0, students engage in informal writing tasks. Students are introduced to the four stages of craft instruction in Wit & Wisdom, primarily discussing writing as a way to express knowledge about the texts that they read. This exploration provides students with a deep understanding of the craft progression in Modules 1–4.

Speaking and Listening: Throughout Module 0, students engage in whole-class, small-group, and paired discussion. Students consider how sharing and discussing ideas helps them build knowledge. Students’ work with the core literary text culminates in a Socratic Seminar, an instructional routine featured multiple times in each of the Modules 1–4.

Module Map

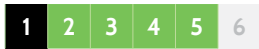
Focusing Question 1: What does reading mean to Trisha in <i>Thank You, Mr. Falker</i> ?				
	TEXT(S)	CONTENT FRAMING QUESTION	CRAFT QUESTION(S)	LEARNING GOALS
1	<i>Thank You, Mr. Falker</i>	Wonder What do I notice and wonder about <i>Thank You, Mr. Falker</i> ?		<ul style="list-style-type: none">Make observations and ask questions about <i>Thank You, Mr. Falker</i>.

Focusing Question 1: What does reading mean to Trisha in <i>Thank You, Mr. Falker</i> ?				
2	<i>Thank You, Mr. Falker</i>	<u>Organize</u> What is happening in <i>Thank You, Mr. Falker</i> ?	<u>Examine</u> Why is it important to write about what I read?	<ul style="list-style-type: none"> Summarize the setting, characters, and events in <i>Thank You, Mr. Falker</i>.
3	<i>Thank You, Mr. Falker</i>	<u>Reveal</u> What does a deeper exploration of Trisha's feelings toward reading reveal in <i>Thank You, Mr. Falker</i> ?	<u>Experiment</u> How does writing about what I read work?	<ul style="list-style-type: none"> Explain how Trisha's feelings toward reading change throughout <i>Thank You, Mr. Falker</i>.
4	<i>Thank You, Mr. Falker</i>	<u>Distill</u> What is the essential meaning of <i>Thank You, Mr. Falker</i> ?	<u>Execute</u> How do I write about <i>Thank You, Mr. Falker</i> ?	<ul style="list-style-type: none"> Explain an essential meaning of <i>Thank You, Mr. Falker</i>.
5 ✓ ss	<i>Thank You, Mr. Falker</i>	<u>Know</u> How does <i>Thank You, Mr. Falker</i> build my knowledge?	<u>Excel</u> How do I improve my writing?	<ul style="list-style-type: none"> Analyze how <i>Thank You, Mr. Falker</i> builds knowledge. Improve writing by offering and using peer feedback.

Focusing Question 2: What can we learn from studying visual art?				
	TEXT(S)	CONTENT FRAMING QUESTION	CRAFT QUESTION(S)	LEARNING GOALS
6	<i>Reading at a Table</i> <i>Thank You, Mr. Falker</i>	<u>Know</u> How does this painting build my knowledge?		<ul style="list-style-type: none"> Express an idea based on the painting <i>Reading at a Table</i>.

■ FOCUSING QUESTION: LESSONS 1–5

What does reading mean to Trisha in
Thank You, Mr. Falker?



Lesson 1

TEXT

- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 1: At a Glance

AGENDA

Welcome (5 min.)

Reflect on Reading

Launch (10 min.)

Learn (30 min.)

Examine the Cover (7 min.)

*Read to Notice and Wonder
(23 min.)*

Land (4 min.)

*Answer the Content Framing
Question*

Wrap (1 min.)

Preview the Next Lesson

INSTRUCTIONAL ROUTINES

- Notice and Wonder Chart
- Think-Pair-Share

MATERIALS

- Chart paper
- Markers

Make observations and ask questions about *Thank You, Mr. Falker*.

✓ Complete an Exit Ticket with an observation and a question.

Prepare

ESSENTIAL QUESTION

How does reading help us build knowledge?

FOCUSING QUESTION: Lessons 1–5

What does reading mean to Trisha in Thank You, Mr. Falker?

CONTENT FRAMING QUESTION: Lesson 1

Wonder: *What do I notice and wonder about Thank You, Mr. Falker?*

The core text of this module is Patricia Polacco’s *Thank You, Mr. Falker*, which tells the story of one girl finding joy in the challenge of reading and highlights her formative relationship with her English teacher, Mr. Falker. This text pairs playful, richly composed illustrations with uplifting prose that elevates the invaluable relationships between teacher and student as well as between student and text.

In this lesson, students encounter the first Content Stage—Wonder. This stage allows students to encounter a text and gives space for initial reactions, responses, and questions. (For more information about the Content Stages, see the Content-Craft-Create section in the “Getting Started” chapter of the Implementation Guide.) Students listen to a Read Aloud of *Thank You, Mr. Falker* to scaffold their understanding of the text, and then practice making observations and asking questions using a Notice and Wonder Chart. Students learn and practice Think-Pair-Share, an important instructional routine for collaborative learning. After students work collaboratively and share what they notice and wonder, they complete a brief Exit Ticket to express the understanding they developed in this lesson.

TEACHER NOTE

Module 0 is made up of two focusing questions. The first focuses on *Thank You, Mr. Falker* as the core literary text, and the second focuses on Pablo Picasso’s painting *Reading at a Table*. To kick off the year and practice lesson structures and routines, you might substitute another literary or informational text that you prefer. Alternative options are listed in the Module Overview. Adapt the lessons in this module to fit the new text while retaining the steps of each lesson.

Welcome 5 MIN.

REFLECT ON READING

Students respond in writing to the following questions:

- How does reading a book make you feel? Why?
- Who is someone you know that likes reading? How do you know they like it?

Differentiation

Invite students to draw how reading makes them feel for the first question. Encourage students to title their picture or write a short caption explaining the feeling they captured.

Launch 10 MIN.

Explain that throughout the year, students will explore many texts together. Display a copy of *Thank You, Mr. Falker*. Share that students will read this book and learn about questions and routines they will use each time they encounter a new text.

Invite several students to share their responses from the Welcome activity.

Point out that when reading a text, it is helpful to have something to look for, or a question to answer, to guide learning. Explain that students will consider different types of questions for different purposes.

Post the Essential Question: *How does reading help us build knowledge?*

Invite a volunteer to read it aloud. If needed, define the term knowledge as “understanding or knowing things.”

Explain that an Essential Question is a big question meant to help students discover the big idea of a module or unit of study.

Next, post the Focusing Question: *What does reading mean to Trisha in Thank You, Mr. Falker?* Invite another student to read it aloud.

Ask: “What is similar about the Essential Question and the Focusing Question?”

Affirm responses that highlight the act of reading as a similarity between the questions.

Explain that Focusing Questions are medium-sized questions that help students connect texts to the big idea of the module and gather information and ideas for answering the Essential Question. Students will think about the same Focusing Question for several days in a row as they read and reread a text to uncover new ideas.

Then, post the Content Framing Question: *What do I notice and wonder about Thank You, Mr. Falker?* Invite a student to read it aloud.

Invite students to define the terms *notice* and *wonder*. If needed, provide definitions for each word.

Instruct students to look at both the Focusing Question and the Content Framing Question.

Ask: “What similarities do you notice about these two questions?”

Affirm responses that highlight the book, *Thank You, Mr. Falker*, as a similarity between the questions.

Explain that Content Framing Questions are small, or bite-sized, questions that guide students’ work with a text each day and ultimately help students answer the Focusing Question.

Share that in this lesson, students will notice and wonder about *Thank You, Mr. Falker*.

TEACHER NOTE

When posting the above questions, consider using font size or style to support students in understanding the relationships among the Wit & Wisdom structuring questions. For example, as the overarching question, the Essential Question would be in the largest font, followed by the Focusing Question, and finally the Content Framing Question.

Learn 30 MIN.

EXAMINE THE COVER 7 MIN.

Whole Group

Explain that one routine students will use frequently this year is a Notice and Wonder Chart.

Display a blank Notice and Wonder Chart on chart paper:

Notice and Wonder Chart for <i>Thank You, Mr. Falker</i>	
What I Notice	What I Wonder

Explain that a Notice and Wonder Chart serves several purposes. It helps students organize their thinking and encourages them to refer to the text as they ask and answer questions. Using the chart can help students determine which details in a text are important and helps set a purpose for when they reread a text. Finally, reading to notice and wonder promotes the knowledge-building skills of curiosity and attention.

Share that students' observations and questions about a text are not right or wrong as long as they are based on the text.

Explain that students will practice noticing and wondering using the cover of *Thank You, Mr. Falker*.

Display the cover of *Thank You, Mr. Falker*. Instruct students to look at the cover, thinking about what they notice or wonder.

Scaffold

Provide the following sentence frames for students to use as they notice and wonder:

- I notice ____.
- I see ____.
- I wonder why ____.
- I wonder if ____.
- Why ____?
- How ____?
- If ____, then why ____?

After some think time, invite students to share their observations and questions. Record responses on the class Notice and Wonder Chart.

Extension

To promote additional individual accountability, consider requiring students to create their own Notice and Wonder Charts, recording additions you make to the class chart.

Notice and Wonder Chart for <i>Thank You, Mr. Falker</i>	
What I Notice	What I Wonder
<ul style="list-style-type: none"> I notice a girl pulling at her hair. It looks like she's reading. I notice a man in a suit standing next to the girl. 	<ul style="list-style-type: none"> I wonder what the girl is feeling. She looks mad or sad. I wonder who the man is—her father or teacher? I wonder if the girl is in trouble.

Explain that students will continue to pay attention to what they notice and wonder as they listen to you read aloud the story.

READ TO NOTICE AND WONDER 23 MIN.

Whole Group

TEACHER NOTE

Prior to reading aloud *Thank You, Mr. Falker*, determine how you will ensure students are able to enjoy the pictures and follow along with the words. Students could gather on a reading carpet, or they could stay in their seats as you project each page.

Read aloud *Thank You, Mr. Falker*, pausing at the end of the third page of text with the line, “She began to feel dumb.”

Tell students that before they share what they notice and wonder, they will learn another routine they will use frequently throughout the year: Think-Pair-Share.

Explain that a Think-Pair-Share is made up of three steps and can happen after a question is asked. First, students think about their own answer to the question. Next, students pair with another student. Finally, students share their answers to the question with their partner and then with the whole group.

Ask: “What might a successful Think-Pair-Share look and sound like?”

- We are silent during the Think time.
- We talk in whispers with our partners so the room doesn't get too loud.
- We take turns and don't interrupt each other.
- We only talk to our partners.
- We sit close and face each other so we can hear each other speak.
- We only talk about answers to the question.

Explain that students will now practice a Think-Pair-Share by sharing the things they noticed and wondered from the first few pages of the book.

Slowly flip through the pages you read aloud, and encourage students to silently think about their observations and questions.

Next, invite students to turn to a partner.

Then, students share what they noticed and wondered with a partner. Remind students to switch who is sharing partway through as needed.

Bring the whole group back together, and call on a few pairs to share their ideas with the whole class. Record ideas on the class Notice and Wonder Chart. Encourage students to ground their observations and questions in the text and pictures.

Notice and Wonder Chart for <i>Thank You, Mr. Falker</i>	
What I Notice	What I Wonder
<ul style="list-style-type: none"> ▪ I notice that the text on the first page is written differently than on the other pages. ▪ I notice that many people in Trisha's family like to read. ▪ I notice that Trisha is good at drawing. ▪ I see that in one picture, Trisha is pulling at her hair, just like she is on the cover! 	<ul style="list-style-type: none"> ▪ Why would the grandpa pour honey on a book? ▪ I wonder why reading is hard for Trisha. ▪ I wonder if Trisha told anyone she felt "dumb" because reading was hard.

Continue reading aloud through the line "I promise you that" on the fourth to last page of text in the book. Pause two or three times during your reading to have students practice sharing their observations and questions in a Think-Pair-Share. Provide feedback to partners or the whole group on the quality of their Think-Pair-Shares.

Differentiation

As you read aloud, encourage students to jot their observations and questions on their own Notice and Wonder Charts.

Extension

As students share their observations and questions, ask follow-up questions such as:

- Why does this detail seem important?
- Why did you notice or wonder about this detail or idea?

Which wonderings on our class list seem worth exploring further?

Instruct students to create a two-column Notice and Wonder Chart on the backside of the paper they used for the Welcome task. Explain that students will record one thing that they notice and one thing that they wonder as you finish reading aloud the book.

Share that you will collect this piece of paper as an Exit Ticket. Explain that an Exit Ticket is one way you will check in with students throughout the year to see what they learned during a lesson.

Then, invite students to follow along as you read the final three pages of text.

✓ Students record one thing they noticed and one thing they wondered on their Notice and Wonder Chart.

Invite students to share their responses with a partner. Then, collect students' Exit Tickets.

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Wonder: *What do I notice and wonder about Thank You, Mr. Falker?*

Invite students to think about the entire story they listened to during the lesson. Then, review student contributions to the class Notice and Wonder Chart.

Instruct students to Think-Pair-Share, and ask: "Which observation or question seems to be the most important to you? Why?"

Invite a few pairs to share their ideas with the whole group. Encourage students to refer to specific ideas and details from the text to support their responses.

Wrap 1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they examined a text for the first time, noticing and wondering with the Notice and Wonder Chart, and worked collaboratively with a peer through the Think-Pair-Share. Encourage students to think more deeply about the Think-Pair-Share routine, and ask: "How does participating in a Think-Pair-Share help you learn?"

Analyze

Context and Alignment

Analyzing students' responses is a fundamental practice in *Wit & Wisdom*. Noticing, capturing, and reflecting on the informal data students generate daily offers insight into how they think and process texts. Additionally, it helps you make decisions in future lessons based on student needs. Review students' observations and questions from their Exit Tickets. Each student should

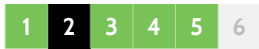
- record one observation,
- record one question, and
- relate observations and questions to the text.

Next Steps

If students struggled to make an observation or ask a question, display sentence frames on an anchor chart to help students organize and clarify their thinking. Encourage students to use pictures to support the information they learn from the written text, and if needed, shorten the amount of text students read before pausing to notice and wonder. Additionally, invite students to explain why they noticed or wondered about a specific detail or event.

■ FOCUSING QUESTION: LESSONS 1–5

What does reading mean to Trisha in
Thank You, Mr. Falker?



Lesson 2

TEXT

- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 2: At a Glance

AGENDA

Welcome (5 min.)

Activate Prior Knowledge

Launch (5 min.)

Learn (35 min.)

*Set Up Vocabulary Journals
(10 min.)*

Summarize a Story (17 min.)

*Examine Writing about Texts
(8 min.)*

Land (4 min.)

*Answer the Content Framing
Question*

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Story Map
- Nonverbal Signals

MATERIALS

- Handout 2A: Story Map
- Notebooks

Summarize the setting, characters, and events in *Thank You, Mr. Falker*.

✓ Complete Handout 2A.

Prepare**FOCUSING QUESTION: Lessons 1–5**

What does reading mean to Trisha in Thank You, Mr. Falker?

CONTENT FRAMING QUESTION: Lesson 2

Organize: What is happening in Thank You, Mr. Falker?

CRAFT QUESTION: Lesson 2

Examine: Why is it important to write about what I read?

In this lesson, students focus on the order of key events in *Thank You, Mr. Falker*, examining Trisha's journey from loving books to becoming a struggling reader and back again. This process supports the second Content Stage—Organize—in which students identify basic elements of a text and summarize its key events and ideas. In *Wit & Wisdom*, students use three key journals—Vocabulary Journal, Response Journal, and Knowledge Journal—to record their vocabulary, observations, and growing body of knowledge. These journals can either be spread across three separate notebooks, with each student having three, or within a single notebook for each student, divided into three parts. (For more information about these journals, see the Setting Up a *Wit & Wisdom* Classroom section in the “Getting Started” chapter of the Implementation Guide.) In this lesson, students set up their Vocabulary Journals and make their first entry. Recording vocabulary and learning new words is a key part of organizing the information in a text. Next, students practice identifying story elements using a Story Map. As students share the ideas from their Story Maps, they learn and use Nonverbal Signals to show they are using careful listening skills to agree and disagree with their classmates' ideas.

Finally, students are introduced to the first Craft Stage—Examine. During this stage, students study a model writing sample as they consider the importance of writing about reading. (For more information about the Craft Stages, see the Content-Craft-Create section in the “Getting Started” chapter of the Implementation Guide.)

**TEACHER
NOTE**

If you are choosing to use an informational text for Module 0, it is appropriate to use an instructional routine that focuses on main idea and details rather than literary elements.

In *Wit & Wisdom* lessons, the Bullets and Boxes routine is often used in Grades 3–5. Students first gather evidence from the text, then use that evidence to determine one or more central ideas of the text. This evidence later supports student analysis of how central ideas develop over the course of an informational text. (See the Instructional Routines section in the “Resources” chapter of the Implementation Guide for more details.)

Welcome 5 MIN.

ACTIVATE PRIOR KNOWLEDGE

Display the following question for students to respond to in writing:

- *Think back to the story Thank You, Mr. Falker that you read in the previous lesson. What was your favorite part in the story? Why?*

After giving students time to write, invite them to share their responses with a partner.

Launch 5 MIN.

Remind students that in the previous lesson, they listened to a Read Aloud of a new text, *Thank You, Mr. Falker*, and recorded what they noticed and wondered.

Have several students share their responses from the Welcome activity.

Ask: “Why would someone read a text more than one time?”

- *To understand the story better*
- *To notice details that may have been missed the first time*
- *To re-experience a story they enjoyed*

Post and read aloud the Focusing Question and Content Framing Question.

Explain that figuring out what is happening in a text is the next step after noticing and wondering. Tell students that the phrase “what is happening” is a way to understand what a text is about. In this lesson, students will work with *Thank You, Mr. Falker* again, this time paying close attention to the events that happen in the story.

Learn 5 MIN.

SET UP VOCABULARY JOURNALS 10 MIN.

Whole Group

Distribute notebooks. Explain that students will use these notebooks to establish a Vocabulary Journal. Students will use this journal to capture definitions of important words throughout the year.

TEACHER NOTE

There are multiple ways students might set up their Vocabulary Journal. Consider modeling an example Vocabulary Journal layout for students to copy.

Ask: “Why is it important to learn new words?”

- *Learning new words can help you understand more of what you read.*
- *New words can make your writing more interesting.*
- *You can have more ways to say what you want to say.*

Explain that when students learn new words, they will record the word and part of speech, the definition, and then words that mean the same as the new word—synonyms—or examples of the new word.

Display and read aloud the following excerpt from *Thank You, Mr. Falker*, located on the sixth page of text:

- “Reading was just plain torture. When Sue Ellyn read her page, or Tommy Bob read his page, they read so easily that Trisha would watch the top of their heads to see if something was happening to their heads that wasn’t happening to hers.”

Invite a student to identify an unknown word from this excerpt, or point out the word *torture* to students.

Explain that knowing the definition of this word would help a reader really understand what reading felt like for Trisha.

Extension:

Encourage students to use context clues to offer a suggested definition for the word *torture* prior to revealing the definition.

Then, display the following definition for students to copy into the New Words section of their Vocabulary Journals.

Word	Meaning	Synonyms
torture (n.)	A lot of pain with your emotions.	pain, misery

Instruct students to Think-Pair-Share, and ask: “Why was reading torture for Trisha?”

- *It was hard for her.*
- *She felt “dumb” reading.*
- *She wasn’t able to read very well.*
- *Others would make fun of her when she would try to read.*
- *She wasn’t getting better at reading, even though she was trying.*

Extension:

Invite students to consider if reading is torture for other members of Trisha’s family, or if drawing is torture for Trisha like reading is.

**TEACHER
NOTE**

See Appendix B for a Words to Know list for *Thank You, Mr. Falker*. Consider using an online dictionary tool to create glossaries for students to use to define challenging words.

SUMMARIZE A STORY 17 MIN.

Small Groups

Explain that students will learn about a new routine, called a Story Map that helps them organize important information from a story.

Ask: “What information is important to know in a story like *Thank You, Mr. Falker*?”

- *characters*
- *setting*
- *major events, or plot*

Display and distribute copies of Handout 2A.

Read aloud the directions and answer any questions. Preview each section of the handout, reading aloud the prompting questions in each box.

Handout 2A: Story Map

Directions: Use this chart to organize and record notes about key details in the story.

Characters: Who are the main characters (or people) in this story?	Setting: Where does this story take place? Does it feel like a current time or a long time ago?
Conflict: What is the main problem in this story?	
Event Timeline: How do the characters try to solve the conflict or problem?	
First ...	
Next ...	
Then ...	
After that ...	
Resolution: How does the story end?	

This page may be reproduced for classroom use only. © Great Minds PBC

TEACHER NOTE

Story Maps usually include a Central Message row for students to reflect on a theme of a story. Given the introductory nature of this Organize lesson, this section is not included in Handout 2A. If appropriate for students, consider asking them to Think-Pair-Share potential central messages of this text after completing Handout 2A.

Divide students into small groups. Then, read aloud *Thank You, Mr. Falker*, pausing occasionally for small groups to add notes to Handout 2A.

Scaffold

If students need additional support completing Handout 2A, model completing the Characters and Setting sections as a whole group. Then, pause your Read Aloud at key moments to allow students to identify events for the Event Timeline section. See the following sample completed chart for more details.

✓ Small groups complete Handout 2A.

After you finish reading aloud, explain that students will share their notes from Handout 2A. First, though, they will learn about another routine called Nonverbal Signals.

Share that Nonverbal Signals are ways to communicate that you agree or disagree with someone without speaking. Using Nonverbal Signals allows for all students to participate while not spending too much time on any one activity.

TEACHER NOTE

Determine which Nonverbal Signals you will teach students to use. Options include gestures (e.g., thumbs-up, thumbs-down, finger snaps, etc.) as well as facial expressions (e.g., smile, frown, etc.).

Explain that as small groups share their notes from Handout 2A, other groups should use Nonverbal Signals to show they agree or disagree with their classmates' answers.

Call on groups to share their answers from Handout 2A. Encourage students who are not sharing to use Nonverbal Signals to communicate whether they agree or disagree.

Character(s): <i>Who are the main characters (or people) in this story?</i> Trisha, her family, students in her class, her teacher, Mr. Falker	Character(s): <i>Who are the main characters (or people) in this story?</i> Trisha, her family, students in her class, her teacher, Mr. Falker
Conflict: <i>What is the main problem in this story?</i> Trisha is not able to read.	
Event Timeline: <i>How do the characters try to solve the conflict or problem?</i> <i>First ...</i> Trisha tries to act like she knows how to read. <i>Next ...</i> Trisha moves to a new school in California. <i>Then ...</i> Trisha still can't read. Students at her new school make fun of her. <i>After that ...</i> Her teacher, Mr. Falker, spends extra time teaching her.	
Resolution: <i>How does the story end?</i> Trisha learns how to read!	

Instruct students to Think-Pair-Share, and ask: “How did using a Story Map help you understand the story better?”

- *It helped me keep track of the characters and events.*
- *It helped me see the order events happened in.*
- *It helped me identify the conflict in the story and how the conflict was solved.*

EXAMINE WRITING ABOUT TEXTS 8 MIN.

Whole Group

Explain that throughout the year, students will frequently write about their reading. Sometimes they will write a short response, other times they will write longer responses.

Share that just as students use Content Framing Questions to guide their reading, students will use Craft Questions to guide their work with a specific writing skill.

Display the Craft Question:

Examine: *Why is it important to write about what I read?*

Display and read aloud the following model. Explain that the author of this paragraph explains why

Trisha believes that reading is torture.

- Trisha believes reading is torture because it is very hard for her to do. In *Thank You, Mr. Falker*, the text says, “when Trisha looked at the page, all she saw were wiggling shapes.” The text also says that Trisha felt “different” and “dumb.” This evidence shows that Trisha wasn’t very good at reading, so it became torture for her to do it.

Ask: “What do you notice about this paragraph?”

Invite students to share their ideas with the class and emphasize ideas that highlight how the author uses the text in her response. Encourage students to use Nonverbal Signals to show they noticed something similar.

- *I notice the author uses words from the story.*
- *I notice the author explains the meaning of words from the story.*
- *I notice the author mentions the book by name.*

Then, instruct students to Think-Pair-Share, and ask: “Why is it important to write about what you read?”

- *I can show I understand what I’m reading.*
- *I can learn and understand new things.*
- *I can think more deeply about a text.*
- *I can share my ideas about what I’ve read with others.*

Explain that in the next lesson, students will practice writing their own response to their reading.

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Organize: *What is happening in Thank You, Mr. Falker?*

Students review their summary notes on Handout 2A.

Then, display the following summary sentence frame for students to complete as an Exit Ticket on the back of Handout 2A.

- **Trisha wanted _____ but _____ so _____ .**

Explain that a sentence frame helps students to organize and clarify their thinking. Students will occasionally use sentence frames as they respond to questions, so they can focus on the content of their answer, not the format.

Invite several students to share their summary sentences with the class. Then, collect Handout 2A.

Wrap

1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they read *Thank You, Mr. Falker* for the second time, explored key vocabulary with their Vocabulary Journals, and then discussed their ideas while using Nonverbal Signals. Finally, students summarized the characters, setting, and events using a Story Map, then informally expressed some of their learning by writing a sentence using a sentence frame. Ask students to consider the following questions: “Which routine are you most excited to try again? Why?”

Alternate Activity

Informally poll student responses, then call on a student for each routine represented to share why he or she is excited to try that particular routine again.

Analyze

Context and Alignment

Students complete a Story Map on Handout 2A. The Story Map serves as a scaffold for students as they work to understand what is happening in the text. Each student should

- list important characters and identify the setting;
- identify at least four main events in the story, including the main conflict, in the order that they occur; and
- identify how the story ends.

Next Steps

If students struggled to organize the events in the story, consider breaking your reading into smaller chunks to prompt students to summarize an important event. Additionally, consider pairing a stronger reader with a striving reader and leveraging the Think-Pair-Share routine to promote peer support.

■ FOCUSING QUESTION: LESSONS 1–5

What does reading mean to Trisha in
Thank You, Mr. Falker?



Lesson 3

TEXT

- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 3: At a Glance

AGENDA

Welcome (5 min.)

Activate Prior Knowledge

Launch (5 min.)

Learn (35 min.)

Practice Using Response Journals
(15 min.)

Perform a Tableau (10 min.)

Experiment with Writing about Reading (10 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Tableau
- Jigsaw
- Quick Write

Explain how Trisha's feelings toward reading change throughout *Thank You, Mr. Falker*.

MATERIALS

- Handout 2A: Story Map
- Notebooks
- Chart paper
- Markers

✓ Complete a Quick Write in your Response Journal.

Prepare

FOCUSING QUESTION: Lessons 1–5

What does reading mean to Trisha in Thank You, Mr. Falker?

CONTENT FRAMING QUESTION: Lesson 3

Reveal: What does a deeper exploration of Trisha's feelings toward reading reveal in Thank You, Mr. Falker?

CRAFT QUESTION: Lesson 3

Experiment: How does writing about what I read work?

Students take a closer look at specific sections of *Thank You, Mr. Falker* to gain a deeper understanding of Trisha's changing feelings throughout the book. This activity supports the third Content Stage—Reveal—in which students look closely at a specific textual element to understand a deeper meaning in a text. In this lesson, students set up their Response Journals, a key structure that allows them to capture ongoing, daily work. Students become experts on Trisha's feelings during a particular event from the book, then use the collaborative routine Jigsaw to share their knowledge. Next, students perform a Tableau to act out Trisha's emotions in response to an event. In the craft section of the lesson, students engage in the Experiment stage where they try a writing skill in a scaffolded task. Specifically, students experiment with a Quick Write to explain how Trisha's feelings toward reading change throughout the book.

Welcome 5 MIN.

ACTIVATE PRIOR KNOWLEDGE

Students complete the following sentence frames:

- An activity I am good at is _____ .
- I feel _____ when I do something I'm good at because _____ .
- An activity that is harder for me is _____ .
- I feel _____ when I do something I'm not as good at because _____ .

After students have completed their sentences, invite them to share their answers with a partner.

Launch

5 MIN.

Call on pairs to share their responses from the Welcome activity.

Post and read aloud the Focusing Question and Content Framing Question.

Remind students that in the previous lesson, they summarized the characters, setting, and events of *Thank You, Mr. Falker*. Explain that in this lesson, students will focus on a specific aspect of *Thank You, Mr. Falker*, paying close attention to Trisha's feelings toward reading throughout the story.

Ask: "Why is it important to pay attention to a character's feelings while reading a story?"

Scaffold

Invite students to think about how the feelings they reflected upon during the Welcome activity cause them to act when they are doing an activity they are good at versus one that is more challenging. Then, encourage students to connect these ideas to understanding characters in a text.

- To understand the story better
- To understand why a character acts the way that they do
- To feel like we know the character better

Learn

35 MIN.

PRACTICE USING RESPONSE JOURNALS 15 MIN.

Small Groups

Distribute notebooks. Instruct students to set up their Response Journals.

Explain that active, engaged readers write about what they read to remember what they have learned and to think about texts in new ways. Tell students that throughout the year, they will use Response Journals to record thoughts and ideas about the texts they read. Students will also be able to look back on past ideas and share thoughts with others.

Display Handout 2A from the previous lesson. Review the entries in the Event Timeline section.

Handout 2A: Story Map

Directions: Use this chart to organize and record notes about key details in the story.

Characters: Who are the main characters (or people) in the story?	Setting: Where does the story take place? Does it feel like a current time or a long time ago?
Conflict: What is the main problem in the story?	
Event Timeline: How do the characters try to solve the conflict or problem?	
First...	
Next...	
Then...	
After that...	
Resolution: How does the story end?	

This page may be reproduced for classroom use only. © Great Minds PBC

**TEACHER
NOTE**

Consider using your own completed copy of Handout 2A, or select a high-quality anonymous student sample to project. Events listed can be different from those provided on the exemplar chart in Lesson 2 but should honor the plotline of the story. Adjust the examples in this section as needed based on the events you highlight.

Explain that students will practice using their Response Journals by thinking about Trisha's feelings during each main event from *Thank You, Mr. Falker*.

Read aloud the first entry from the Event Timeline section on Handout 2A.

- First ... Trisha tries to act like she knows how to read.

Then, display and read aloud the third page of text, beginning with “In first grade, Trisha sat” Invite students to pay attention to Trisha's feelings as they follow along.

Explain that students will write a sentence in their Response Journals, explaining how Trisha feels at this point in the story and why.

Then, display the following sentence frame for pairs to complete in their Response Journals:

- **Trisha feels _____ when _____ .**

**TEACHER
NOTE**

This part of the text clearly states Trisha feels “different” and “dumb.” At this point in the year, it is appropriate for students to use these words directly. For an added challenge, encourage students to think of another feeling word they could use that is supported by the text.

Extension

Provide an additional challenge by asking students to complete the following sentence frame: **Trisha feels _____ when _____ because _____.**

- *Trisha feels dumb when she can't read as easily as other students.*
- *Trisha feels sad when she isn't able to move up readers.*
- *Trisha feels alone when she is the only one reading from Our Neighborhood.*

Explain that small groups will repeat this process with another event from Handout 2A. Each small group will become an expert on Trisha's feelings during one event, and then share what they learned with the rest of the class. Explain that working in a small group and then sharing learning with another group or the whole group is an instructional routine called a Jigsaw.

**TEACHER
NOTE**

A Jigsaw is an efficient way to divide text sections or questions among small groups. Small groups act like individual puzzle pieces; when small groups share their learning with the whole group, all of the pieces come together like a jigsaw puzzle. Note that a Jigsaw can also be organized by gathering one member from each small group into a new small group—in this new small group, each student is an expert on a different story event. Then, students in these new small groups share their knowledge with each other. (See the Instructional Routines section in the “Resources” chapter of the Implementation Guide for more information.)

Assign groups one of the remaining events listed on Handout 2A (i.e., the sentences beginning with “Next,” “Then,” or “After that”). Multiple small groups work with the same event.

**TEACHER
NOTE**

To encourage students to refer to the text while determining Trisha’s feeling during an event, provide small groups access to the appropriate excerpt from *Thank You, Mr. Falker*.

Small groups complete the following sentence frame in their Response Journals for their assigned event:

- **Trisha feels _____ when _____ .**

Extension

Encourage groups who finish early to brainstorm as many words as possible to describe Trisha’s feelings. Consider providing students access to a print or online thesaurus to look up these words. Alternatively, assign groups who finish early an additional event.

Call on each group to share its sentence frame in the order the events happened in the story. Encourage small groups who worked on the same event to use Nonverbal Signals to express their agreement or disagreement when another group is presenting.

As students share, record their sentences on the piece of chart paper from earlier in the lesson.

Instruct students to Think-Pair-Share, and ask: “How did participating in a Jigsaw help you understand the text better?”

- *Participating in a Jigsaw helped me understand the text by sharing ideas with my peers.*
- *Participating in a Jigsaw allowed me to focus all my attention on one part of the text, and learn about the other parts from my peers.*

PERFORM A TABLEAU 10 MIN.

Small Groups

Explain that now students will learn another routine called a Tableau. Share that in a Tableau, students silently pose to act out the events and show characters' feelings in a particular scene from a text. Acting out scenes from texts allow students to deepen their understanding of the text.

Explain that small groups from earlier in the lesson will create a Tableau for the event they wrote a sentence about.

Emphasize the following steps for creating a Tableau:

- Small groups choose which character each member will be in the Tableau.
- Each student thinks about how their character feels during the particular scene.
- Each student decides how they will pose, thinking about their facial expressions and body position.
- Small groups silently pose together and freeze, holding their pose for several seconds.

TEACHER NOTE

Some groups may need to split into two smaller groups and create two separate Tableaux if there are not enough characters in a particular scene.

Model creating a one-person Tableau using the first event from Handout 2A. Invite students to offer suggestions about other ways you could pose, using evidence from the text to support their ideas.

Then, provide a few minutes for small groups to practice creating their Tableaux. Circulate as students practice, providing feedback to groups or individuals based on the criteria for creating a Tableau.

Extension

If time allows, invite small groups to share their Tableau with the whole group in jigsaw fashion.

Bring the whole group back together.

Instruct students to Think-Pair-Share, and ask: “How did creating a Tableau help you to understand an event from the story better?”

Call on a few students to share their ideas.

EXPERIMENT WITH WRITING ABOUT READING 10 MIN.

Individuals

Display the Craft Question:

Experiment: *How does writing about what I read work?*

Remind students that in the previous lesson, they thought about why it was important to write about what they read.

Share that students will practice one final routine in this lesson: a Quick Write. A Quick Write is an opportunity for students to quickly get their thoughts down in writing in response to a question. During a Quick Write, students do not need to worry about perfect writing; rather, the goal is to get ideas from their heads onto paper.

Direct students to the chart paper with the statements about Trisha's feelings that students created earlier in the lesson.

Explain that students will use these ideas to Quick Write an answer to the following question:

- How do Trisha's feelings toward reading change in *Thank You, Mr. Falker*?

Display sentence frames similar to the following for students to use in their Quick Write:

- **At the beginning, Trisha feels _____ about reading because _____. In the middle, she feels _____ about reading because _____. By the end, Trisha feels _____ about reading because _____.**

Scaffold

Consider requiring students only to identify and explain Trisha's feelings toward reading at the beginning and end of the story, eliminating the middle of the story.

✓ Individuals complete a Quick Write in their Response Journals.

Extension

Challenge students to write a topic sentence summarizing the changes in Trisha's feelings.

Land

4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Reveal: *What does a deeper exploration of Trisha's feelings toward reading reveal in Thank You, Mr. Falker?*

Students share their Quick Write with a partner.

Instruct students to Think-Pair-Share, and ask: “What did you learn by thinking deeply about Trisha's feelings?”

Call on a few pairs to share their ideas.

Wrap

1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they established their Response Journal to capture their thinking, participated in collaborative learning during the Jigsaw, expressed their understanding through participating in a Tableau, and completed a Quick Write. Invite students to choose one routine, and ask: “What went well with this routine? What is challenging about this routine?”

Analyze

Context and Alignment

Students complete a Quick Write about how Trisha's feelings toward reading change throughout the story. This informal writing reinforces students' understanding of why it is important to write about what they read, while also providing an opportunity to gauge student understanding. Each student should

- identify how Trisha feels at the beginning, middle, and end of the story; and
- explain each of Trisha's feelings.

Next Steps

If students struggled to name Trisha's feelings based on details in the text, consider reading aloud a proficient anonymous student response during the next lesson. Invite students to determine what evidence from the written text or illustrations led to the identified emotion in the student response. If students struggled to write freely during the Quick Write, consider providing additional sentence frames for students to choose from as they organize and clarify their thinking.

■ FOCUSING QUESTION: LESSONS 1–5

What does reading mean to Trisha in
Thank You, Mr. Falker?



Lesson 4

TEXT

- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 4: At a Glance

AGENDA

Welcome (4 min.)

Record Vocabulary

Launch (4 min.)

Learn (35 min.)

Collect Evidence (15 min.)

*Participate in a Chalk Talk
(15 min.)*

*Execute Writing about Reading
(5 min.)*

Land (6 min.)

*Answer the Content Framing
Question*

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Chalk Talk
- Mix and Mingle

MATERIALS

- Handout 4A: Evidence Organizer
- Chart paper
- Markers

Explain an essential meaning of *Thank You, Mr. Falker*.

✓ Contribute ideas in a Chalk Talk using an evidence organizer; complete a set of sentence frames.

Prepare

FOCUSING QUESTION: Lessons 1–5

What does reading mean to Trisha in Thank You, Mr. Falker?

CONTENT FRAMING QUESTION: Lesson 4

Distill: What is the essential meaning of Thank You, Mr. Falker?

CRAFT QUESTION: Lesson 4

Execute: How do I write about Thank You, Mr. Falker?

In this lesson, students analyze the essential meaning of *Thank You, Mr. Falker*, considering what reading means to Trisha and what this meaning suggests about the power of reading. This work supports student engagement in the fourth Wit & Wisdom Content Stage—Distill—which focuses on the essential meaning of a text. In this lesson, students take a closer look at the Focusing Question and are introduced to recording evidence on an evidence organizer. Then, students practice sharing and developing their ideas about the text in a silent, writing-based routine called Chalk Talk. In the craft section of the lesson, students engage in the third Craft Stage—Execute—in which they apply their examination and experimentation to produce a written product. Students write two or three sentences about the essential meaning of the text, and then they engage in a Mix and Mingle to share their ideas with several partners.

Welcome 4 MIN.

RECORD VOCABULARY

Display the following definitions for students to record in the New Words section of their Vocabulary Journals.

Word	Meaning	Synonyms
distill (v.)	To find the most important part.	draw out
essential (adj.)	Very important.	key

Invite students to Think-Pair-Share how these words are related in meaning.

Launch

4 MIN.

Post and read aloud the Content Framing Question. Point out the words *distill* and *essential* from the question that students recorded in their Vocabulary Journals.

TEACHER NOTE

Connect the word *essential* to the Essential Question that students studied in Lesson 1.

Explain that after students think deeply about a certain part of a text during the Reveal stage, they revisit the text and try to figure out the essential, or most important, meaning of the text.

Share that the essential meaning of a text is similar to a theme, life lesson, or big idea.

Ask: “Why is it important for readers to think about the essential meaning of a text?”

- It is important to understand the big ideas in a text.
- It is important to understand what ideas a text communicates as a whole.
- It is important to understand the essential meaning to connect the text to other texts or other ideas.

Explain that students will practice three new routines as they think about the essential meaning of *Thank You, Mr. Falker*.

Learn

35 MIN.

COLLECT EVIDENCE

15 MIN.

Whole Group

Have a student read aloud the Focusing Question.

Explain that to answer the Focusing Question, students need to draw evidence from the text. Students use an evidence organizer to collect and organize evidence from the text.

Display and distribute Handout 4A. Review the directions; answer any questions.

Share that you will read aloud an excerpt, or part, from *Thank You, Mr. Falker*. As you read aloud, students should listen for evidence that helps them answer a specific question on their evidence organizer.

Invite a student to read the question in the first row.

Handout 4A: Evidence Organizer

Directions: Use this chart to organize and record notes about key details in the story. Write evidence from the text that helps to answer each question below.

Focusing Question: What does reading mean to Trisha in <i>Thank You, Mr. Falker</i> ?	
Question	Evidence from the Text
What was Trisha like <u>before</u> she learned how to read?	
What was Trisha like <u>after</u> she learned how to read?	

Then, display and read aloud the third page of text, beginning with “In first grade” and then the eighth page of text, beginning with “But at the new school.”

Students listen for evidence that can help them answer the first question on Handout 4A.

Ask: “What evidence did you hear that answers the question?”

As you call on students to share their ideas, record answers on the display copy of Handout 4A. Students do the same on their own copies.

- All Trisha saw were “wiggling shapes.”
- “Other kids laughed at her” when she tried to read aloud.
- Trisha felt “dumb.”
- She felt that she was “reading like a baby.”
- Kids teased her and called her a “dummy.”
- She wanted to move back to Michigan.

Call on a student to read the question in the second row.

Display and read aloud the second to last page of text, beginning with “That night, Trisha ran” and then the last page of text, beginning with “The rest of the year.”

Students listen for evidence that helps them answer the second question on Handout 4A.

Call on pairs to share their ideas with the whole group; record answers on Handout 4A, and invite students to add to their notes as needed.

- Trisha was so excited that she ran home “without stopping to catch her breath.”
- She cried, she was so happy.
- Trisha “learned to love school.”

Ask: “How did using an evidence organizer help build your understanding?”

- *Using an evidence organizer helped me identify the information from the text that is most important to understanding the essential meaning.*
- *Using an evidence organizer guided me in choosing the evidence that is most important to building my understanding of the essential meaning.*
- *Using an evidence organizer helped the class think about lots of ideas, since we’re all working with the same organizer but may have different ideas for evidence.*

PARTICIPATE IN A CHALK TALK 15 MIN.

Small Groups

Explain that students will use the ideas they recorded on the evidence organizer to share their understanding of the text by participating in a new instructional routine called Chalk Talk.

Share that during a Chalk Talk, small groups have a piece of chart paper with a question on it. Each student in the group has a different-colored marker to write with. Students silently write a response to the question on the chart paper, then read and respond in writing to one another’s ideas. Explain that anything students write must be related to the question and the text.

Read aloud the following question for students to respond to in a Chalk Talk:

- What does reading mean to Trisha in *Thank You, Mr. Falker*?

TEACHER NOTE

Prior to the lesson, prepare five or six pieces of chart paper for small groups to complete a Chalk Talk. Write the Focusing Question in the middle of each chart paper, and then spread these pieces of chart paper throughout the room.

Divide students into small groups and assign each group a piece of chart paper around the room. Provide each student in a group with a different colored writing utensil to easily track participation.

Encourage students to use their evidence organizers to support their Chalk Talk observations.

Scaffold

Provide a list of sentence frames to aid students in thinking of ideas to add to the Chalk Talk:

Frames for adding new ideas include the following:

- Reading means ____ to Trisha because ____.
- Trisha learns that ____ by ____.
- If Trisha hadn't learned to read, then ____.
- Because she can read, Trisha ____.

Frames for responding to someone else's ideas include the following:

- I agree with this because ____.
- I thought ____.
- This is interesting. Did you think about ____?

✓ Small groups participate in the Chalk Talk.

Instruct small groups to discuss which idea from their chart is the most important. Then, invite groups to share this most important idea with the whole group. Encourage students who are listening to use Nonverbal Signals to show their agreement or disagreement.

Extension

If time allows, invite small groups to conduct a Gallery Walk of other groups' Chalk Talks. During a Gallery Walk, small groups silently rotate throughout the room, reading the comments from other groups. Students may choose to mark their agreement or disagreement with other groups' ideas using symbols.

EXECUTE WRITING ABOUT READING 5 MIN.

Individuals

Display the Craft Question: *How do I write about Thank You, Mr. Falker?*

Explain that students will now put together all of their ideas about *Thank You, Mr. Falker* as they write about the essential meaning of the text.

Display the following question for students to respond to in their Response Journals. Encourage students to choose from the provided sentence frames to organize and clarify their thinking.

- What is the essential meaning of *Thank You, Mr. Falker*?
 - The essential meaning is _____. I know this because _____.
 - The biggest idea is _____. I know this because _____.
 - The most important lesson Trisha learns about _____ is _____. I know this because _____.

Scaffold

For greater support, provide the following sentence frames to scaffold students' responses for the third frame listed above:

- The most important lesson Trisha learns about reading is _____ .
- The most important lesson Trisha learns about trying hard is _____ .
- The most important lesson Trisha learns about getting an education is _____ .
- The most important lesson Trisha learns about teachers is _____ .

✓ Students use a sentence frame to explain an essential meaning of *Thank You, Mr. Falker* in their Response Journals.

Land

6 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Distill: *What is the essential meaning of Thank You, Mr. Falker?*

Explain that students will practice one final routine called Mix and Mingle.

Share that during a Mix and Mingle, students move around the room and share their answer to a question with someone. Then, students find another partner and share their answer again. Explain that a Mix and Mingle allows students to hear ideas from classmates who they might not sit near or work with often and allows students to practice their speaking and listening skills.

Explain that students will practice a Mix and Mingle by sharing the essential meaning of *Thank You, Mr. Falker* that they wrote in their Response Journals.

Instruct students to stand with their Response Journals and find a partner they have not worked with recently. Then, invite students to share the essential meaning they wrote.

Wrap

1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they collected evidence about the essential meaning of *Thank You, Mr. Falker* by gathering evidence on an evidence organizer. Then, students analyzed the essential meaning by collaborating with peers through participating in a Chalk Talk. Finally, students shared their ideas in a Mix and Mingle. Invite students to choose one routine, and ask: “Which routine are you most excited to try again? Why?”

Analyze

Context and Alignment

Students discern the essential meaning of the text through collaborative and independent work with text evidence. During the Chalk Talk, informally assess student contributions to the silent discussion. Each student should

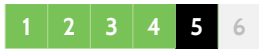
- identify an essential meaning and
- use text evidence to support their answer.

Next Steps

If students struggled to identify an essential meaning, review student work throughout this lesson, including entries made on Handout 4A and ideas students contributed during the Chalk Talk. Consider sharing two or three strong anonymous student samples with the whole group in the next lesson. Using evidence from the text is a core practice in a Wit & Wisdom classroom, and identifying students who struggle with this practice now will allow you to provide more targeted support in future lessons.

■ FOCUSING QUESTION: LESSONS 1–5

What does reading mean to Trisha in
Thank You, Mr. Falker?



Lesson 5

TEXT

- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 5: At a Glance

AGENDA

Welcome (2 min.)

Activate Prior Knowledge

Launch (4 min.)

Learn (40 min.)

Write to Learn for a Socratic Seminar (5 min.)

Participate in a Socratic Seminar (18 min.)

Express Knowledge (10 min.)

Participate in a Peer Review (7 min.)

Land (4 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Routines

INSTRUCTIONAL ROUTINES

- Socratic Seminar

MATERIALS

- Handout 4A: Evidence Organizer
- Notebooks
- Chart paper
- Markers

Analyze how *Thank You, Mr. Falker* builds knowledge.

✓ Participate in a Socratic Seminar.

Improve writing by offering and using peer feedback.

✓ Add one to two sentences to a Response Journal entry after exchanging work with a peer.

Prepare

FOCUSING QUESTION: Lessons 1–5

What does reading mean to Trisha in *Thank You, Mr. Falker*?

CONTENT FRAMING QUESTION: Lesson 5

Know: How does *Thank You, Mr. Falker* build my knowledge?

CRAFT QUESTION: Lesson 5

Excel: How do I improve my writing?

Students complete their analysis of *Thank You, Mr. Falker*, integrating their discussion and analysis from the previous four lessons. This work supports students' exploration of Wit & Wisdom's final Content Stage—Know—in which they synthesize the skills and knowledge they have developed through reading. First, students use their knowledge of *Thank You, Mr. Falker* to participate in a Socratic Seminar, engaging a collaborative discussion around an open-ended question and discussing and debating the most important learning they gleaned from the text. This student-guided conversation allows students to share, challenge, and develop one another's ideas while practicing speaking and listening skills (for more information on the Socratic Seminar, see the Socratic Seminar Guidance section of the Implementation Guide). Then, students establish their Knowledge Journals, capturing their developing knowledge from this module. In the craft section of this lesson, students explore the final stage—Excel—in which they improve their writing through peer review.

Welcome 2 MIN.

ACTIVATE PRIOR KNOWLEDGE

Instruct students to review the following items:

- Handout 4A
- Response Journal entries
- Class charts

Students describe to a partner one idea they learned from reading *Thank You, Mr. Falker*.

Scaffold:

Display the following sentence frame to aid students in organizing and clarifying their thinking:

- One idea I learned is _____.

Handout 4A: Evidence Organizer

Directions: Use this chart to organize and record notes about key details in the story. Write evidence from the text that helps to answer each question below.

Focusing Question: What does reading mean to Trisha in <i>Thank You, Mr. Falker</i> ?	
Question	Evidence from the text
What was Trisha like <u>before</u> she learned how to read?	
What was Trisha like <u>after</u> she learned how to read?	

Launch

4 MIN.

Post and read aloud the Focusing Question and Content Framing Question.

Explain that after students revisit a text and deepen their understanding of it, they will reflect on how the information in the text builds their knowledge. Share that students will consider how texts build their knowledge of the world, of ideas, and of skills.

TEACHER NOTE

Invite a student to remind the class of the definition of knowledge, first explored in Lesson 1.

Ask: “Why is it important for readers to think about how texts build their knowledge?”

- *Building knowledge is an important part of learning!*
- *Building knowledge helps you know more things.*
- *Texts have more meaning if they help us understand the world, ideas, or skills better.*

Share that as students reflect on the knowledge they built by reading *Thank You, Mr. Falker*, they will practice two important routines.

Learn

40 MIN.

WRITE TO LEARN FOR A SOCRATIC SEMINAR

5 MIN.

Individuals

Explain that throughout *Wit & Wisdom*, students engage many times in a form of discussion called the Socratic Seminar. During a Socratic Seminar, students share their ideas and practice listening and responding to others’ ideas in response to a debatable question.

Explain that in a Socratic Seminar, small groups discuss questions the teacher provides. However, the teacher is not involved in the discussion. Instead, the Socratic Seminar is a time for students to be in charge and talk about the text on their own.

Instruct students to take out their Response Journals. Explain that before they begin the Socratic Seminar, students will consider the Socratic Seminar question and write to collect their thoughts, express ideas, and generate material to inform their participation in the discussion.

Have students generate responses to the following Socratic Seminar question in preparation for their discussion. Explain that the goal of this prewriting is for students to organize their thinking around the topic they will discuss; therefore, they may use phrases, bullet points, or full sentences to write their responses.

The seminar revolves around the following question:

- What is the most important thing Trisha learns from reading in *Thank You, Mr. Falker*?

Students prepare for discussion by responding to the question in their Response Journals.

TEACHER NOTE

Encourage students to include the art terms they have learned during the module. These words will be helpful during the Socratic Seminar and Focusing Question Task.

If students need more specificity to further their thinking now, or during the seminar, consider posing one or more of the following questions:

- Why was learning to read so important to Trisha?
- Why does this book matter?
- What does this book teach us about
 - reading,
 - learning,
 - kindness,
 - how to treat others,
 - teachers, and/or
 - trying hard?

PARTICIPATE IN A SOCRATIC SEMINAR 18 MIN.

Whole Group

TEACHER NOTE

Prior to the lesson, have chairs set up in a large circle for students to sit in, or ensure that students can quickly move chairs or desks so they can face one another during the seminar.

Explain that engaging in discussions with classmates is a great way for students to express themselves and to practice their speaking and listening skills while deepening their understanding of a text. A Socratic Seminar is a class discussion where students share their ideas and practice responding to others' ideas. Explain that students will use evidence from evidence organizers in their discussions throughout the year.

Review the following expectations for the Socratic Seminar.

- Students sit in a circle, facing one another.
- Students speak one at a time. When not speaking, students practice careful listening.
- Students take turns responding to one another's comments and work toward a shared understanding in response to the Socratic Seminar question.

Ask: "What should our group goals be for working together during the Socratic Seminar?"

- *We will each participate.*
- *We will talk to one another, not to the teacher.*
- *We will ask questions of one another when we are confused.*
- *We will listen to others and build on their comments.*
- *We will support our ideas with details and evidence from the text or our notes.*

✓ Students participate in a Socratic Seminar.

Differentiation

To support English learners or students who are reluctant to speak in a whole-group setting, provide multiple pause points during the Socratic Seminar in which students turn to a peer and discuss their ideas. This gives students opportunities to rehearse their thinking aloud before speaking in front of the whole class and to build off of their peers' ideas in a slower-paced situation. Consider calling on students who haven't yet spoken to restart the whole-class discussion.

Distribute an index card to each student. Students write *agree* on one side and *disagree* on the other. During the discussion, students hold up their cards to indicate their reactions to the speaker's ideas. This activity makes participation in the Socratic Seminar accessible for students who struggle with tracking conversations or jumping into the discussion.

EXPRESS KNOWLEDGE 10 MIN.

Individuals

Explain that students will now set up their third journal, the Knowledge Journal. Explain that the Knowledge Journal will be a place for students to record their growing body of knowledge, as well as reflect on what they learned and how they learned it.

Have students divide their Knowledge Journal into four sections: World of Knowledge, World of Ideas, World of Skills, and Reflections.

TEACHER NOTE

There are multiple ways students might set up their Knowledge Journal. Consider modeling an example Knowledge Journal layout for students to copy.

Remind students that they have been building knowledge through reading a story that is also about reading!

**TEACHER
NOTE**

It may be helpful to explain the term *meta* to students, as meaning something that is self-referential. The Reflection question below is meta, in that it asks students to reflect on their own knowledge-building through reading, while they read about Trisha's knowledge-building through reading.

Have students turn to the Reflections section of their Knowledge Journals, and write a response to the following question: “How has reading about reading built your knowledge?”

Explain that students will add to their Knowledge Journals throughout this module so they can track the knowledge and skills they learn with each text.

PARTICIPATE IN A PEER REVIEW 7 MIN.**Pairs**

Display the Craft Question:

Excel: *How do I improve my writing?*

Explain that students likely heard new ideas during the Socratic Seminar that added to what they already knew about *Thank You, Mr. Falker*. Share that an important part of writing is improving what you already wrote when you learn new information. One way to do this is to trade your work with a classmate to get their advice and ideas.

Explain that students are going to practice improving their writing by working with a partner, reading their partner's work, then offering a suggestion for improvement to their partner.

Invite students open their Response Journals to the entry about the essential meaning of *Thank You, Mr. Falker* from Lesson 4. Then, students trade Response Journals with a partner and read their partner's answer.

Students offer an idea, based on ideas shared during the Socratic Seminar, that the student could add to their work.

Scaffold

Display sentence frames like the following to help students organize and clarify their thinking:

- You could add ____.
- Another idea is ____.
- ____ would strengthen what you already have!

Once students have written a suggestion in a partner's Response Journal, have students trade back their journals.

Students read their partner's comment, then decide how they will improve their writing from Lesson 4.

✓ Students add one or two sentences to their Response Journal entry from Lesson 4 after exchanging work with a peer.

Land 4 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Know: *How does Thank You, Mr. Falker build my knowledge?*

Students share their answer to the Content Framing Question with a partner.

Wrap 1 MIN.

REFLECT ON ROUTINES

Remind students that in this lesson they participated in a collaborative discussion during the Socratic Seminar and expressed knowledge from throughout Module 0 as they set up their Knowledge Journal. Invite students to choose one routine, and ask: “What went well with this routine? What is challenging about this routine?”

Analyze

Context and Alignment

Students share their ideas about *Thank You, Mr. Falker* in a Socratic Seminar to share, debate, challenge, and collaborate on knowledge-building. Each student should

- participate at least once,
- offer an idea grounded in text-based evidence, and
- speak loudly and clearly.

Next Steps

While the Socratic Seminar in this lesson was abbreviated, the goal is for all students to participate during a traditional seminar. For students who did not participate, determine why. Was there not enough time? Are some students uncomfortable speaking in front of others? Did some students feel they did not have anything to add to the conversation? Did some students dominate the conversation? Students will build confidence throughout the modules as they practice speaking and listening skills. Be alert, however, to students who continue to shy away from discussions, and determine how you can create a Socratic Seminar environment that is welcoming and safe for all participation styles.

■ FOCUSING QUESTION: LESSON 6

What can we learn from
studying visual art?



Lesson 6

TEXTS

- *Reading at a Table*, Pablo Picasso (<http://witeng.link/0066>)
- *Thank You, Mr. Falker*, Patricia Polacco

Lesson 6: At a Glance

AGENDA

Welcome (4 min.)

Reflect on Knowledge Built

Launch (6 min.)

Learn (30 min.)

Understand What's Happening in a Painting (10 min.)

Examine Color and Line in a Painting (10 min.)

Analyze Meaning in a Painting (10 min.)

Land (9 min.)

Answer the Content Framing Question

Wrap (1 min.)

Reflect on Module 0

INSTRUCTIONAL ROUTINES

- Stop and Jot
- Whip Around

MATERIALS

- Chart paper
- Markers

Express an idea based on the painting *Reading at a Table*.

✓ Write about how the painting builds knowledge about reading or about visual art.

Prepare

FOCUSING QUESTION: Lesson 6

What can we learn from studying visual art?

CONTENT FRAMING QUESTION: Lesson 6

Know: How does this painting build my knowledge?

Students examine their first piece of visual art for the year: Pablo Picasso's atmospheric and compelling *Reading at a Table*. Students consider how this painting can add to their developing knowledge around the power of reading and help answer the Essential Question of this module. In Modules 1–4, art investigations are often woven throughout the module, allowing for multiple exposures to the selected works and offering numerous opportunities to deepen student understanding. In this lesson, students apply the thinking behind the five Content Stages to their analysis of artwork. As students apply habits of mind from each Content Stage to the piece, they use the routine of Stop and Jot to process information while building their understanding of the artwork's meaning. Finally, students share a reflection on their knowledge in a Whip Around, hearing a variety of ideas as each classmate shares.

Welcome 4 MIN.

REFLECT ON KNOWLEDGE BUILT

Display the Essential Question.

Students write a response to this question in the Knowledge of Ideas section of their Knowledge Journals, using the ideas they've learned from reading *Thank You, Mr. Falker*.

Invite students to share their responses with a partner.

Launch

6 MIN.

TEACHER NOTE

Like reading, viewing visual art requires concentration and specific habits of mind. Throughout *Wit & Wisdom*, students observe art to enrich their appreciation of the arts, strengthen their analytical skills, and develop writing, speaking, and listening skills. Give students ample silent viewing time to observe the entire work of art, noticing and wondering about both details and the big picture. Allow students time to grapple with the confusion that sometimes arises from seeing a new image for the first time.

Post and read aloud the Focusing Question and Content Framing Question.

Explain that in this lesson, students will use the same five stages they used for reading and apply them to studying a painting.

Remind students of the question they answered for the Welcome activity. Explain that students will also think about how studying a painting builds their knowledge of both reading and art.

Have students create a Notice and Wonder Chart like the following in their Response Journals.

What I Notice	What I Wonder

Display the painting *Reading at a Table* by Pablo Picasso (<http://witeng.link/0066>).

TEACHER NOTE

The link to the painting displays the title and the painter's name. It is important during a first viewing that students are not influenced by this information so they are able to notice and wonder from the work itself. Click on the image of the painting to view it without the title and painter's name. Consider having this image ready prior to the lesson so students do not see this information.

Ask: "What do you notice and wonder about this painting?"

Invite students to silently notice and wonder about the painting, jotting notes on their Notice and Wonder Charts. Encourage students to look from the top to the bottom and from left to right and to notice details, lines, and colors. Then, provide uninterrupted viewing time.

Next, call on students to share their observations and questions. Record ideas on a class chart; encourage students to add to their own charts.

What I Notice	What I Wonder
<ul style="list-style-type: none"> ▪ I see a woman reading a book at a table. ▪ Her face is light purple, yellow, and blue. ▪ She seems to be wearing a crown of flowers or leaves. ▪ There is a yellow lamp on the table. 	<ul style="list-style-type: none"> ▪ Why is her face purple and blue? ▪ Why is she wearing a crown of flowers? ▪ Why did the artist paint her in such a strange way? ▪ Who painted this? Why?

Learn 30 MIN.

UNDERSTAND WHAT'S HAPPENING IN A PAINTING 10 MIN.

Whole Group

Ask: “What is happening in this painting?”

Explain that, just as students need to organize, or figure out, what is happening in new texts, they can learn a lot about a painting by asking that question.

Share that while students look at the painting, they will practice a new routine, Stop and Jot. In this routine, students write a brief response to a question or prompt to help them process their learning. Students write Stop and Jots in their Response Journals. Stop and Jots can be brief notes or complete sentences.

Instruct students to Stop and Jot, and ask: “What do you think is happening in this painting?” If needed, ask follow-up questions such as, “What do you think the woman is doing?” and “Where is she?”

- *The woman is reading at a table.*
- *She has the lamp turned on so she can read the book.*
- *Her eyes are closed. Maybe she is sleeping or resting.*
- *The table is very tall. It looks like she might be standing up.*
- *She is wearing a crown. Maybe she is a princess or a fairy.*

Instruct students to Stop and Jot, and ask: “How would you describe the setting, or objects around the woman, in this painting?”

- *It looks like the inside of a home.*
- *There is a large plant in the corner.*
- *There is a frame on the wall in the background.*
- *There is a lot of darkness. Maybe it is nighttime.*

Invite students to mimic the pose and facial expression of the woman.

Then, instruct students to Think-Pair-Share, and ask: “What does this woman seem to be feeling?”

- *The woman is happy and relaxed. She is smiling a little bit.*
- *The woman is calm and peaceful; her eyes are closed, and her head is on her hands.*
- *The woman is tired, because her eyes are closed and it looks like she might be sleeping.*
- *The woman is enjoying the book and has her eyes closed to imagine something.*

EXAMINE COLOR AND LINE IN A PAINTING 10 MIN.

Whole Group

Ask: “What does a deeper exploration of color and line reveal in this painting?”

Just as readers examine elements of text closely to gain a deeper understanding, students examine a painting by looking at specific qualities more closely.

Like authors, artists use specific tools, called elements of art, to draw viewers’ attention to particular parts of their work. There are several elements of art, and in this lesson, students focus on how the artist communicates emotion using the elements of color and line.

Display the following definitions for students to record in the New Words section of their Vocabulary Journals.

Word	Meaning	Examples
elements of art (n.)	The basic parts in a work of art.	line, color, shape/form, texture, space
color (n.)	The way we see light reflected off objects.	red, yellow, blue, etc.
line (n.)	A long mark that stays in one piece from beginning to end.	thin, thick, straight, curvy, short, long, etc.

Have students study the painting, and ask: “What do you notice about the color choices in this work?”

- *The color choices don’t match the color of things in real life. People aren’t blue and purple!*
- *The artist uses bright colors, such as orange in the chair, yellow in the lamp, and green in her crown.*
- *The artist uses darker colors behind the woman.*

Instruct students to Think-Pair-Share, and ask: “How does the color draw your eye in this painting?”

- *The woman’s face stands out against the dark colors around her.*
- *The light yellow lamp stands out, too.*
- *My eye follows from her face, down her arm, across the book, then back up her other arm to the crown.*

Ask: “What do you notice about the lines in this painting?”

Alternate Activity

Prior to asking this question, invite students to choose an object from the picture and quickly sketch the lines, re-creating the object in the same general arrangement as in the painting.

Scaffold

Draw quick examples of the types of lines used in the Vocabulary Journal definition above. Encourage students to use this vocabulary as they notice the lines in the painting.

- *Many of the lines are curvy and loopy.*
- *The table has straight, long lines.*
- *The lines on the lamp make it look like it is melting!*

Finally, instruct students to Think-Pair-Share, and ask: “How do these lines and colors help tell a story and create a mood or feeling?”

- *The light colors of the woman’s face make her seem important since she’s who you see first.*
- *The glow from the lamp makes the room feel cozy.*
- *The curvy lines and dark colors make the room seem quiet and peaceful.*

ANALYZE MEANING IN A PAINTING 10 MIN.

Whole Group

Ask: “What is the essential meaning of this painting?”

Then, display and read aloud the following quotation from Pablo Picasso, the man who painted this artwork: “I paint objects as I think them, not as I see them.”

Invite a student to explain the meaning of this quotation.

Then, instruct students to Think-Pair-Share, and ask: “How might this quotation relate to the painting?”

- *This quotation describes why objects in the painting don’t look like real life.*
- *Some of the colors of the painting aren’t normal colors. This must be how someone else sees them in his or her head.*

Explain that Pablo Picasso, a very famous artist, painted this piece in 1934. Tell students that Picasso was known for making works of art that did not try to copy what something looked like in real life. Share that this type of art is known as abstract art.

Instruct students to Stop and Jot, and ask: “What makes this painting a work of abstract art? In other words, what makes this painting not look like something from real life?”

- *The colors of the woman’s face are not from real life.*
- *It’s hard to tell where the woman’s body begins and ends and where the chair begins and ends.*
- *We can see both of the woman’s eyes, even though it looks like we should be seeing her from the side.*

Share that the title of this painting is *Reading at a Table*. Explain that Picasso made several paintings of this same woman.

Then, instruct students to Think-Pair-Share, and ask: “What can we understand about this woman from the way Picasso painted her?”

- *We can understand that she is important or special in some way because of the crown she’s wearing.*
- *She enjoys reading and being in peaceful places.*
- *She might be an interesting person because she was painted in such an interesting way with colors and lines.*

Finally, instruct students to Stop and Jot, and ask: “What message does this painting tell about the act of reading?”

- *The woman looks happy. Reading is a nice experience.*
- *Reading can make you feel comfortable and cozy.*
- *The artist used his imagination to show the woman reading. Maybe the message is that reading can take you places in your imagination.*

Invite students to return to their Knowledge Journal entries from the Welcome activity.

Explain that studying the painting adds to students’ knowledge about reading, as well as their knowledge about visual art.

✓ Students add a sentence or two to their Knowledge Journal entries, explaining how the painting, *Reading at a Table*, builds their knowledge about reading or about visual art.

Scaffold

Provide the following sentence frames to help students organize and clarify their thinking before sharing:

- **The painting builds my knowledge about reading by ____.**
- **The painting builds my knowledge about art by ____.**
- **From the painting, I learned that reading ____.**
- **From the painting, I learned that art ____.**

Land

9 MIN.

ANSWER THE CONTENT FRAMING QUESTION

Know: *How does this painting build my knowledge?*

After students have added to their Knowledge Journal entries, explain that they will practice a final routine called a Whip Around. Share that in a Whip Around, each student shares a quick answer to a question. Explain that the Whip Around will start with one student, then move throughout the room, in order, until everyone has shared a brief idea.

Tell students that they will share one idea from their Knowledge Journals about how the painting builds their knowledge.

Students share an idea about the painting in a Whip Around.

Scaffold

Provide the following sentence frames to help students organize and clarify their thinking before sharing:

- The painting builds my knowledge by ____.
- The painting teaches me ____.
- I learn ____ from the painting.

Wrap

1 MIN.

REFLECT ON MODULE O

Encourage students to reflect on the work they completed in this module. Ask students to consider the following question and record thoughts in the Reflections section of their Knowledge Journal: “Which routine was most challenging? Which was the most helpful in building your understanding?”

Analyze

Context and Alignment

Throughout the *Wit & Wisdom* curriculum, students observe and analyze varied works of art. This lesson establishes the routine of close viewing and discussion. Students engage in thoughtful analysis of a work of art, using domain-specific vocabulary and referring directly to the artwork to support claims. Each student should

- use art vocabulary appropriately (i.e., color, line) to discuss the painting,
- use evidence from the artwork to support an idea, and
- connect ideas about the work to other knowledge.

Next Steps

If students struggled to view and discuss the artwork, provide additional exposure to works of art throughout the year. Hang posters of your own beloved artworks on the walls and encourage casual discussion about them during transitions and other more relaxed times of day. Consider attaching sentence strips or labels around these posters, highlighting specific elements of art, or showcasing student reactions to the art. Additionally, ask students to create their own artwork using specific elements of art (e.g., only one color, two types of lines, abstract representation of an object or scene).

Appendix A: Alternate Texts

In Modules 1–4, Appendix A: Text Complexity provides qualitative and quantitative information about the module’s core texts. Note that in Module O, Appendix A: Alternate Texts offers alternate texts for grade-level adaptation of Module O.

GRADE 3

Title and Author	<i>A Child of Books</i> , Oliver Jeffers and Sam Winston Audio and video: http://witeng.link/O775
Description of Text	<p><i>A Child of Books</i> contains a simple storyline that celebrates adventure, story, and imagination while providing a sense of mystery and wonder. It is an invitation to dive more deeply into the world of books. The lyrical text and beautiful illustrations work together seamlessly to create a stunning picture book. Each illustration is an individual piece of art, incorporating text from classic children’s books into typographical landscapes. There are multiple layers of meaning to explore within the illustrations.</p> <p>The text comes full circle from an illustration of a large, red book with a golden lock on the front cover to the image of a key symbolizing the freedom of imagination, at the end. This point of connection offers a rich platform for discussion about the power of books to unlock new worlds for readers. A close read of the text and illustrations reveals ways in which the main character changes because of his encounter with the child of books. For example, the expression on his face shifts from being sad and somewhat lifeless at the beginning to joyful and satisfied at the end. The text amplifies inclusivity, highlighting the concept that books offer joy and adventure to all.</p>
Rationale for Grade-Level Alignment	<p><i>A Child of Books</i> offers text and illustrations that are accessible and compelling for Grade 3 students. Much of the deeper exploration of this text could occur through the analysis of the illustrations, which would provide an equalizing platform for discussion.</p> <p>The topic presented in <i>A Child of Books</i> fits well with the current Module O Essential Question. This allows for a smooth transition between books and enables Module O to retain its function and feel while providing a fresh text for new discovery.</p>

GRADE 4

Title and Author	<p>“Ode to Teachers,” Pat Mora</p> <p>Text: http://witeng.link/0776</p>
Description of Text	<p>“Ode to Teachers” explores the impact of a teacher’s gentle encouragement on the interior journey of a student. Guided by a teacher, the student presses through a place marked by fear and self-doubt to a place of courage and openness. The student draws strength from the teacher’s encouragement and takes the risk of joining in and participating in class. Mora’s lyrical lines contain a wealth of descriptive and figurative language. This rich language provides a platform for deeper exploration of the text and its meaning.</p> <p>Vivid phrases provide a platform for discussion, both about the language of the poem and the real-life challenge of approaching classroom discussions with honesty, vulnerability, and respect. The language, while accessible, offers opportunities for deeper vocabulary study. The topic of cultivating bravery in sharing thoughts and ideas with others is a powerful subject for discussion in a classroom setting. Guided conversation around the poem’s meaning has the potential to foster the development of a healthy community of learners who are willing to take risks and be seen.</p>
Rationale for Grade-Level Alignment	<p>The theme of “Ode to Teachers” is like the theme of the core Module O text, <i>Thank You, Mr. Falker</i>. This allows for a smooth transition between texts and enables Module O to retain its function and feel while providing a fresh text for exploration.</p> <p>The language in the poem is accessible for Grade 4 students while offering enough complexity to support deeper study and multiple reads. “Ode to Teachers” also provides a natural connection to Grade 4 Module 1, <i>A Great Heart</i>, which engages students in discovering what it means to have a great heart, both literally and figuratively. In addition to a thematic connection, “Ode to Teachers” provides a valuable introduction to the genre of poetry, which students will explore in more depth in Module 1.</p>

GRADE 5

Title and Author	<p>“In the Library,” Charles Simic Text: http://witeng.link/0777</p>
Description of Text	<p>Charles Simic’s narrative poem “In the Library” celebrates books, libraries, and librarians as the narrator recalls a formative experience in his childhood library. In the poem, angels and gods swarm through literature, representative of the powerful mysteries available to curious readers.</p> <p>Layered with shifting time and perspective, this poem relays the adult narrator’s awareness of the power of the library and its books—something he did not yet know as a boy but could see in the librarian. Through evocative imagery, Simic celebrates the magic, mystery, and beauty of text and the people who give us access to it, as well as the mysteries yet to be discovered.</p>
Rationale for Grade-Level Alignment	<p>The themes and content of this poem fit well with the current Module 0 Essential Question. Additionally, the diction and form of the poem are simple enough for Grade 5 readers to access, but the ideas are sufficiently rich to provide layers of study in the Module 0 lessons. While this is not explored explicitly in the poem, Simic himself is an immigrant to America who came to libraries and books as an English learner. This biographical fact could provide space for some interesting conversations as students prepare for Grade 5 Module 1, <i>Cultures in Conflict</i>, and think about the ways that books might help shape or inform cultural and personal values.</p>

Appendix B: Vocabulary

Wit & Wisdom focuses on teaching and learning words from texts. Students develop an awareness of how words are built, how they function within sentences, and how word choice affects meaning and reveals an author’s purpose.

The purpose of vocabulary study in Wit & Wisdom is to achieve the following three key student outcomes:

- Improve comprehension of complex texts
- Increase students’ knowledge of words and word parts (including affixes, Latin or Greek roots, etc.)
- Increase students’ ability to solve for unknown words on their own

In order to achieve these outcomes, vocabulary study in Wit & Wisdom emphasizes the three categories of vocabulary words.

- **Content-Specific Vocabulary:** Necessary for understanding a central idea of the domain-specific text and/or module topic
- **Academic Vocabulary:** “High-priority” words that can be used across disciplines and are likely to be encountered in other texts. Often abstract and with multiple meanings, these words are unlikely to be known by students with limited vocabularies
- **Text-Critical Vocabulary:** Words and phrases that are essential to students’ understanding of a particular text or excerpt

In Wit & Wisdom modules, students conduct deeper explorations of vocabulary in Deep Dives, and are assessed on their vocabulary knowledge during direct and indirect assessments. Note that students are not assessed on vocabulary in Module 0.

MODULE WORD LIST

The following is a complete list of all words taught and practiced in Module 0.

Thank You, Mr. Falker, Patricia Polacco

Lesson Number	Word	Content-Specific	Academic	Text-Critical	Teaching Strategy
2	torture			√	Teacher-provided definition; apply understanding

General Words

Lesson Number	Word	Content-Specific	Academic	Text-Critical	Teaching Strategy
4	distill		✓		Teacher-provided definition
4	essential		✓		Teacher-provided definition; apply understanding
6	elements of art	✓			Teacher-provided definition
6	color	✓			Teacher-provided definition; apply understanding
6	line	✓			Teacher-provided definition; apply understanding

WORDS TO KNOW

Understanding vocabulary and building background knowledge are essential for students' comprehension of complex text. *Wit & Wisdom* students study topics for an extended period of time, building background knowledge. However, students may need additional support with unfamiliar vocabulary as they access complex text.

The words listed here may pose a challenge to student comprehension. Provide definitions or a glossary for these challenging words so students will comprehend complex text. Use a free online resource to generate glossaries for students.

Thank You, Mr. Falker, Patricia Polacco

- ladle
- drizzled
- cooed
- wiggling
- twilight
- wobbly
- two-tone
- stumbled, stumbling
- abuzz
- elegant
- slick
- brilliant
- fuzzy

- plaid
- fault
- mole
- dumbbell
- maggoty
- cunning
- flicked
- bounded
- odyssey

Handout 2A: Story Map

Directions: Use this chart to organize and record notes about key details in the story.

Character(s): <i>Who are the main characters (or people) in this story?</i>	Setting: <i>Where does this story take place? Does it feel like a current time or a long time ago?</i>
Conflict: <i>What is the main problem in this story?</i>	
Event Timeline: <i>How do the characters try to solve the conflict or problem?</i> <i>First ...</i> <i>Next ...</i> <i>Then ...</i> <i>After that ...</i>	
Resolution: <i>How does the story end?</i>	

Handout 4A: Evidence Organizer

Directions: Use this chart to organize and record notes about key details in the story. Write evidence from the text that helps to answer each question below.

Focusing Question: What does reading mean to Trisha in <i>Thank You, Mr. Falker</i> ?	
Question	Evidence from the Text
What was Trisha's life like <u>before</u> she learned how to read?	
What was Trisha's life like <u>after</u> she learned how to read?	

CREDITS

Great Minds® has made every effort to obtain permission for the reprinting of all copyrighted material. If any owner of copyrighted material is not acknowledged herein, please contact Great Minds® for proper acknowledgment in all future editions and reprints of this module.

- All images are used under license from Shutterstock.com unless otherwise noted.
- For updated credit information, please visit <http://witeng.link/credits>.

ACKNOWLEDGMENTS

Great Minds® Staff

The following writers, editors, reviewers, and support staff contributed to the development of this curriculum.

Ann Bringham, Lauren Chapalee, Sara Clarke, Emily Climer, Lorraine Griffith, Emily Gula, Sarah Henchey, Trish Huerster, Stephanie Kane-Mainier, Lior Klirs, Liz Manolis, Andrea Minich, Lynne Munson, Marya Myers, Rachel Rooney, Aaron Schiffrin, Danielle Shylit, Rachel Stack, Sarah Turnage, Michelle Warner, Amy Wierzbicki, Margaret Wilson, and Sarah Woodard.

Colleagues and Contributors

We are grateful for the many educators, writers, and subject-matter experts who made this program possible.

David Abel, Robin Agurkis, Elizabeth Bailey, Julianne Barto, Amy Benjamin, Andrew Biemiller, Charlotte Boucher, Sheila Byrd-Carmichael, Jessica Carloni, Eric Carey, Janine Cody, Rebecca Cohen, Elaine Collins, Tequila Cornelious, Beverly Davis, Matt Davis, Thomas Easterling, Jeanette Edelstein, Kristy Ellis, Moira Clarkin Evans, Charles Fischer, Marty Gephart, Kath Gibbs, Natalie Goldstein, Christina Gonzalez, Mamie Goodson, Nora Graham, Lindsay Griffith, Brenna Haffner, Joanna Hawkins, Elizabeth Haydel, Steve Hettleman, Cara Hoppe, Ashley Hymel, Carol Jago, Jennifer Johnson, Mason Judy, Gail Kearns, Shelly Knupp, Sarah Kushner, Shannon Last, Suzanne Lauchaire, Diana Leddy, David Liben, Farren Liben, Jennifer Marin, Susannah Maynard, Cathy McGath, Emily McKean, Jane Miller, Rebecca Moore, Cathy Newton, Turi Nilsson, Julie Norris, Galemarie Ola, Michelle Palmieri, Meredith Phillips, Shilpa Raman, Tonya Romaine, Emmet Rosenfeld, Jennifer Ruppel, Mike Russoniello, Deborah Samley, Casey Schultz, Renee Simpson, Rebecca Sklepovich, Amelia Swabb, Kim Taylor, Vicki Taylor, Melissa Thomson, Lindsay Tomlinson, Melissa Vail, Keenan Walsh, Julia Wasson, Lynn Welch, Yvonne Guerrero Welch, Emily Whyte, Lynn Woods, and Rachel Zindler.

Early Adopters

The following early adopters provided invaluable insight and guidance for Wit & Wisdom:

- Bourbonnais School District 53 • Bourbonnais, IL
- Coney Island Prep Middle School • Brooklyn, NY
- Gate City Charter School for the Arts • Merrimack, NH
- Hebrew Academy for Special Children • Brooklyn, NY
- Paris Independent Schools • Paris, KY
- Saydel Community School District • Saydel, IA
- Strive Collegiate Academy • Nashville, TN
- Valiente College Preparatory Charter School • South Gate, CA
- Voyageur Academy • Detroit, MI

Design Direction provided by Alton Creative, Inc.

Project management support, production design, and copyediting services provided by [ScribeConcepts.com](https://www.scribeconcepts.com)

Copyediting services provided by Fine Lines Editing

Product management support provided by Sandhill Consulting