

Summit Public Schools
Summit, New Jersey
Grade Level: Fourth Grade (4) / Content Area: Reading
Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study
 FOURTH GRADE

Month	Reading Unit	Writing Unit	Grammar Skill & Word Work
September	Building a Reading Life (Launching)	Launching with Personal Narrative	Relative pronouns and adverbs
October	Characters	Realistic Fiction	Using punctuation for effect Correct fragments & run-ons
November/ December	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction	Personal & Persuasive Essay	Transition words (sequence) Correcting run-ons and fragments Frequently confused words
January	Nonfiction Book Clubs: Author Study	Informational Writing	Verb tenses Use modal auxiliaries
February	Historical Fiction Book Clubs OR Fantasy Book Clubs	Historical Fiction Writing OR Fantasy Writing	Ordering adjectives Prepositional phrases
March	Interpretation Text Sets/ Social Issues	Literary Essay	Citing text evidence Present tense Pronoun references Exploring comma use
April	Test Prep	Test Prep	
May June	Content Area Reading	Content Area Writing	Using quotations to accentuate central ideas

Unit Description: Building a Reading Life (Launching)

The objective of Building a Reading Life is to not only establish routines for reading workshop that will last the length of the school year but also to build an excitement about reading in your classroom. You will model your own love for reading in order to help students form their own literary identity. It will be essential for students to understand that they are responsible for building their own reading life, and the work that is done throughout the year will help develop a sense of ownership and independence in reading. It is important to note that as students become more independent you will guide them to developing goals for themselves based on their independent reading levels that will be formally assessed after the first weeks of school. As children are geared towards independence you'll want to help children become self-directed learners by brining out the uniqueness of each reader and knowing what children especially love as readers and also what they do well. During bend two, it will be important to convey that reading is more than seeing words. That reading is finding a way to make a story matter, and in order to do so readers must open our hearts and minds to a text and read like it is gold. Important considerations include the establishment of reading partnerships which will be determined based on reading levels, and used to enhance comprehension and further develop speaking and listening strategies. In addition, book buzzes are an engaging tool in which children recommend texts to each other and enhance a child's relationship with a text. Furthermore, it will be important for students to know how to select appropriate texts for themselves. Children may have to be reminded to select books they are excited to read and that matter to them in addition to understanding the importance of reading books that are appropriate for their reading level, otherwise known as "Just Right Books." At all times they should have a stack of books besides them, perhaps in book baggies that are "on deck" or waiting to be read. When working with partners it will be important to think about each child's strengths and struggles and pair them with partners that are apt to be supportive. Coach readers to share texts, to hold conversations with partners that reflect the conversations you want them to have with themselves when they read. Strategies include to put a post it where they have strong reactions to text, and share these passages with their partners, to share books retelling what happened so far and making predictions based on what will happen next, and scaffold sequential retelling so that partners summarize big steps across an entire story.

Reading

Big Ideas: Course Objectives / Content Statement(s)

- ☐ Establish routines and expectations of the workshop
- ☐ Develop a familiarity with essential reading skills and apply comprehension strategies.
- ☐ Students will develop a reading identity, and build a reading life.
- ☐ Develop reading partnerships that support appropriate speaking and listening strategies, and enhance comprehension.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- ☐ How do readers build reading lives?
- ☐ How do readers make texts matter?
- ☐ How do readers work with partners to enhance comprehension?
- ☐ How do readers set goals?
- ☐ How do readers find just right books?
- ☐ How do readers make texts matter and build relationships

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- ☐ Readers build reading lives by finding just right books, building reading stamina by reading faster, stronger, and longer, and paying attention to themselves as they read the text.
 - ☐ Readers make texts matter by holding tight to meaning, building relationships with books, and choosing texts that are significant to them.

with books?	<input type="checkbox"/> Readers bring reading lives together by choosing texts that matter and reading with partners.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<u>Bend I: Making Reading lives.</u>
Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. Determine the theme of a story, drama, or poem from details in the text; summarize the text. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	Readers don't just read, we also build reading lives for ourselves. To do this, we stop to reflect, 'When was reading the pits for me?' and 'When was it the best it can be?' And then we figure out how these times can help us learn how to change our reading lives for the better." <ul style="list-style-type: none"> • People who take care of themselves—as athletes, as musicians, and as readers, too—know that it is important to sometimes stop and say, 'From today on, I'm going to....' and then we name our hope, our promise, our New School Year's resolution. After that, we try to let it change how we live in the future.
Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology. Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	<ul style="list-style-type: none"> • Reading researchers have found that all of us need tons and tons of 'high success' reading in order to grow as readers. We need tons of time to read when we are not fussing over hard words, when we are not stopping and starting and stopping again, when we don't need to furrow our foreheads. We need lots of mind-on-the story reading. Today I want to teach you to recognize the kinds of books that are at our own personal level—ones we can read smoothly, with accuracy and comprehension.
Integration of Knowledge and Ideas Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.	<ul style="list-style-type: none"> • Today I'm going to teach you a few tips that you can use to become readers who read faster, stronger, and longer. Readers take off the brakes as we read, picking up our reading pace a bit at times, so we can take in what we are reading more fully—both the details and the whole. • We need to guard against just whipping through the words, reading on autopilot. Instead, we need to pay attention, making sure we are reading in such a way that we let the words matter."

<p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	<p><u>Bend II: Making Texts Matter</u></p> <ul style="list-style-type: none"> • Readers sometimes pause when we become confused in the text we’re reading. We’ll be reading along and then the text turns a corner and suddenly we’re not quite sure what’s going on. It’s as if the film breaks in the mental movie we’re making.” When that happens, readers say, “Huh?” and we continue reading, asking, “What’s going on?” The details sometimes help, and sometimes we need to reread. Readers must choose what our relationship toward books will be. We can be a curmudgeon toward books, or we can let books matter to us, reading them like they’re gold. • Strong readers create a buzz about books we love. To do this, it helps to tell others the sort of readers who will like a book, to summarize the book, to read a little bit aloud to those others, and above all, to tell them why the book is special. • Today I want to teach you that readers make sure we always have a stack of books beside us—and that the books are ones that can turn us into the readers we want to be. To find books that are just right for us, we need systems that can help us find those books. • Today I want to teach you that the best readers are like the monster tractors that climb over the hurdle of the hard word, and read on, never taking a detour from the trail of the story.”
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <ol style="list-style-type: none"> Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <ol style="list-style-type: none"> Read on-level text with purpose and understanding. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	<p><u>Bend III: Bringing Together Reading Lives, Texts That Matter & Partners</u></p> <ul style="list-style-type: none"> • Today I want to teach you that having a reading companion makes all the difference in the world. And reading friendships start with people getting to know each other in a special way—as readers. We pay attention to each other’s reading histories, reading interests, reading hopes—and by doing so, we stand a chance of being a force for the good in another reader’s efforts to author a reading life for himself, for herself.” • You know what, readers? I’m realizing now that reading a book is a lot like going to the movies— a lot of the fun part comes after reading

time is over, when you get to talk about what you've read."

- Readers often retell our books (up to the part where we're reading) as a way to lay the story out for others so we can talk it over. But we also retell our books as a way to lay the story out for ourselves so we can think it over. And that process of retelling and rethinking keeps the whole story primed in our minds."
- I call this third kind of retelling (and of recalling) a 'synthesis retelling,' because although you start out just retelling the section you just finished reading, whenever your retelling gets to a part that has meaning from earlier in the story, you add a reference to the earlier bit into your retelling, almost using parentheses to bring in the relevant background. So as you proceed through the retelling, you have to synthesize, fit together, all the parts you've read that are pertinent."
- When we are reading and also when we are listening to other readers' ideas, we need to make sure that we're listening with our minds and hearts open. We don't want to listen like curmudgeons. We want to listen reminding ourselves that there are deeply brilliant ideas about to be made, ones that just need a little listening to grow."

Sample Assessments:

Ongoing:

- Reading Level Assessments (TC)
- Create a story pyramid and a one-paragraph summary of a story that demonstrates comprehension of a reading passage.
- Create "boxes and bullets" post it outlining what occurred first, next, then, and finally in a chapter or story.
- Create a "Who Am I As A Reader?" poster that outlines favorite authors, favorite genres, and stories read to date.
- Create a "Movie In My Mind" poster that demonstrates what a student envisions from a story.
- Develop lists in a readers notebook and about plot, setting, or characters.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to any science, math, or social studies unit of study

- Get to know your classroom by creating a classroom map and labeling all of the parts of the classroom and the classroom library.

Technology IntegrationOngoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- In Inspiration develop a reading goal plan for the school year.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

Read from the following books during read alouds or shared reading.

- Big Boy by Tolowa Mollel
- Jin Woo by Eve Bunting
- Our Green Apple by Eve Bunting
- Juan Bobo Goes to Work by Marisa Montes

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012 Unit 1*
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011 Unit 1*
- ☐ *A Guide to the Reading Workshop, Units of Study for Teaching Reading Lucy Calkins and Kathleen Tolan*
- ☐ *The Art of Teaching Reading by Calkins (Chapter 17)*
- ☐ *Building A Reading Life, Volume 1: Stamina, Fluency, and Engagement by Lucy Calkins and Kathleen Tolan*

Mentor Texts:

- ☐ *Because of Winn-Dixie, K. DiCamillo*
- ☐ *Bigmama's, D.Crews*
- ☐ *Charlotte's Web, E.B. White*
- ☐ *Fireflies, J. Brinckloe*
- ☐ *The Paperboy, D. Pilkey*
- ☐ *Peter's Chair, E.J. Keats*
- ☐ *Shortcut, D. Crews*
- ☐ *The Witch of Blackbird Pond, E.G. Speare*
- ☐ *Shiloh, P. Reynolds*
- ☐ *Dancing in the Wings, Allen, Debbie*
- ☐ *Freedom Summer, Wiles, Deborah*
- ☐ *Number The Stars, Lowry, Lois*
- ☐ *Stone Fox, Gardiner, John Reynolds*
- ☐ *The Tiger Rising, DiCamillo, Kate*

Unit Description: Character

Following Characters into Meaning: Envision Predict, Synthesize, Infer, and Interpret is a unit that will challenge students to think deeply about their characters and learn essential skills such as making inferences, building theories, and learning life lessons by “walking in the shoes” of their characters. At first they will learn to live as a character and later they will step out of that character’s shoes and reflect and grow big ideas about that character. In order to help students develop their skills at predicting, envisioning, and reading with fluency we will first teach students to “wear the shoes of the characters and inhabit the world of the book.” Next, students will be encouraged to think deeply about their characters’ personality quirks and habits, by considering what a character holds close, the character’s complexities, and the way the secondary characters act as mirrors of main characters. In addition, they will learn to infer and develop ideas about characters’ traits, motivations, troubles, changes, and lessons. This work will support lessons in inference, interpretation, and further develop students’ abilities to talk and write well about reading. The third portion of this unit will shift children from inferring about characters to interpreting characters and growing theories about them. The goal for this portion of the unit is have children’s theories build in complexity. Finally, readers will think between books, comparing and contrasting characters who play similar roles across several books.

It is important that children continue to carry all that they learned in Unit One, and not abandon the reading habits or skills they acquired last month. In addition, students should continue to work with partners meeting for about 5 minutes a day at the end of every day’s reading workshop. Partners can be reading the same books, or different books they swap when they’re finished. It will be important to teach into partnerships. To help sustain partner talk encourage students to prepare for conversations with partners and rereading jottings they have made so far. If both partners are reading books with the same character they can ask questions such as: “What kind of person is the character?” “Do you like him (or her)? Why or why not?” “Why did the character do that?” “How come the character is feeling that way?” “Do you think he (or she) did the right thing?” “What do you think will happen next?” Another way to support children’s partner conversations are through whole-class conversations in which you can provide scaffolding, and help students grow a conversation by sticking to an idea or two. Another important consideration is using your read a loud as a way to strengthen that “lost in a book feeling” by modeling how to imagine the world of the story and identify with the main character.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students will make inferences and build theories about characters.
- ☐ Students will develop their skills in predicting and envisioning.
- ☐ Students will develop ideas about characters’ traits, motivations, troubles, changes, and lessons learned.
- ☐ Students will interpret characters and grow theories about characters.
- ☐ Students will work in partnerships to enhance understanding of their books and further develop comprehension skills.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- ☐ How do readers walk in a character’s shoes?
- ☐ How do readers build theories about characters?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- ☐ Readers walk in a character’s shoes by predicting, envisioning and

<ul style="list-style-type: none"> <input type="checkbox"/> How do readers grow theories about characters? <input type="checkbox"/> How do readers compare and contrast characters across books? 	<p>reading with fluency.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers envision through every means possible, by asking what do the places in a book look like? What's going on around the character? <input type="checkbox"/> Readers build theories about characters by thinking about a character's personality quirks, habits, and considering what their characters hold close. <input type="checkbox"/> Readers can anticipate <input type="checkbox"/> Readers build theories by noticing the way the secondary characters act as mirrors of the main character. <input type="checkbox"/> Readers grow theories about characters by inferring and developing ideas about characters' traits, motivations, troubles, changes, and lessons. <input type="checkbox"/> Readers build theories of complexity by thinking between books, and noticing characters who play similar roles across several books, and think about the ways those characters are similar and different.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p>	<p>Instructional Focus: Bend I: Envisionment, Prediction, and Inference (Walking in a character's shoes)</p> <ul style="list-style-type: none"> • If we read well, we become the character in a book. We read the words and then poof! We are one of the characters in the mental movie we're making. Poof! I'm Willy, bundled up on that sled, snow flying into my eyes, my heart racing, urging Searchlight on." • "When we read, you and I need to be the ones to notice if we are just gazing out at the text, thinking, "It's as pretty as a postcard." We need to notice times when we are reading on emotional autopilot-maybe understanding the text, but not taking it in. And we need to say, 'Stop the car. Pause the reading.'" When we read, we need to see not just words, but also the world of the story through the eyes of the character. There is a rap on the door, and we hear it. Even before the character calls, "Come in," we practically call out the greeting ourselves."

<p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p>	<ul style="list-style-type: none"> • When we read ourselves awake, really envisioning what’s happening in the story so that we are almost in the character’s shoes, we often find ourselves remembering times in our lives when we lived through something similar, and we then bring feelings and insights from those experiences to bear on our understanding of whatever we are reading.” • A reader not only sees, hears, and imagines as if in the story, making a movie in the mind. A reader also revises that mental movie. Often when we read on, the story provides details the nudge us to say, “Oops, I’ll have to change what I’m thinking.” • “One way readers read actively and wisely, then is we empathize with the main character we feel with the main character, in a way that leads us to anticipate what the character will do next. • To predict well, it helps to make a movie in your mind of what has yet to happen. Those movies need to show not only what will happen next, but also how it will happen. We can anticipate how things will happen by remembering what we already know of our characters. • When you reading such a way that you are connected with a character, when you open your heart to him or her and care the same way you would about a friend, then envisioning, predicting, and thinking about a character happen all at once, in a whoosh. <p><u>Bend II: Building Theories, Gathering Evidence</u></p> <ul style="list-style-type: none"> • We pull in to read, yes, but we also pull back from reading to think.
<p>Integration of Knowledge and Ideas</p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>b. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.</p> <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <p>d. Read on-level text with purpose and understanding.</p> <p>e. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading.</p> <p>f. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	

We read like we are a professor, growing intellectual ideas about the book. We read like we're under the covers, reading by flashlight, but we also turn the imaginary lights on in the room and scrutinize the text to grow ideas. The most fervent ideas center on the people in our books."

- Researchers have found that some people, like my husband are good at reading people, and those who can read people in real life can also read people in stories. To read people-in life and in stories-it is important to remember that actions can be windows to the person. In life and as we read, we can pause after a character has done something and say, "Let me use what just happened as a window to help me understand this person."
- It is important to keep in mind that characters are complicated; they are not just one way. And here's a key point: To grow nuanced and complex ideas about characters it helps to think deeply about times when a person seems to act out of character."
- Readers sharpen our ideas about characters by using precise language to describe them and their actions.
- Paying attention to the objects that a character keeps near and dear is one way to grow ideas about what kind of person that character is. Those objects are often windows into the mind and heart of our characters. The possessions that a character keeps close almost always reveal something important about the person.
- When readers want to think deeply about a character, we examine the ways that people around the character treat the character, looking

especially for patterns of behavior. We not only notice how other people, other characters, treat and view the main character; we also notice what others call the character and the voice and body language people assume when talking to the character.

Bend III: From Inference Toward Interpretation

- When readers get about halfway through our books or when our books are bursting with ideas, it is wise to take some time to organize our thoughts. One way to do this is to sort our Post it notes into piles of ideas that seem to go together.
- As Jasmine showed us yesterday, once readers have grown a theory, a big idea we reread and read on with that theory in hand. And I want you to know that we hold a theory loosely, knowing it will have a life of its own as we travel on. It will take up places we didn't expect to go.
- Expert readers believe that when thinking about stories, it can especially pay off to pay attention to characters in general and to their motivations and struggles in particular.
- A simple, obvious idea about a character or a book is a great place to start, even if your goal is a complex idea. To take that simple idea as a starting place and to climb to higher levels of thinking, it helps to use a few phrases as thought prompts, grasping those phrases like we grasp rungs on a ladder, using them to help us climb higher and higher.
- The stuff that keeps recurring, that resurfaces often, that is threaded in and out of the things that the author mentions again and again are the ones that she really wants you to notice, the ones that are

critical to understanding the essence of the character and the story.

- I want to teach you a way that readers can intensify our reading, a way readers can catch some of the spirit of the book, to hold onto for themselves even when they are finished reading.
- We can look back on the jotted notes we make as we read, and research our thing, asking, “What sort of thinking do I tend to do as I read?” After we spy on our own thinking, we can put together all the clues that we see, and together, these can help us construct a sense of ourselves as readers. We can come away from this saying, “I’m the sort of reader who does a lot of this kind of thinking....., and who doesn’t do a lot of that kind of thinking. We can then give ourselves goals so we deliberately outgrow our current habits as readers and thinkers.”

Sample Assessments:

- Create a “Movie In My Mind” poster that demonstrates what a student envisions from a story.
- Develop lists in a readers notebook about plot, setting, or characters.
- Create a theories t-chart in a reader’s notebook about ideas they have about characters, and evidence from the story that makes supports the idea.
- Create a body biography (enlarged figure of a character with key symbols, quotes, etc) to represent the character and key aspects of the text
- Act out scenes of a text and discuss their importance or create a tableau of pivotal moments in the characters’ lives
- Amount of books students are reading each week according to their level:

Level: K: 8-10 books per week
Levels: L/M: 4-6 books per week
Levels: N/O/P/Q 2-4 books per week
Levels: R/S/T 1-3 books per week

Instructional Strategies:

Interdisciplinary Connections

Correlates to Lenape Indian social studies unit of study

- Study the life of one famous Native American and create a poster describing their characteristics similar to those in your stories.

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Use Inspiration to create a double timeline looking at plot events and character motivation.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

Read from the following books during read alouds or shared reading.

- My Name is Maria Isabel by A. Flor
- The Other Side by J. Woodson

	<ul style="list-style-type: none"> • <u>Sitti's Secrets</u> by N. Nye •
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 2
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 2
- ☐ *Following Characters Into meaning Volume 1: Envisionment, Prediction, and Inference* by Lucy Calkins and Kathleen Tolan
- ☐ *Following Characters Into Meaning Volume 2: Building Theories, Gathering Evidence* by Lucy Calkins and Kathleen Tolan

Mentor Texts:

- ☐ *Dancing in the Wings*, Allen, Debbie
- ☐ *Freedom Summer*, Wiles, Deborah
- ☐ *Number The Stars*, Lowry, Lois
- ☐ *Stone Fox*, Gardiner, John Reynolds
- ☐ *The Tiger Rising*, DiCamillo, Kate

Unit Description: Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction

In the unit, Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction students will learn to determine importance, find the main ideas and supportive details, summarize, and read to learn. In addition, students will further enhance their expertise with interpretation, cross-text comparisons, synthesis, research, and nonfiction projects. Initially, students must learn to grasp the texts infrastructure of ideas and supporting details in order to ascertain the big ideas in a nonfiction text so that they can summarize and think critically. In addition, students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts. In order to ensure that students are prepared for the structure of narrative non-fiction it will be important to teach into challenges such as the “main character” being a plant or animal, or content specific vocabulary with decoding strategies and the ability to recognize inanimate protagonists with their narratives.

It is important to note that readers tend to read non-fiction books that are a notch easier than their fiction books, and if possible it will be beneficial to gather multiple texts on a few subjects, so that students have access to more than one book about a topic. It will also be important to choose a mentor text that is lively and accessible and that includes many of the text features and reading challenges that students will face during this unit. In addition, it is also important that students continue reading just right books for 15-20 minutes a day in school and at home, as a way to practice the skills you’ve already taught.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students will be able to recognize and utilize text features in order to glean what matters most from a text.
- ☐ Students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts.
- ☐ Students will be able to read informational texts and maintain just right chapter books, maintaining their stamina and skill level.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- ☐ How do readers determine importance and synthesize in Expository Non-Fiction?
- ☐ How do readers navigate narrative and hybrid nonfiction texts?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- ☐ Readers determine importance in Expository Non-Fiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions.
- ☐ Readers synthesize Expository Non-Fiction by being alert to the visual features of expository texts and to anticipate particular content.
- ☐ Readers find the main idea by taking the sentences they’ve read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details

	<p>connect with this? This part teaches me....(Boxes and Bullets)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they're exploring when teaching in partnerships. <input type="checkbox"/> Readers read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster. <input type="checkbox"/> Narrative nonfiction like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories. <input type="checkbox"/> Some texts are a mixture of non-narrative and narrative structure, readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus:</p> <p>Bend I: Expository Nonfiction</p> <ul style="list-style-type: none"> • Although great nonfiction readers are very different, one from another, today I want to teach you that every great nonfiction reader reads with energy, with power. One way that nonfiction readers do this is that we rev up our minds for reading. Even before we shift into 'go' and read a sentence, a paragraph, of the text, we read the title and subtitles, look over chunks of the text, and we think, "I think this book is mostly about." • Another way readers can hold onto what we are learning is that when we come to the end of a chunk of text- or when our mind is brimful- we can pause and say to ourselves, "What did I just read?" Then we can come up with little summaries of important stuff. This helps us to recollect what we've learned." • As nonfiction readers learn new ways to make sense of their texts,
<p>Range of Reading and Level of Text Complexity</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	
<p>Key Ideas and Details</p> <p>Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p>	
<p>Craft and Structure</p> <p>Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in</p>	

<p>mythology.</p> <p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p>	<p>they hold on to everything they know about good nonfiction reading. They add “tools” for reading nonfiction to their “toolbelt,” using these tools as needed when they encounter difficulty.</p>
<p>Integration of Knowledge and Ideas</p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	<ul style="list-style-type: none"> • When people read nonfiction books on a topic, we become experts on that topic, teaching others what we know. To teach someone, we need to know the main ideas and the supporting details, and it helps to use an explaining voice and sometimes even to use your face, hands, and whole body to illustrate what you mean. • Reading nonfiction is like taking a course in which a person is told a whole lot of new and detailed information. Instead of trying to memorize all that information, it helps to create larger categories to organize that information. That way, as we read, we sort the little bits of information under bigger points, creating a boxes-and-bullets outline that matches the text. It is almost as if, as we read, we write headings for the texts that don’t have any. • Readers talk to let texts get through to us, to let texts change our minds. We talk to grow ideas.
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>c. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.</p> <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <p>g. Read on-level text with purpose and understanding.</p> <p>h. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading.</p> <p>i. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	<ul style="list-style-type: none"> • Whether you are reading nonfiction or fiction texts, it is equally important to talk about those texts with each other, saying, “isn’t it weird how..” and “I wonder why...” and “Did you notice that ...” But I want to add one more thing. Readers read differently because we’re going to be in conversations later. We read holding conversations in our minds. <p>Bend II: Narrative Nonfiction</p> <ul style="list-style-type: none"> • If you divide nonfiction texts into piles based on how those texts are put together, you’ll end up with one pile of true stories (narrative nonfiction) and one pile of all about texts (little courses on a topic). Readers read these kind of nonfiction texts in very different ways. When readers know what kind of nonfiction book we have, that helps us decide how to read it. When we know we have narrative nonfiction in our hands, we know we can read it like narrative nonfiction in our hands, we know we can read it like narrative fiction. A story is a story.

- You can use what you know about getting to know characters in fiction books to get to know main ideas in narrative nonfiction books. You can often get to some big ideas by stretching the definition of main character to apply to a different sort of main presence in the text. Doesn't this sound interesting? Soon you'll be able to try it- to see if you can regard a meekrat colony or a Venus flytrap or a whole group of people, like the pilgrims, say, as the "main character" of your nonfiction narrative.
- Narrative nonfiction readers keep in mind that narrative nonfiction texts are written to convey not just facts, but ideas. The idea is what allows the storyteller to shape information, experience, into something that fits together so the story is not just a hodgepodge of junky details strung along a line of time. While that is the writer's goal, it is also a reader's goal. Readers have to find the unifying idea behind the texts they read, to make coherence and find meaning out of what would otherwise be strings of events and facts.
- Today I want to teach you that if you find yourself flooded with facts as you read and want to discern what is and is not important, it can help to see that beneath the details, many true stories are either tales of achievement or of disaster, and each of those kinds of story follows a predictable path. That path can help readers determine what matters most in the story-which details to pay most attention to and which to pay less.
- The most powerful readers don't already know what every single word in a book means. The most powerful readers work hard to figure out what a tricky word means! One of the ways we can do that is to get a picture in your mind of what's going on in that part of the story and to think about what would make sense.

Bend III: Making Inferences and Building Theories

- Today I want to teach you that when readers look at a series of ideas about a book (or a set of books) they ask themselves, "What do these have in common? What is different about these ideas? And then they use the answers to create a theory. (Model sorting post its from across a text and categorizing them into big ideas that they have in common). Then we reflect on our new learning by thinking, the big idea this is giving me about _____(topic) is _____.
- Today I want to teach you that once we've come up with a big idea we want to respond to it and we can use phrases such as But I wonder....I used to think that.....but now I am realizing....
- Readers go back to the text and reread to support our theories by asking, which detail from the text best supports the idea that_____, which sentence from the text best supports the inference that_____?
- Readers look at their notes to begin thinking about big lessons we can learn from a text by asking, "What lessons might the author be teaching me about _____?"

Sample Assessments:

- Create boxes and bullets post-its outlining main idea and details for nonfiction texts
- Create a venn diagram highlighting similarities and differences between two topics or two texts on the same topic.
- Create an "All About" poster and present it to the class.
- Develop a PowerPoint presentation about a topic/ subject studied.
- Teach a group of peers about a topic studied.

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Complete a report on New Jersey
- Choose a topic about space and create a PowerPoint presentations demonstrating what was learned.
- Write a diary of the daily life of a Lenape Indian

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- On a district approved web-based blog, develop a blog sharing ideas about the topic students are reading about.
- Create a poster in Glogster, Inspiration, or Word based on the non-fiction topics students are studying and reading about.
- Using Print, Cut, Fold PowerPoint templates, develop an informative brochure about the topic being read.
- Develop a multi-media presentation around a topic being studied.

	<p>Media Literacy Integration</p> <ul style="list-style-type: none">• Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none">• <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross• <u>Crazy Horses's Vision</u> by Joseph Bruchac• <u>Fox Song</u> by Joseph Bruchac
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 3
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 4
- ☐ *Navigating Nonfiction Volume 1: Determining Importance and Synthesizing* by Lucy Calkins and Kathleen Tolan
- ☐ *Navigating Nonfiction Volume 2: Using Text Structures to Comprehend* by Lucy Calkins and Kathleen Tolan

Mentor Texts:

- ☐ Cactus Hotel, Guiberson, Brenda Z.
- ☐ The Life Cycle of an Emperor Penguin, Kalman, Bobbie and Robin Johnson
- ☐ Mummies! Secrets of the Dead, Griffey, Harriet
- ☐ The Penguin, A Funny Bird, Fontanel, Beatrice
- ☐ The Magic School Bus Series Cole, Joanna
- ☐ Armored And Dangerous, Zimmerman, Howard
- ☐ Beautiful Butterflies, Goldish, meish
- ☐ Bloodthirsty Mosquitos, Goldish Meish
- ☐ Building Greenscrapers, Stern Steven
- ☐ Caves And Caversn, Gibbons, Gail
- ☐ Do Stars Have Points? Questions and Answers about Stars and Planets, Berger, Melvin
- ☐ Eating Green, Apte, Sunita
- ☐ Owen and Mzee: The True Story of a Remarkable Friendship, Hatkoff, Isabella
- ☐ Pompeii-Buried Alive!, Kunhardt, Edith
- ☐ Prickly Porcupines, Nicholas, Catherine
- ☐ Taj Mahal, Tagliaferro, Linda
- ☐ Wolves, Markle, Sandra

Unit Description: Nonfiction Book Clubs/ Author Study

This unit highlights the work of comparing and contrasting as one method of teaching students to read closely, analyze, and express ideas. In Bend One you'll channel readers to organize themselves into book clubs by focusing on a series or authors they love. In Bend Two you'll teach readers to notice the language techniques they see these favorite nonfiction authors employ. Readers will investigate the style of a favorite Non-fiction author or two and analyze how they use certain techniques to create compelling Non-fiction. Then, in Bend Three readers will take their reading work up a notch by inspiring them to expand their nonfiction tastes and experiences, leading them to read authors who publish in a variety of styles and media.

Reading	
Big Ideas: Course Objectives / Content Statement(s) <ul style="list-style-type: none"> ▪ Investigating nonfiction identities and setting out to make those more powerful. (How can I author a life as an avid reader of nonfiction, developing tastes and habits?) ▪ Deepening Understanding of Nonfiction Techniques and Investigating Authors' Styles (How can I investigate authors I love and deepen my understanding of nonfiction craft moves?) ▪ Expanding our nonfiction experiences (How can I broaden my tastes as a nonfiction reader and try to outgrow myself?) 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<input type="checkbox"/> How do authors' choices and patterns in style and structure and literary techniques result in high quality nonfiction?	<p>Students will be able to create Non-Fiction reading identities, and deepen their skills at comparing and contrasting, analyzing authors' patterns and choices in style and structure, and deepen their familiarity with the literary techniques that are used in high-quality nonfiction.</p> <p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students will be able to distinguish themselves as nonfiction readers <input type="checkbox"/> Students will be able to recognize author's craft and intent. <input type="checkbox"/> Students will be able to recognize and utilize text features in order to glean what matters most from a text. <input type="checkbox"/> Students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts. <input type="checkbox"/> Students will be able to reread to find important ideas, and build theories about what is suggested in the text.

- ☐ Students will be able to read informational texts and maintain just right chapter books, maintaining their stamina and skill level.
- ☐ Readers determine importance in Expository Non-Fiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions.
- ☐ Readers synthesize Expository Non-Fiction by being alert to the visual features of expository texts and to anticipate particular content.
- ☐ Readers find the main idea by taking the sentences they've read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details connect with this? This part teaches me....(Boxes and Bullets)
- ☐ Readers tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they're exploring when teaching in partnerships.
- ☐ Readers read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster.
- ☐ Narrative nonfiction like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories.
- ☐ Some texts are a mixture of non-narrative and narrative structure, readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p> <p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> <p>Integration of Knowledge and Ideas Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support</p>	<p>Instructional Focus: Bend 1: Investigating Nonfiction Identities and Setting Out to Make These More Powerful.</p> <ul style="list-style-type: none"> • Today I want to teach you that readers often pause and take stock of their reading lives. One way to this is to investigate what they've been doing as readers. • Today I want to teach you that readers often think about what they really like about certain books, so they can find other books like those, and then do more and more powerful as readers! One way readers begin this work is to sort books into the kinds of books they love. • Today I want to teach you that when nonfiction readers set out to study their nonfiction reading lives, they actively try to improve it while studying it! One way to do this is to get a lot of reading done. Another way to do this is to really synthesize information and teach each other. <p>Bend II: Investigating Authors we love and deepening understanding of Nonfiction Techniques.</p> <ul style="list-style-type: none"> • Today I want to teach you that like anything else, reading has its own words, its expert vocabulary, so that when you describe a book, you can use this vocabulary to describe the techniques authors use. • Today I want to teach your hat it's not just nonfiction authors who explain information using effective techniques. Talk partners and clubs use these same techniques when they teach each other about what they've learned. • Today I want to teach you that readers often compare and contrast

<p>particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	<p>books by different authors, by looking at two books that are quite different helps us to see more specifically how authors make different moves.</p>
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>d. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.</p> <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <p>j. Read on-level text with purpose and understanding.</p> <p>k. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading.</p> <p>l. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	<p>Bend III: Expanding our Nonfiction Experiences</p> <ul style="list-style-type: none"> • Today I want to teach you that as readers come to know more about the books they are drawn to, they also know more about themselves as readers, which helps them outgrow themselves, and helps them set new goals. • Today I want to teach you that one way readers grow and expand their reading is by swapping favorite books or by introducing books to each other. • Readers investigate other kinds of nonfiction to make up our reading identity including: websites, videos, and magazines. <p>Sample Assessments:</p> <ul style="list-style-type: none"> • Create boxes and bullets post-its outlining main idea and details for nonfiction texts • Create a venn diagram highlighting similarities and differences between two topics or two texts on the same topic. • Create an “All About” poster and present it to the class. • Develop a PowerPoint presentation about a topic/ subject studied. • Teach a group of peers about a topic studied. <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <p><i>Connects to science, social studies, and all other units of study.</i></p> <ul style="list-style-type: none"> • Have students study a topic of interest for any science or social studies unit in a club. Let students present new learning and understandings to the class.

Technoloy Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- On a district approved web-based blog, develop a blog sharing ideas about the topic students are reading about.
- Create a poster in Glogster, Inspiration, or Word based on the non-fiction topics students are studying and reading about.
- Using Print, Cut, Fold PowerPoint templates, develop an informative brochure about the topic being read.
- Develop a multi-media presentation around a topic being studied.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

- The Story of the Milky Way, A Cherokee Tale by Joseph Bruchac and Gayle Ross

	<ul style="list-style-type: none"> • <u>Crazy Horses's Vision</u> by Joseph Bruchac • <u>Fox Song</u> by Joseph Bruchac
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ☐ *Teacher's College Curriculum Calendar 2013-14: Fourth Grade, Unit 8 "Nonfiction Book Club/ Author Studies"*

Mentor Texts:

- ☐ *This is a new unit of study. Mentor text suggestions will be added as the school year continues.*

Unit Description: Historical Fiction Book Club (OPTIONAL CLUB)

The unit, Historical Fiction Tackling Complex Texts is complicated as it happens in a time and a place the reader has never inhabited, and the characters are entangled in historical and social issues which are related to real historical events. The goal of this unit is for students to emerge from the unit as knowledgeable readers who have learned how to build collective interpretations, know how to listen closely to each other as they read, and know how to carry ideas across time-both in their book club discussions and across more than one text.

Important considerations include that the fact that because this unit includes complex texts it is best for students reading levels P and above. In addition, due to the complicated nature of this genre it is recommended that this unit be conducted in book clubs. It will be important to talk up the fact that reading clubs provide group solidarity and allow each member to grow. During the first half of this unit, students will focus on deep comprehension and synthesis of complex story elements and working in book clubs. Next, students will focus on interpretation, and paying attention to perspective and point of view in addition to carrying ideas across a text. Finally, readers will enhance their thematic understanding by comparing both fiction and nonfiction texts. In the beginning of the unit readers will figure out the nature of the setting, including the ways people live, and who the characters are, as well as the relationship the characters have to historical tensions. In addition, students will continue to read deeply to analyze characters, setting, and events in their stories. They will also push themselves to determine the relationships between those elements by keeping track of multiple plot lines, unfamiliar characters, and of shifts in time and place. Furthermore, students will work towards being able to compare and contrast structure and analyze multiple accounts of the same event on numerous texts of the same time period. Then, they will work towards thinking about those complicated themes and how they have recurred in human history and continue to be relevant today. The Historical Fiction unit will lend itself to lessons in social issues such as war and oppression and will teach lessons such as human endurance and social justice.

It is important to note that students may need to see and feel the world of their stories, and could benefit from resources such as historical images, movie clips, and text books to help readers have a schema to envision the historical settings of their stories. Furthermore, it will be important to organize book clubs around one historical era so that students read several novels dealing with one era, and maintain their requisite reading volume in addition to building a familiarity with the historical era they are focusing on. One way to scaffold the understanding of the historical details is to have each book club start with at least one book that is a lower level than the reading levels of the club, so that it may serve as both a reference and a crutch when historical details are referenced in harder texts.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students should be able to learn how to build collective interpretations, know how to listen closely each other as they read, and how to carry ideas across time-both in their book club discussions and across more than one text.
- ☐ Students should be able to compare and contrast the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of ideas

<p>events, concept, or information in two or more texts and analyze multiple accounts of the same event or topic on numerous texts of the same time period.</p> <p><input type="checkbox"/> Students should be able to determine the theme of a story from details in the text, including how characters in a story respond to challenges.</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<p><input type="checkbox"/> How do readers tackle complex texts?</p> <p><input type="checkbox"/> How do readers work in book clubs?</p> <p><input type="checkbox"/> How do readers interpret complex texts?</p> <p><input type="checkbox"/> How do readers become more complex because of reading?</p>	<p>Students will understand that...</p> <p><input type="checkbox"/> Readers know that as books become more sophisticated, the setting becomes significant. It may function as part of the problem that a character has to overcome, it can be an emotional space that creates the tone or mood of a place, or the setting can operate at a symbolic level.</p> <p><input type="checkbox"/> Readers pay attention to the beginning of the story where a tremendous amount of crucial information will reveal the kind of place the story is set and also the kind of people who occupy the story.</p> <p><input type="checkbox"/> Strong readers know that as their books get harder, they have to work harder and can use tools such as timelines, graphic organizers, and lists of characters to enhance comprehension.</p> <p><input type="checkbox"/> Readers understand that characters exist in a relationship with history, and are affected by the social pressures, community norms, and historical atmosphere around them.</p> <p><input type="checkbox"/> Readers work in clubs to synthesize as many details as possible, and it is important to listen carefully to each other, build on each other's comments, and honor relationships so that every club member feels valued.</p> <p><input type="checkbox"/> Readers should value their own ideas about books and hold onto these as they read, because each reader brings their own history to a book, and they should share these ideas with others while remaining open to new ideas, and the possibility of revision.</p> <p><input type="checkbox"/> Readers use allusions, figurative language, and symbolism to convey ideas that are not easily contained in ordinary language.</p> <p><input type="checkbox"/> Readers separate their perspective from that of the main characters and discern the various perspectives of different characters within a story, imagining the different points of view that characters in that scene bring to the action.</p> <p><input type="checkbox"/> Readers ask themselves who has the power, how is power visible and what forms does power take in this story?</p>

	<input type="checkbox"/> Readers read nonfiction alongside fiction and notice how each text develops a theme and compare and contrast multiple books with the same theme, analyzing carefully and using details as evidence for their ideas.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: Bend I: Tackling Complex Texts in the Company of Friends <ul style="list-style-type: none"> Readers, here's the thing: All of us already know what a setting is in a story. It's the place where the story, or scene happens. But today, I want to teach you that in historical fiction, because the setting will inevitably be unfamiliar to us, we have to really pay attention not just to what the place looks like, but also to what it feels like-not just to its physical details but to its emotional atmosphere. Readers, as we begin to invent ideas about reading clubs, I want to also teach you that it's important, in any club, to take care of relationships within that club. We do that by making sure that we're creating work where each member will feel a part of something important, and each member will always feel supported by the group. Specifically, I want to teach you that when the grown-ups in my book club and I began reading our historical fiction books, we found ourselves almost tacking up information we'd need to know on mental bulletin boards. At the start of our books, there was so much information flying past us as we read that we felt as if a lot of our mind work was spent catching the important stuff and almost sorting it so that we began to grasp the who, what, where, when, and why of the book. When skilled readers read any complex story, and especially when we read historical fiction, we are aware that time is one of the elements in the story that is often complex. Specifically, we are aware that the spotlight of the story is not continually on the here and now.
Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	
Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. Determine the theme of a story, drama, or poem from details in the text; summarize the text. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	
Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology. Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	
Integration of Knowledge and Ideas Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive	

<p>elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	<p>Sometimes the story harkens back to events that have already occurred, earlier in the story or even before the story began.</p> <ul style="list-style-type: none"> • In historical fiction, there are many timelines. There is the main character's timeline-a timeline that is a personal narrative or plotline-and there is a historical timeline of the big historical events. And the two are entwined. This is also true in life itself. The events in the main character's life-in your life and mine-occur alongside, and are affected by, an unfolding timeline of world events. To understand a character, a person, we have to get to know not only the person's personal timeline but also the historical timeline that winds in and out of the personal timeline.
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <ul style="list-style-type: none"> e. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <ul style="list-style-type: none"> m. Read on-level text with purpose and understanding. n. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading. o. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	<ul style="list-style-type: none"> • Readers try to understand the decisions that characters make, and we do this in part by keeping in mind that the character's behavior is shaped by what is happening in the world in which the character lives, that is by the historical context. And here's the thing: When different characters respond differently to one event, it is helpful for readers to muse about this asking Why? Usually when different characters act differently this reflects the fact that each of those characters plays a different role in the world and therefore is shaped differently by the times. • Sometimes we come to places in a story where the action slows down, where there is more description than action. Readers, trust the author. Be loyal, stay side by side, rather than running ahead alone. Probably the author inserted these details so that you could better imagine this place. In good books, readers can trust that we'll learn something important through these descriptive passages. Tackling complex texts-historical fiction in book clubs. <p>Bend II: Interpreting Complex Texts</p> <ul style="list-style-type: none"> • "When we read novels, and specifically when we study texts really closely, we are looking at . . . (I held up a giant question mark) We are looking at . . .

something. And here is the thing. No one can tell you, as a reader, what to look at, what to notice, what to think. One reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each one of us is the author of our own reading.”

- “Today I want to remind you that thoughtful readers sometimes press the pause button, lingering to ponder what we’ve read, and to let a bigger idea begin to grow in our minds. For each reader, there will be passages in a book that seem to be written in bold font, parts that call out to that reader as being important. Often these are passages that harken back to earlier sections in the book and that seem laden with meaning, and we read those passages extra attentively, letting them nudge us to think.”

- “Readers, you are all writing about big ideas and big questions. And today I want to teach you one incredibly important bit of advice. The writer, Richard Price, has said, ‘The bigger the issue, the smaller you write.’ He means that when you are writing about big ideas, you lodge your ideas in the smallest details and objects from the story.”

- “Once readers have paused to think deeply about a book, and developed an idea that seems true, from that point on, readers wear special glasses, special lenses, and look at the upcoming text through those lenses. We read on with our interpretation in mind, and say, ‘Ah yes!’ or ‘Huh? That doesn’t fit.’ Doing this is one way that we continue to develop our ideas.”

- Although it is really important to fashion ideas and to care about them, it’s also important to be open to new ideas. You don’t want to read, or to talk, like you’re knees are locked, like you are determined to not let your mind budge even an inch. The reason to talk and to read, both, is to learn. In a good book, as in a good conversation, you can literally feel your thinking being changed.”

Bend III: Becoming More Complex Because We Read

- “Readers, although it is natural to understand a story from the perspective of a main character (because the author lets us see his or her thoughts), it helps to also see a story through the perspective of other characters, characters whose feelings and voices might not have been brought out so clearly. If we try to think about and to see a story through the eyes of someone whose perspective is not shown, this—like trying to see the school through the eyes of a bird—gives us a new way of seeing, and more importantly, of thinking.”
- “Readers, also, take our ideas through a process of drafting and revision. And just as we have an internalized sense for the qualities of good writing that guides us as we draft and revise in writing, we also need an internalized sense for the qualities of a good interpretation so we can draft and revise our ideas about the texts we are reading.”
- “Readers, looking at our books with the lens of power leads to all sorts of new thinking. When we investigate who has power, what form power takes (how you see it), and how power changes, that helps us find huge meanings in books.”
- “Readers, we often turn to nonfiction to spark new ideas about our novels. Just as two sticks light a fire when they’re rubbed together, we can rub some bits of nonfiction up against parts of novels and see ideas ignite.”
- “It is important when we read to think about people, places, events—and also about ideas. And when you have thought about an idea in one story, sometimes that thinking helps you find ideas in another story.”
- “If your head is so full of ideas, your chest feels like it wells with all this huge stuff you have to say, and yet you find yourself sort of sputtering and hemming, you need to know that people who read and who care about books often have things to say for which no ordinary words will do. And the good news is that we can use the same techniques that authors use to say things that are too big for words. One of the things we can do is we can reference a beautiful detail, significant theme, or lasting image—anything really—from a story we all know, and by doing so we conjure up that whole story. People who know it go, “Ah yes, yes. I know what you mean. That’s called making an allusion, and literate people do this all the time.”

- “Readers, when characters face critical moments of choice, when a character must decide how he or she wants to respond, we need to remember that it’s not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face.”

Sample Assessments:

- Create lists about characters changes/ traits, setting changes, and key plot events.
- Create story pyramids and write story summaries that demonstrate comprehension of the reading.
- Prepare a new oral version of a fairy tale and make an oral presentation
- Create a poster and write a review to persuade classmates to read a novel
- Assume the role of a character living in a given time period and write a letter to someone communicating what life is like.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to any science, math, or social studies unit of study

- Study the history of New Jersey and create a timeline demonstrating important events.
- Write a story involving facts about space

Technology Integration

	<p><u>Ongoing:</u></p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts. • Create a video or audio book review using i-tunes, i-movie, Photobooth, Sound Studio. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> • <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross • <u>Crazy Horses's Vision</u> by Joseph Bruchac • <u>Fox Song</u> by Joseph Bruchac
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 5
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 5
- ☐ *Tackling Complex Texts: Historical Fiction in Book Clubs, Volume I: Synthesizing Perspectives* by Lucy Calkins and Mary Ehrenworth
- ☐ *Tackling Complex Texts: Historical Fiction in Book Clubs, Volume 2: Interpretation and Critical Reading* by Lucy Calkins and Mary Ehrenworth

Mentor Texts:**Revolutionary War**

- | | |
|--|--|
| <input type="checkbox"/> Buttons for General Washington, Roop, Peter | <input type="checkbox"/> Morning Girl, Dorris, Michael |
| <input type="checkbox"/> The Fighting Ground, Avi | <input type="checkbox"/> Night Journeys, Avi |
| <input type="checkbox"/> George Washington's Socks, Woodruff, Elvira | <input type="checkbox"/> Phoebe the Spy, Griffin Judith |
| <input type="checkbox"/> George, The Drummer Boy, Benchley, Nathaniel | <input type="checkbox"/> Sam the Minuteman, Benchley Nathaniel |
| <input type="checkbox"/> Guns for General Washington, Reit, Symour | <input type="checkbox"/> The Secret Soldier, McGovern, Ann |
| <input type="checkbox"/> The Keeping Room, Myers, Anna | <input type="checkbox"/> Sybil Ludington's Midnight Ride, Amstel, Marsha |
| <input type="checkbox"/> Meet Felicity, An American Girl, Tripp, Valerie | <input type="checkbox"/> Toliver's Secret, Brady, Esther |
| <input type="checkbox"/> Molly Pitcher, Young Patiro, Stevenson, Augusta | |

Pre and Post Civil War

- *Henry's Freedom Box* by Ellen Levine
- *The Blue and the Gray* by Eve Bunting
- *Follow the Drinking Gourd* by Jeanette Winter
- *Molly Bannaky* by Chris Soentpiet

Westward Expansion/ Prairie Life

- *Cheyenne Again* by Eve Bunting
- *Orphan Train* by Verla Kay
- *What You Know First* by Patricia Maclachlan

World War II

- *The Butterfly* by Patricia Polacco
- *A New Coat for Anna* by Harriet Ziefert
- *Baseball Saved Us* by Ken Mochizuki

Pre-Columbian through American Revolutionary War (Including Colonial Period)

- *Katie's Trunk* by Ann Turner
- *Encounter* by Jane Yolan

The Civil Rights Movement

- *Freedom on the Menu: The Greensboro Sit-Ins* by Carole Boston Weatherford
- *A Sweet Smell of Roses* by Angela Johnson

The Great Depression

- *The Babe and I* by David Adler
- *Pop's Bridge* by Eve Bunting

Unit Description: Fantasy Book Clubs (OPTIONAL CLUB)

This unit of study is derived from the unit “Learning with the Elves” in the volume, *Constructing Curriculum* in the series *Units of Study for Teaching Reading Grades 3-5* as well as from the new edition of that unit *A Quick Guide to Teaching Fantasy: Epic Novels for Epic Readers* by Mary Ehrenworth. This unit aims to capture students passion for fantasy reading as a means of increasing their facility with complex texts and interpretation. Students will need to pay close attention as they read, assuming that details do matter. They will be reading across novels, noticing patterns, archetypes, and themes. This is a book club unit, so to prepare for this unit of study, you will need to gather multiple sets of books at a level to set up and launch book clubs in your classroom.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students will read complex texts developing skills of synthesis and interpretation.
- ☐ Students will notice patterns across texts.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- ☐ What is fantasy?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- ☐ Fantasy readers envision the story in their mind, creating the world the author is trying to portray.
- ☐ Fantasy readers develop thematic understandings of texts, know that it is much more than dwarfs and elves.
- ☐ There are many fantasy archetypes, quest structures, and thematic patterns.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p> <p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> <p>Integration of Knowledge and Ideas Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p>	<p>Instructional Focus: <u>Bend I: Constructing, Navigating, and Managing Other Worlds</u></p> <ul style="list-style-type: none"> • Friends, today I want to teach you that fantasy readers understand that their first task is to figure out what kind of place their story takes place in. Readers look for clues about the time period, and the magical elements, in particular, using the covers, blurbs , and details from the beginning of the story for their research. We know that the setting will have physical and psychological implications on the character and the story. • Readers, today I want to teach you that in complicated stories such as these fantasy novels, often the main characters begin without a lot of knowledge, and they have a steep learning curve. When the main character is told important information or has dramatic new experiences, alert readers see those moments in the story as opportunities not just for the character to learn, but for the reader to learn hand-in-hand with the main character. • Friends, as readers tackle more complicated books, the stories will begin to have multiple plotlines. This means that the main characters will have more than one problem, that problems will arise for other characters, and that not all problems will be resolved by the end of a story. Today I want to teach you that often readers find it helpful to use charts, timelines, and other graphic organizers to track the problems that arise in a story, in order to closely follow the multiple plotlines, and to gather evidence sort of the way scientists do, in charts and tables that let us do close analysis. • Readers, today I want to teach you that experienced readers have a repertoire of writing about reading strategies that we mine to support our reading work and our conversations. These include making visuals, sorting and analyzing post-its and entries, experimenting with charts and flow-charts, and writing reflections. One way to extend this repertoire is for a learning community to share with each other the different ways that we use our notebooks as we read.”

<p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	
<p>Phonics and Word Recognitions Know and apply grade-level phonics and word analysis skills in decoding words.</p> <ul style="list-style-type: none"> f. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency Read with sufficient accuracy and fluency to support comprehension.</p> <ul style="list-style-type: none"> p. Read on-level text with purpose and understanding. q. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading. r. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	<p><u>Bend II: It's About More Than Dwarves and Elves</u></p> <ul style="list-style-type: none"> • Readers, today I want to teach you that in the stories you are reading, the characters face dragons as well. Not just literal dragons, which some fantasy characters do encounter, but metaphoric dragons – these are the conflicts inside a character’s soul, that haunt that character. Powerful readers learn to think metaphorically about these ‘dragons.’ • Readers, today I want to teach you that often, with great stories, the plot is a vehicle for teaching about ideas. The stories are not just about what happens. Stories are also about themes, and life-lessons. Insightful readers mine these stories for these themes and lessons. • Readers, today I want to teach you that as the books we read become more complex, the characters also become more complicated. They are not just all evil or all good—they are nuanced. This means that powerful readers delve deeply into their characters strengths, flaws, and motivations across the whole arc of the story. <p><u>Bend III: Literary Traditions</u></p> <ul style="list-style-type: none"> • Friends, today I want to teach you that fantasy novels have certain characteristics, or patterns in their structures and the character roles. One way that experienced fantasy readers analyze the stories they read, therefore, is they consider the patterns that emerge in story structure, character roles, and themes—these are part of the literary traditions of this genre. • Readers, today I want to teach you that one way readers analyze a story, is to read with critical lenses for stereotypes and gender norms (or rules). One way to do this work is to consider characters’ actions and appearances.

- Today I want to teach you that when readers have been deeply studying a genre, they may incorporate and extend this work. Some ways to do this include: using the strategies they have sharpened in other genres; seeking more books, and company, to become even more expert in this genre; or moving to other genres that are similar this one.”

Sample Assessments:

- Create lists about characters changes/ traits, setting changes, and key plot events.
- Create story pyramids and write story summaries that demonstrate comprehension of the reading.
- Prepare a new oral version of a fairy tale and make an oral presentation
- Create a poster and write a review to persuade classmates to read a novel
- Assume the role of a character living in a given time period and write a letter to someone communicating what life is like.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to any science, math, or social studies unit of study

- Study the history of New Jersey and create a timeline demonstrating important events.
- Write a story involving facts about space

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.

	<ul style="list-style-type: none"> • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts. • Create a video or audio book review using i-tunes, i-movie, Photobooth, Sound Studio. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none"> • <i>The Dragon and the Unicorn</i> by Lynn Cherry • <i>Princess Smartypants</i> by Babette Cole • <i>The Paperbag Princess</i> by Robert Munsch • <i>The Frog Prince Continued</i> by Jon Scieszka
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 5
- ☐ *Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 5
- ☐ *Constructing Curriculum: Alternate Units of Study* by Lucy Calkins, Mary Ebrenworth

Mentor Texts:

- ☐ The 39 Clues, Riordan, Rick
- ☐ Artemis Fowl, Colfer, Eoin
- ☐ Beast Quest, Blade, Adam
- ☐ Black Lagoon, Thaler, Mark
- ☐ Harry Potter Rowling, J.K.
- ☐ Cloudy with a Chance of Meatballs, Barret, Judi
- ☐ The Iron Giant, Hughes, Ted
- ☐ Jumanji, Van Allsburg, Chris
- ☐ A Series of Unfortunate Events, Snicket, Lemony
- ☐ The Shadow Children, Haddix, Margaret
- ☐ The Sisters Grimm, Buckley, Michael
- ☐ The Teacher from the Black Lagoon, Thaler, Mike
- ☐ The Underland Chronicles, Collins, Suzanne
- ☐ Warriors, Hunter, Erin
- ☐ Where the Wild Things Are
- ☐ A Wrinkle In Time

Unit Description: Interpretation Text Sets/ Social Issues

In the Unit Interpretation Text Sets/Social Issues students will advance their interpretations for motivations of characters' actions and theories about characters, events, and places in their novels into bigger ideas such as determining the central ideas or themes of a text. Students will learn that good books are about more than one idea, and that ideas live in more than one book, and we call those ideas themes. Once students are able to recognize themes, they will learn how to compare themes that are developed in different texts. This unit begins with students revisiting familiar texts and thinking about the ideas these texts suggest. Then students think about texts that are united thematically alongside of each other, and investigate how different authors developed a theme. In addition, students will then apply analytical lenses for interpretations that focuses on symbolism and literary craft. Finally, students will recognize that texts often address the same theme and students will notice different nuances in the message of the author. Students will then be able to contrast how authors present or develop a meaning, theme, or character-first in conversation, and then in writing. After interpretations the next bend of the unit is Social Issues Book Clubs. This is a continuation of the inter-textuality work on themes and ideas, and encourages readers to shift from reading for plot towards reading for ideas. Social Issues refers to issues that affect a lot of people, not just one character. Examples include: fitting in, peer pressure, poverty, homelessness, joblessness, bullying, and racism. It will be important to ensure that you leave the discovering of repeated themes and issues of injustice to the discovering of the students. Students will move away from sequential retelling, and develop a lens for determining importance in a story as they focus on the struggles characters face. Finally, students will apply their aptitude for interpretation and social issues into the real world, applying it to all they read.

It is important to consider that this unit is recommended for students reading books at minimum at Level P and above, as it requires experience with regular inference work about characters' emotions, traits, and changes in books. It will be important for students to have support during this complicated work, and they should therefore be supported by book clubs. It will be helpful to coach clubs into choosing books, and show them that good books are about many ideas and they should trust that as they begin a second book, it will be full of ideas, and some of those ideas will turn out to be related to those in the first book.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students should determine central ideas or themes of a text and analyze the development of these themes.
- ☐ Students should be able to compare themes that are developed across different texts.
- ☐ Students will apply analytical lenses for interpretation that focus on symbolism and literary craft.
- ☐ Students will recognize how authors present themes differently, and contrast how the theme was presented or developed first in

conversations, then in writing.	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do readers consider the implications of the stories? <input type="checkbox"/> How are themes that are the same across books developed differently? <input type="checkbox"/> What is the meaning of symbolism and literary devices and their relationship to the theme of stories? <input type="checkbox"/> How does reading teach us about issues that exist in the world and in our lives? <input type="checkbox"/> How do readers read with a lens and talk back to the text? <input type="checkbox"/> How do readers bring lenses to our world? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Good readers don't read just to find out what characters do or what happens in stories. Powerful readers also realize that the stories we read are about ideas-they literally teach us how to live. <input type="checkbox"/> When characters experience strong emotions and/or make critical choices readers have an opportunity to learn from the decisions characters make, and can make more than one interpretation that may turn out to be significant. <input type="checkbox"/> Just as we can study how the settings of stories that share themes are usually different, that difference has implications for how the theme develops in the story, there are usually differences also I characters-in their backgrounds, their perspectives and points of views, and their traits. <input type="checkbox"/> Repetition is a tool that is not only used in poetry but in literature as well and it's not just objects that may be repeated in a text, sometimes it is lines, and parallel scenes or moments. <input type="checkbox"/> When we read with a lens, first we read for the story, for what happens, and then we read asking what does this story teach us about (the social issue)? <input type="checkbox"/> Readers write and talk about issues they can relate to in their own lives, each of us is a member of many groups-how does that group-identity shape us? <input type="checkbox"/> Readers look at anything they read and wonder how hidden and subtle sources of power, race, class, and gender operate in our culture.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Key Ideas and Details</p>	<p>Instructional Focus:</p> <p>Bend I: Considering the Implications of Stories</p> <ul style="list-style-type: none"> • Powerful readers know that reading is much more than finding out what characters do or what happens in stories. We know that stories are about ideas and those ideas have the power to teach us life lessons. We may,

<p>Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>Craft and Structure</p> <p>Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p> <p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> <p>Integration of Knowledge and Ideas</p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> <p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p>	<p>therefore, reconsider stories we’ve lived or read, and rethink them in terms of the lessons or ideas they suggest. We keep in mind that good stories are about more than one idea. There may be many possible meanings of a story.</p> <ul style="list-style-type: none"> • As a reader, it is especially worth paying attention to moments where characters experience strong emotions or where characters make critical choices. These are the places where we as readers may learn significant lessons. • As readers, we revise our original ideas as the story develops. We expect to back up our ideas with evidence from the text, and we mark, collect, and ponder moments in the text that support our ideas. • Just as stories are about more than one idea, ideas live in more than one story. We can find the same idea across different texts—stories, nonfiction and even our life stories. Readers begin to compare texts that share similar themes, recalling texts we’ve already read, and remaining alert to new texts, both literary and nonfiction that seem to deal with similar ideas, issues, or themes. Issues hide within the pages of books we know well. Good readers know how to spot issues and think about them as we read. • Readers find issues in a story by asking “What does this story teach me?” • Readers read about these issues keeping in mind how characters react to and deal with them. We keep track of this information on post-its or in a reading notebook. • Readers need to be sophisticated and pay attention to as much information about the character as possible to understand the issue with greater depth. • Readers talk about the details of a story with a partner. <p>Bend II: Analyzing Differences: Becoming a More Detailed Reader</p>
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- g. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

Read with sufficient accuracy and fluency to support comprehension.

- s. Read on-level text with purpose and understanding.
- t. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading.
- u. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- Readers realize that while stories may share the same theme, there are still many differences between stories that are worth studying. One difference we may focus on, is setting—differences in the time and place where stories happen. Readers understand that these differences affect the meaning.

- As readers begin to compare texts, we often need to develop some systems to help us recall the texts we've read. Sometimes making charts that list the titles, issues or themes, and characters, helps us to quickly recall texts so that we can move to analyzing them. This supports us as we revisit important parts of a text we've read before and place these parts against ones we are reading now. We think across these parts by noting what's similar, what's different and how this affects our ideas.

- Just as we may analyze the differences in the settings of stories that are linked by theme, powerful readers often analyze the differences in characters as well. We may pay attention to their backgrounds, relationships, pressures, perspectives, and how they respond to trouble. We study how those characteristics affect our ideas about the themes.

- Just as we can compare how different characters respond to trouble in thematically- linked texts, we can compare ourselves to the characters we are studying. Doing this highlights a powerful truth that just as characters in literature often change in response to trouble, we too can change in response to our reading. That is, we can allow the characters in our stories to change how we think, feel and act in the world.

- Athletes access all their skills from the moment a competition begins and so do readers. We access all our reading practices from the moment we start reading. We try to process what is happening in the story, at the same time as we ask ourselves: 'what is this story starting to be about?' And then we keep adding in new information, and having new insights, as we read.

Bend III: Literary Devices and Their Effect on How We Are Affected by Texts

- Powerful readers allow the texts we read to affect us in powerful ways. We

pay attention to the objects that repeat in our texts, working to understand the deeper significance these objects may hold. We understand that physical objects may act as symbols for themes and ideas.

- Another part of the text that is often symbolic, is the title. Readers often think and talk about the potential meanings of titles. We do this work part way through our reading, and as we finish a text.
- Readers know that in good stories, details matter. We read with a special alertness to the details of our texts. We work to figure out the possible meanings of perplexing or unexplained details.
- Readers also pay special attention to repetition—to lines or scenes that feel parallel. Usually there will be significance in those repeated moments, and readers think, talk and write about their potential meaning.
- Readers analyze characters' perspectives and points of view as a way to find deeper meanings in texts. One way they might do this is to think about the significance of characters' perspectives on the possible meanings of a story. Readers might ask themselves, "How does the story go because this character is telling it? Would it go differently if a different character was telling the story?"
- Readers read with a lens. Once we have determined the issue within a book we look for scenes where the issue stands out. Often these scenes hide in parts of the story that we find bothersome, unfair, or impossible to believe.
- Readers pay close attention to the issues in a book. We watch what a character goes through, how he or she reacts, and what we might learn about the issue from the character.
- Readers know that stories are not always about one thing. In some books, many issues exist. To help us identify all of the issues, we often write or talk about the issues as they relate to our lives.
- Readers talk back to texts. We ask ourselves, "Are we okay with how this group is being represented?" "Does this fit with what I have seen in

the world?” “Is there something the author seems to want us to know about being a member of that group?” “What causes people to act this way?”

- Readers think about who we are in the world- the groups we belong to, to help us emphasize and understand the issues in the books we read.

Sample Assessments:

- A written reading response outlining what the text was about
- Author's craft poster displaying traits of the author.
- Post-it analysis: students lay out post-its and analyze common elements/ ideas
- Scene reenactment: students choose a scene

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Read The Keeping Quilt, and then examine your own family values and traditions.
- Research a social issue that effects a particular New Jersey and create a brochure to raise awareness for that issue.

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.

	<ul style="list-style-type: none">• Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)• Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none">• Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.• Develop a Public Service Announcement in a multi-media format (movie, podcast) about one social issue. <p>Media Literacy Integration</p> <ul style="list-style-type: none">• Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none">• <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross• <u>Crazy Horses's Vision</u> by Joseph Bruchac• <u>Fox Song</u> by Joseph Bruchac
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 6 & 10
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 7 & 10

Mentor Texts:

- ☐ Enemy Pie, Munson, Derek
- ☐ Freedom Summer, Wiles, Deborah
- ☐ Judy Moody, McDonad, Megan
- ☐ Just Us Women, Caines Jeanette
- ☐ Meet Danitra Brown, Grimes, Nikki
- ☐ A Mouse Called Wolf, King-Smith, Dich,
- ☐ The Other Side, Woodson, Jacqueline
- ☐ Pictures of Hollis Woods, Giff, Patricia Reilly
- ☐ The Report Card, Clements, Andrew
- ☐ Rules, Lord, Cynthia
- ☐ A Taste of Blackberries, Smith, Doris
- ☐ Those Shoes, Boelts, Maribeth

Unit Description: Test Prep

In the unit, Test Prep it is important to note that state reading tests are reading tests which measure comprehension and reading rate. The best preparation for state tests is to teach students to be stronger readers, tackling stamina, volume, and comprehension simultaneously. The goal is to support students in bringing forward strategies for each genre that they have learned across the course of the year. It is important to note that students should maintain their independent reading during test prep, and have a reading/test/prep workshop where students read, talk about, and answer questions about short test like texts and multiple choice strategies. There should be a separate time for independent reading in which students read just right texts.

It is important to note that test prep material from previous years' tests often prove to be an exceptional resource. In addition, passages should be organized by genre and placed in order of difficulty, and begin with the easiest text to assess students and then differentiate students into groups. It will be essential that readers apply all that they have learned over the course of the year during this unit.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <input type="checkbox"/> Students will bring forward strategies for each genre they have learned over the course of the year. <input type="checkbox"/> Students will maintain their reading stamina in just right books.	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<input type="checkbox"/> How do students understand that standardized test have a certain format and language? <input type="checkbox"/> How do students understand that the reading skills being assessed are skills they have already learned?	Students will understand that... <input type="checkbox"/> Test takers recognize that reading passages are either narrative or expository, and use their repertoire of skills to plan for each. <input type="checkbox"/> Test takers recognize that they are familiar with the genres presented on the standardized tests, and have a repertoire of skills for responding to questions.
Areas of Focus: Proficiencies	Examples, Outcomes, Assessments

(National Core Standard Alignment)	
Students will:	Instructional Focus:
Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<u>Bend I: Understanding that standardized tests have a certain format and language.</u>
Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. Determine the theme of a story, drama, or poem from details in the text; summarize the text. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	<ul style="list-style-type: none"> • Readers get ready to read by identifying the structure of a passage. • Readers are flexible and quickly determine what kind of text needs to be read and activate strategies for that kind of text. • Readers understand the language of multiple-choice questions to determine what skill is being assessed (main idea, inference, vocabulary, etc.) • Readers try to identify the types of questions on a test. We ask ourselves, "Is this about the main idea, supporting details, vocabulary, character, sequence, or the author's purpose?" • Readers know that some questions are tricky, so they read all questions carefully, paying close attention to words like not and except.
Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology. Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	<u>Bend II: Understanding that standardized tests are based on reading skills and strategies they already know, just in a different way.</u>
Integration of Knowledge and Ideas Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. Explain how an author uses reasons and evidence to support particular points in a text. Integrate information from two texts on the same topic in order to	<ul style="list-style-type: none"> • Readers draw on their experience with various genres, angling their reading based on how they expect to read difficult genres. • Readers preview the text and questions before reading. • Readers refer to the text and skim for information. • Readers use support from the text to answer an open-ended question. • Readers utilize multiple-choice strategies to answer questions. • Readers have strategies for dealing with difficult texts. (rereading, skimming, substitute synonyms for tricky words, etc). • Readers think about how knowing the structure helps us to read the passage. • Readers think about how knowing the genre and subject helps us to read the passage in a certain way.

<p>write or speak about the subject knowledgeably.</p>	
<p>Phonics and Word Recognitions Know and apply grade-level phonics and word analysis skills in decoding words.</p> <ul style="list-style-type: none"> a. Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency Read with sufficient accuracy and fluency to support comprehension.</p> <ul style="list-style-type: none"> b. Read on-level text with purpose and understanding. c. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading. d. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	<ul style="list-style-type: none"> • Readers read all of the words on the page including heading, pictures, captions, sidebars, and diagrams. • Readers chunk longer passages into parts and plan to pause after chunks to check their understanding. • Readers pause after a chunk of text to jot the main idea of that part in the margin of a text. • Readers revise our thoughts as we read, going back in our minds and realigning what we thought the text said with what we are uncovering as we continue to read the passage. <p>Sample Assessments:</p> <ul style="list-style-type: none"> • NJASK sample tests • Part-Whole game: students identify if questions ask us to think of part of the text or the whole text. • Question-Part game: students identify what the question part is asking them to do with or how to think about the text. <p>Instructional Strategies: Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> • Create a test prep practice game incorporating both language arts and math skills. <p>Technology Integration <u>Ongoing:</u></p> <ul style="list-style-type: none"> • Listen to books on CDs/tapes. • Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or SmartBoard Notebook software

	<p>to write the words from their word sorts.</p> <ul style="list-style-type: none"> • Create a Jeopardy game or other game format online or using PowerPoint developing questions for a short text. • Using SmartExchange, practice multiple choice questions. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none"> • Read short texts with diverse characters
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 7
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 8

Mentor Texts:

- | | |
|--|--|
| <input type="checkbox"/> Apples, Gibbons, Gail | <input type="checkbox"/> Butterflies and Moths, Kalman, Bobbie |
| <input type="checkbox"/> Baseball in April and Other Stories, Soto, Gary | <input type="checkbox"/> A Chair for My Mother, Williams, Vera B. |
| <input type="checkbox"/> Bigmama's, Crews, Donald | <input type="checkbox"/> Chicken Soup for the Kid's Soul, Canfield, Jack |
| <input type="checkbox"/> Bug-a-licious, Goldish, Meish | <input type="checkbox"/> Chicken Sunday, Polacco, Patricia |
| <input type="checkbox"/> Bugs! Bugs! Bugs!, Dussling Jennifer | <input type="checkbox"/> Curdouroy, Freeman, Don |

- ☐ Crow Call, Lowry, Lois
- ☐ Emperor Penguin, Goldish, Meish
- ☐ Every Living Thing, Rylant, Cynthia
- ☐ Fireflies!, Brinkloe, Julie
- ☐ Food for Thought, Robbins, Ken
- ☐ Hockey in Action, Walker, Niki
- ☐ How do Fish Breathe Underwater?
- ☐ Insect Bodies, Aloian, Molly
- ☐ Ladybugs, Llewellyn, Claire
- ☐ Nothing Ever Happens on 90th Street, Schotter, Roni

- ☐ Owl Moon, Yolen, Jane
- ☐ The Pain and the Great one, Blume, Judy
- ☐ Peter's Char, Keats, Ezra jack
- ☐ Pro Football's Most Spectacular Quarterbacks, Sandler, Michael
- ☐ The Pumpkin Book, Gibbons, Gail
- ☐ Seals and Sea Lions, Kalman, Bobbie
- ☐ Surprising Sharks, Davies, Nicola
- ☐ Traveling, Green, Ball, Jacqueline A
- ☐ Ubiquitous, Sidman, Joyce
- ☐ When I was Young in the Mountains, Rylant, Cynthia

Unit Description: Content Area Reading

The unit on Content Area Reading is designed to teach students to be skilled readers in social studies or science texts as they are strong readers in literature. This unit will not only focus on conveying content of study but teaching the reading skills necessary to learn content successfully. This unit will serve as a multiple opportunity for students to reinforce the skills learned in the nonfiction-reading unit. It will be important for students to read multiple types of texts and gain rich background knowledge in new subjects. In addition, students will read and engage in quick forms of research about topics and make connections between historical and current events. Furthermore, students will expand their note taking skills to generate their own thinking in the content area by learning how to summarize, compare and contrast, and analyze quotations. They will further expand their skills by practicing talk structure and deepen thinking about subjects. The community research topic this month will be studying and researching the United States Government. End projects have a multitude of possibilities including published books, writing and filming a newscast, and filming an overlooked historical event.

It is important to note that providing your readers with rich background information on the time period will set them up to be able to create big ideas from texts more easily. In addition, materials should be organized in two tiers. The first tier should be at the beginning of the unit, as a whole class study. Kids will be reading broad texts about the topic. The second tier is where you'll break the topic into sub categories and provide resources in bins that kids will rotate around the room.

Reading

Big Ideas: *Course Objectives / Content Statement(s)*

- ☐ Students will read multiple types of texts and gain rich background knowledge in new subjects.
- ☐ Students will read and engage in quick forms of research about their topics.
- ☐ Students will make connections between historical and current events.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

Enduring Understandings

What will students understand about the big ideas?

<ul style="list-style-type: none"> <input type="checkbox"/> How do readers form a research community to read and build rich background knowledge? <input type="checkbox"/> How do readers become specialists and reading researchers and synthesize, analyze, and explore essential questions in sub-topics? <input type="checkbox"/> How do readers connect the past and present, and explore point of view and perspective when forming ideas and theories? <input type="checkbox"/> How do readers build and present knowledge to others and teach the new knowledge they gained? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Researchers read fairly quickly, trying to get a broad overview of the time period, the important historical places, events, and people, the biggest conflicts, and also important vocabulary. <input type="checkbox"/> Readers look across several possible explanations or answers to their questions, and can think, write, or talk about what the big idea or theme is that connects possible explanations together. <input type="checkbox"/> All texts have perspective, a point of view the text represents. Readers must ask, “Whose voice is heard?” “Whose voice is not heard?” “Which people are represented most in this text and which people are left out most often in this text?” “Which side of the story do you hear more about and which side are you left wondering about?” <input type="checkbox"/> Researchers use everything they know about reading and writing to stir up feelings as well as inform, as they share the parts of history they find most compelling.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will: Range of Reading and Level of Text Complexity By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Key Ideas and Details Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>Determine the theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>Craft and Structure Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p>	<p>Instructional Focus: Bend 1: Research: Collecting Resources, Vocabulary, and Essential Questions</p> <ul style="list-style-type: none"> • Researchers begin gathering information by previewing sources. We do this by looking across available texts and developing a sense of what there is to know about a topic. • Researchers read quickly at first, trying to get a broad overview of what we are studying. We focus on the important historical places, events, people, the biggest conflicts, and important vocabulary. • Researchers know that certain information is more important than miniscule facts. Researchers, therefore, focus on places, names, events, and vocabulary that appear in more than one text or in more than one place. • Researchers determine places in a text that may be important. We do this by using post-its to mark the locations in the text, going on and reading more, and then sharing our findings with partners at the end of

<p>Describe the overall structure (e.g., chronology, cause/effect, problem/solution) of events, ideas concepts, or information in a text or part of a text.</p> <p>Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p>	<p>class.</p> <ul style="list-style-type: none"> • Researchers can determine if a book is appropriate to read. We do this by looking at how a book is organized, how much white space there is, how dense the text is, and how much of the vocabulary is explained. • Researchers get to know a little bit about a subject before narrowing in on smaller parts of the topic. • Researchers read across texts that have different structures to learn as much information as possible about a topic. <p>Bend 2: Synthesizing, Analyzing, & Probing Essential Questions</p> <ul style="list-style-type: none"> • Researchers develop questions to help guide our study about a topic. We can develop big ideas by finding the answers to such questions. • Researchers keep essential questions in mind as we read, and return to books focusing now on develop more information about the questions and finding new answers. • Researchers revise essential questions as they read. We add to the question, extend the scope of the question, or create smaller, more focused questions to help us learn all we can about a topic. • Researchers categorize information as we read. We create sub-topics we find fascinating and form groups around the topics. • Researchers share insights with partners to help grow ideas. We say things like, “Because of _____, I think...” or “This makes me think...” • Researchers use different forms for taking notes as they read. We use boxes and bullets, tables & charts, time-lines, or labeled drawings to help us capture the information we need.
<p>Integration of Knowledge and Ideas</p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	
<p>Phonics and Word Recognitions</p> <p>Know and apply grade-level phonics and word analysis skills in decoding words.</p> <ol style="list-style-type: none"> Uses combined knowledge of all letter sound in correspondences, syllabication, patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency</p> <p>Read with sufficient accuracy and fluency to support comprehension.</p> <ol style="list-style-type: none"> Read on-level text with purpose and understanding. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive reading. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	

- Researchers not only ponder information from texts, but the feelings evoked by the information. We think about the stories and images and raise questions from our feelings. For example, Is Abe Lincoln always portrayed as a hero, or does the author show political motivations as well the personal incentives that motivated him to go to war?
- When researchers begin new texts, we compare the information to what we already know. We ask ourselves, “What new information does this text offer? What new perspectives are included? Does any group of people continue to be left out or not represented?

Bend 3: Reading Critically

- Today I want to teach you that researchers choose only what seems most important to jot down, and they jot mostly in their own words, quickly, without full sentences.
- can accelerate your learning curve by 'talking the talk'.
- Readers after you have read a couple of sources on a topic, it is helpful to compare and contrast those sources, noticing how the texts portray the topic in similar ways--and how the texts are different.
- Today I'm going to teach you that when you become an expert on a topic, it is important to begin using the technical vocabulary of that subject. Even if you are just really beginning to learn about a subject, yours may have made different craft decisions, thinking, "Does this relate to the different central ideas they are trying to get across?"
- Researchers are interested in each other's studies. They sometimes swap notebooks and take notes on each others' notes. That helps not only the person reading and learning from someone's notes, but also the note-taker can note what others find interesting.

- Mid Workshop Teaching Point: Researchers find it interesting when a different researcher has different information or ideas on a topic. Researchers stop and challenge other researchers. By challenging each other, researchers can help each other revise information that may be inaccurate or misleading.
- Once a researcher has read a bunch of easier texts on a topic and started knowing more about that topic, it is often possible to read and understand texts that would at first have seemed too hard. Also, when readers tackle hard texts with another person, sometimes they have more success.
- Mid Workshop Teaching Point: Researchers can notice when reading the same book, listening to the same videotape, different things will seem important to different researchers. It is helpful to talk about why one person or another thinks something is especially important.
- Today I want to teach you that researchers push themselves to draw on all they have learned from anywhere about the topic they are researching, and they read across texts, thinking, "How are the lessons I am learning from these different texts the same and different?"
- Today I want to remind you that when readers look at a series of ideas about a book (or set of books) they can ask themselves, "What do these have in common?" "What is different about these ideas?" and then they use the answers to create a theory."
- I want to teach you today that readers don't just think about the information in a text, they also figure out the point of view of the author of that text and how he/she might be saving you to think a certain way about the topic.

Bend 4: Interpreting and Presenting Projects

- Researchers put the information we have discovered and the new ideas we have developed into a format that we can share with others. We create projects such as All-About books, articles, essays, timelines of achievement, etc. to share our new knowledge.

Sample Assessments:

- Create boxes and bullets post-its outlining main idea and details for nonfiction texts
- Create a venn diagram highlighting similarities and differences between two topics or two texts on the same topic.
- Create an "All About" poster and present it to the class.
- Develop a PowerPoint presentation about a topic/ subject studied.
- Teach a group of peers about a topic studied.

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Space report
- New Jersey County report
- Native American Diary

Technology Integration

- Listen to books on CDs, tapes, videos or podcasts if available..
- Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

	<p><u>Other:</u></p> <ul style="list-style-type: none">• Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.• Develop a state brochure about a state or country being studied.• Using green-screen technology create a skit transporting students into the postcard of a state or country.• Create state trading card.• Use global schoolhouse to share information about states or countries.• Create a multi-media presentation slide show, movie, or hyperlink document to research or teach others about colonies, Native Americans, the Revolutionary War.• Create a reading log of finished books using a spreadsheet or database program. <p>Media Literacy Integration</p> <ul style="list-style-type: none">• Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none">• <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross• <u>Crazy Horses's Vision</u> by Joseph Bruchac• <u>Fox Song</u> by Joseph Bruchac
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21 st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills

	21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 8
- ☐ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 9

Mentor Texts:

- *National Geographic*
- *Archaeology* magazine
- *Cobblestone*
- *Shimmy Shimmy Shimmy like My Sister Kate: Looking at the Harlem Renaissance* by Nikki Giovanni
- *On My Journey Now: Looking at African American History Through the Spirituals* by Nikki Giovanni
- *Rose That Grew From Concrete* by Nikki Giovanni
- *The Midnight Ride of Paul Revere* by Henry Wadsworth Longfellow
- Songs by Bob Dylan
- *Octopus* by Harry Abrams
- *Under the Sea: Hidden World* by C. Delafosse
- *A Look Inside Sharks and Rays* by K. Banister
- *Shark Attack!* DK Readers

