



To the parents of upcoming **FOURTH GRADERS**:

The following is a list of selected books for your child to read or listen to the audio book before the onset of school in the fall. He/she will be required to read two of the books from **Part 1** and complete the project explained in **Part 2** for only *one* book. By maintaining an active literacy life over the summer, you ensure your child has the best start to the next grade level. Students may test on Accelerated Reader in the fall if they choose to.

Part 1: Please have your child read or be read to **TWO** of the following books:

Gumazing Gum Girl! (Book 1) by Rhode Montijo (3.1)

Gabby Gomez loves to chew bubblegum even though her mother has warned her against it. It's not like she will turn into gum...except, that's exactly what happens! With her new, stretch-tastic powers Gabby can help save the day, but she will have to keep her gummy alter-ego a secret from her mother or else she'll find herself in a really sticky situation.

Magic Tree House Series by Mary Pope Osborne (3.1)

The first Magic Tree House book was published in 1992 — introducing the world to Jack and Annie, a brother and sister who discover a magical tree house filled with books. Since then, the magic tree house has whisked Jack and Annie — and lucky readers! — on many more adventures through time to different places around the world.

I Survived Series by Lauren Tarshis (3.9)

Each book in my series tells a terrifying and thrilling story from history, through the eyes of a kid who lived to tell the tale.

STAY: The True Story of 10 Dogs by Michaela Muntean (4.6)

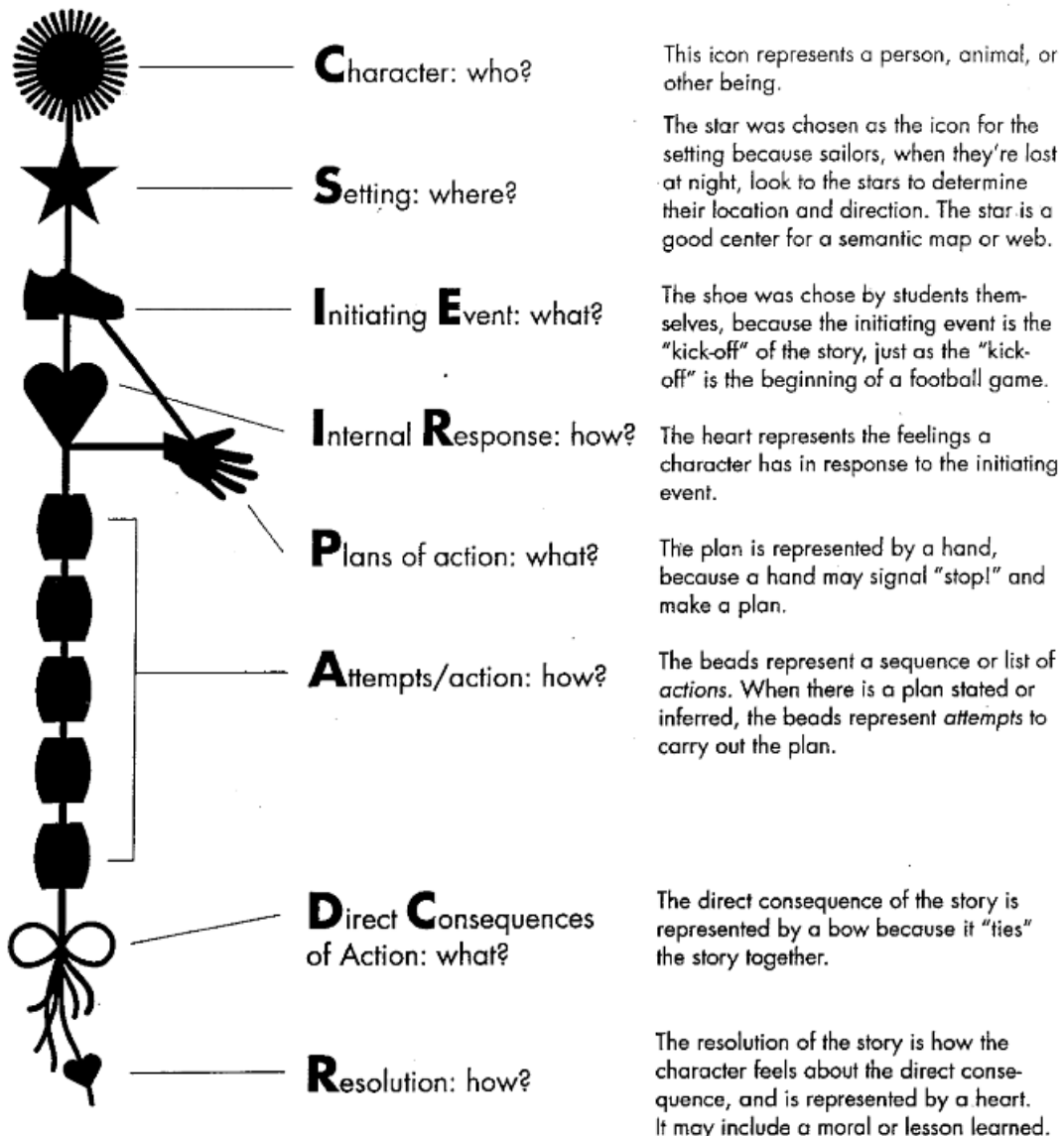
Meet Luciano Anastasini, a man who calls the circus home. Meet ten dogs that have no home. When fate brings man and dogs together, a remarkable story of belief and second chances unfolds. So step right up, and prepare to be amazed!

Part 2: From the two books you selected, please complete the following assignment for just **ONE** of the books:

- **Complete the Story Grammar Marker form (included)**
- **Write one paragraph explaining why you did or did not like the book.**
- **Draw an illustration related to the story**

BEFORE YOU BEGIN

What is The Story Grammar Marker®?



YOU'VE NOW ASSEMBLED YOUR OWN SGM AND ARE READY TO USE IT.

As you have just seen, the SGM provides concrete cues for each component. You will use your SGM to model and cue these components as you read and discuss a story. Let's look at each component to see how they work together.



CHARACTER

Who is your story about? Even the youngest child can understand "who." For example, picture books such as "Where's Spot?" and "Pat the Bunny" appeal to toddlers because the character is so vivid and appealing. A fuzzy "head" signifies character on the SGM, and physically **centers the topic**. Children and teachers alike have enjoyed personalizing the character with wiggly eyes, feathers, hats, etc. Feel free to give yours a personality with your own touches.



SETTING

Where does the story take place? A star illustrates "where." From the simplest picture books to complex novels, setting is a central element to understanding the story. Of course, a setting is more than a place in time. When it evokes character response, as does the prairie in *Sarah Plain and Tall*, it is known as an integral setting. We represent the integral setting as pompon with a star in the center.

Your marker's star is detachable so that you can remove it to signal change in an episode. Use it interactively by letting a volunteer hold the star during brainstorming about the story.



INITIATING EVENT

What happens to the character to cause him/her to **do** something? The shoe signals the event in a story that "**kicks off**" the action. A story may include a series of initiating events that move the action along. Each IE is so designated because it causes an emotional or physical response and results in a plan.



INTERNAL RESPONSE

How does the character **feel** about this event? A heart is an easily recognizable, universal symbol of feeling and emotional response for children. Its iridescence reflects different colors depending on the surroundings, just as feelings change according to various stimuli. **Conscious reflection on feelings** is paramount to understanding a story. An **IR can serve as a psychological IE**. One can plan action as a result of a feeling about something in his/her past. Like the star, the heart can be detached from your marker and often signals a change in episode.



PLAN

What will the character **do**? **This component is the most important element of the SGM.** Considering character, setting, initiating event and internal response, **is there a plan of action**? The plan, which is represented by a hand signifying "stop," depends on the character's internal response to the initiating event and must **directly relate** to the direct consequence via planned actions (attempts).



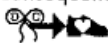
ATTEMPTS/ACTIONS

How does the character try to **solve the problem**? Each **attempt** is represented by beads that slide up and down the braid, and which signify temporal sequencing of action. As the child developmentally progresses in narrative skill, these beads can be used to represent **unplanned obstacles** which may lead to a consequence or **become the initiating event for another episode**. For example, the unplanned appearance of the three bears is an obstacle to Goldilocks. Obstacles are represented by a broken bead.

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Note: Before a child reaches the complete episode stage of development, these beads represent unplanned **actions or reactions**. They become **attempts** when a character implicitly or explicitly includes a plan.



DIRECT CONSEQUENCE

What happened as a **result** of the attempt? Is there a complication in the plan? A bow, which represents the completion of the cause-and-effect chain, ties the episodes together, and is **dependent on the plan and attempts**. The direct consequence may also serve as another initiating event to a subsequent episode and may be represented as 



RESOLUTION

How does the character feel about the consequence? Represented by fringes and hearts at the bottom of the braid, the resolution of action also elicits questions regarding the character's **feelings about the direct consequence**. That's why the hearts are attached to the ends of the strands. The resolution may also serve as an initiating event or internal response to "kick off" the next episode.



THE CRITICAL THINKING TRIANGLE

One of the most important facets of the SGM is the critical thinking triangle, which concretely shows **relationships among the initiating event, internal response and plan**. This triangle answers the "why" questions that are so important to understanding a story.

Stories often have **embedded episodes**, in which one episode is situated or "nested" within a larger one. You'll find these embedded episodes lead to more critical thinking triangles as feelings and perspectives change within the story.

SGM Book Report Form

STUDENT



MAIN CHARACTER: Who is your story about?

SETTING: Where does your story take place?

INITIATING EVENT: What happened to the character to cause him/her to do something?

INTERNAL RESPONSE (response to the kick off): What are the character's feelings about what happened? (emotions, goals, desires, intentions or thoughts)



PLAN: What will the character do? Think about the kick off and the internal response.



ATTEMPT: How does the character solve the problem?



ATTEMPT:



ATTEMPT:



ATTEMPT:



ATTEMPT:



DIRECT CONSEQUENCE: What happened as a result of the action?
Is there a complication in the plan?



RESOLUTION: How does the character feel about the consequence?

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ATTEMPT: How does the character solve the problem?



ATTEMPT:



ATTEMPT:



ATTEMPT:



ATTEMPT:



DIRECT CONSEQUENCE: What happened as a result of the action?
Is there a complication in the plan?



RESOLUTION: How does the character feel about the consequence?