

**Summit Public Schools**  
**Summit, New Jersey**  
**Grade Level: Fifth Grade (5) / Content Area: Reading**  
**Curriculum**

<b>Month</b>	<b>Reading Unit</b>	<b>Writing Unit</b>	<b>Grammar Skill Work</b>
<b>September</b>	Launching Reading with Experienced Readers	Launching with Memoir	Verb tenses
<b>October</b>	Characters OR Genre Books (Historical Fiction or Fantasy)	Realistic Fiction- Narrative Craft	Using commas
<b>November/ December</b>	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction	Informational Writing/ Feature Articles	Conjunctions
<b>January</b>	Nonfiction Research Projects: Teaching Students to Navigate Complex Nonfiction Text Sets with Critical Analytical Lenses	Research-Based Argument Essays	Use punctuation to separate items in a series Underline, quote, italicize titles of works
<b>February</b>	Historical Fiction Book Clubs OR Fantasy Book Clubs	Historical Fiction Writing OR Fantasy Writing	Verb tenses
<b>March</b>	Interpretation Text Sets/ Social Issues	Literary and Comparative Essay	
<b>April</b>	Test Prep	Test Prep	
<b>May June</b>	Content Area Reading	Content Area Writing & Research Reports	Clauses in sentences

## Unit Description: Launching with Experienced Readers

This unit assumes that your readers have been in strong reading workshops for at least a year or two. For the most part, your students meet many of the expectations outlined by the Common Core Curriculum Standards. They read with purpose and understanding and with accuracy, appropriate rate and expression. They have a repertoire of meaning-making strategies such as using context to confirm or self-correct word recognition and understanding, and they reread when meaning breaks down. That means you have a class full of readers most of whom are knowledgeable about the essential skills of reading. This unit, written for more experienced and advance readers, you'll teach your readers to draw upon what they know, thereby teaching them to self-initiate in ways that allow them to draw upon their repertoire of strategies.

Unit Framework: Part One: individual work. Part Two: partnerships Part Three: club work

**ADDENDUM:** The curriculum offers options for altering the monthly scheduling of units as long as the reading and writing units match up with each other. If you choose to not do the character unit, you should still be adding in the character bends found in Character Unit. Regardless of the unit you choose, your readers will be diving head first into the worlds of the books they are reading—and the shoes of the characters who inhabit those worlds. You'll help children notice characters' personality quirks and habits, what characters like, dislike, do with confidence, fear, and, especially, what they yearn for. This, the first portion of the unit, highlights personal response, envisionment, and empathy to strengthen that connection between readers and characters. The bends begin on page 9 of this document.

### Reading

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

- Carrying essential structures and understandings forward: reading records, partnerships, writing about reading, and reading levels.

#### Essential Questions

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

How can I draw upon what I know about reading in order to read with greater agency and independence, knowing when and how to draw upon my repertoire of strategies as I tackle more complex texts?

How can I set up goals for my own reading life and begin to work deliberately towards those goals? (approximately one week)

How can I develop theories not just about the main characters in a novel but also about the minor characters, wondering how they influence the main character?

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Setting goals will in increase reading volume, comprehension and writing
- Extending ideas and theories about characters will reveal bigger meanings.
- Reading levels are a guide or book selection but not a definition of them as a reader

<p>How can I notice other things that influence the main characters too, like the setting, and wonder why things are the way they are in a story? (approximately one week)</p> <p>How can I notice that stories are made the way they are on purpose to highlight certain themes? For example, how can I notice that the author sometimes has set up contrasting characters and settings in order to highlight themes? (approximately one week)</p>	
<p style="text-align: center;"><b>Areas of Focus: Proficiencies (National Core Standard Alignment)</b></p>	<p style="text-align: center;"><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> <li>5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</li> <li>6. Describe how a narrator’s or speaker’s point of view influences how events are described.</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Helping Readers Develop Agency so They Can Lift Their Reading Lives into a New Orbit</u></b></p> <ul style="list-style-type: none"> <li>• The most important thing I can teach you today is that whenever a person wants to really become more powerful at something—anything—the learner needs to consciously take hold of his own life and say, ‘I can decide to work hard at this. I’m in charge of this. Starting today, I’m going to make deliberate decisions that help me to learn this skill in leaps and bounds so that I can be as powerful as possible.’ That’s called learners having agency. People who have agency strive—they work independently and incredibly hard at something in order to achieve.</li> <li>• Today I want to teach you that one way we can read actively and with agency is by relying on our knowledge of how stories go. Because we know a lot about stories, we know it is important that as we read, we get to know our characters and look for the problems they face, including the nuances of these problems, as well as remain alert to how problems are resolved and how characters change.</li> <li>• Today I want to teach you that we need to work hard to make smart choices about what we read to build an extraordinary reading life. One way we work at making smart choices is to research the books we plan to read so that we choose wisely.</li> </ul>

## **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

## **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

## **Reading Standards for Informational Text**

### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

- Readers, today I want to teach you that powerful readers use artifacts to help us reflect on and improve our reading lives. One artifact that is incredibly useful as a tool for reflection is the reading log, which helps us keep track of how reading is going for us. It's concise, it's easy to sustain, and it has tons of information that lets us reflect wisely on ourselves as readers.

- Readers, today I want to teach you that telling someone else, or ourselves, what has happened so far in our story is a crucial way to make sense of and hold on to that story. It may be some of the most important reading work we do because we have to think back over the parts of the story, decide what's important so far, and then make decisions about what to share. One way we can work harder at this important work is to make conscious decisions about how to retell a story—it's part of having agency as a reader, matching our method for retelling to the reading work we want to do.

## **Bend II: Reading between the Lines and Coauthoring the Text**

- Readers, today I want to teach you that one way to lift our reading to the next level is to concentrate on reading for subtext as well as for text. One way to do this is, at the start of a story, is to work really hard to read between the lines, to imagine what the details suggest, or imply, about the characters or the place. Stories tend to start by giving lots of details either about the characters or about the place.

- Readers, today I want to teach you that the kinds of books you are reading now demand imaginative readers, readers who will pause and create those vivid images. One way we construct those images is to work hard at releasing our imaginations as we read, paying attention to details in the story and filling in with more imagined sights, sounds, and atmosphere until it's as if we can envision the moment as a scene in a film.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Foundational Skills**

#### **Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.

a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

### **Fluency**

- So what’s important is that today I want to teach you that strong readers are alert to shifts in time and place, and we imagine the moments in between the scenes that are written in the stories we are reading. Readers often find it helpful to turn to setting clues to see if time has passed or the setting has changed—then we know that we have imaginative work to do if we want the story to keep making sense.
- Readers, today I want to teach you that one way the stories you are reading will get more complicated is that there will be references to other parts of the book or to an earlier book in the series, and readers need to work harder to understand the references and see the meaningful connections between parts of a story. Things that are said or that happen in one part of the story may refer to earlier events, earlier parts—and these events or parts may be separated by many pages. They may even refer to something in another book in the series.
- Today I want to teach you that when a book gets hard, readers work even harder. One way we do this is to use the repertoire of crucial strategies we already know that help us work through difficulty.”

### **Bend III: The Art of Literary Conversation**

- Readers, today I want to teach you that readers develop a variety of ways to use writing to respond to their books. Sometimes we write short and sometimes long. We make purposeful decisions about what to write on and how much to write.
- Today I want to teach you that just as there is writing craft, there is craft for talking about books. It mostly involves two things—passion and insight. You know what passion is. Anyone who passionately adores a book will probably talk about it well. Insight is literally seeing inside the heart of the story in the same way you do when you read between the lines.

4. Read with sufficient accuracy and fluency to support comprehension.

- a. Read on-level text with purpose and understanding.
- b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
- c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- Today I want to teach you that readers talk about more than one book at a time as part of the art of literary conversation. One way we do this is to work hard at reaching back to recall stories we've read so that we can make comparisons. Sometimes these are deep comparisons, and we do a fair amount of retelling and analyzing. Other times we make allusions, which are quick comparisons to familiar texts—characters and stories that a community knows.”
- Today I want to teach you that readers study how to read aloud with power and grace as an essential reading skill. One way we do this is to choose a small section of a familiar text and really rehearse it, living within the lines of the story and thinking about how to use our voice to enhance the meaning and emotions of the story.
- Today I want to teach you that good readers use artifacts, such as reading logs, to reflect on their reading lives and make plans for how to outgrow themselves as readers. One way we do this work is to analyze our reading logs like researchers, studying what kinds of books are getting us to read more, which genres or authors we are becoming passionate about, and how our reading habits are supporting our endeavors to become more powerful—and if there are any we need to fix up!

**Sample Assessments:**

- 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 about plot, setting, or characters.

### **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 Integration**

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites ([pbskids.org/lions/index.html](http://pbskids.org/lions/index.html), [storylineonline.net](http://storylineonline.net), [storyit.com](http://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.

- Buffalo Bill by Ingri and Edgar Parin d'Aulaire
- Cassie's Journey: Going West in the 1860s by Brett Harvey
- Dandelions by Eve Bunting
- Going West! Journey on a Wagon Train to Settle a Frontier Town by C. Johmann

<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><u>Long Way to a New Land</u> (I Can Read Series)</p> <p>21<sup>st</sup> Century Skills:  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):  Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>
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**Professional Resources:**

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 1
- Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 1

**Mentor Texts:**

- Thank You Ma'Am* by Langston Hughes
- Edward's Eyes*
- Bridge to Terabithia*
- The Notebook of Melanin Sun*
- First French Kiss* (collection of short stories)
- Every Living Thing* (collection of short stories)



## Unit Description: Characters

**ADDENDUM:** The curriculum calendar offers options for altering the monthly scheduling of units as long as the reading and writing units match up with each other. If you choose to not do the character unit, you should still be adding in the character bends found in this Character Unit. Regardless of the unit you choose, your readers will benefit from the character exploration offered in the characters bends below. These bends can be woven into the alternate unit work and should not be eliminated with the new choice.

Whereas September put a spotlight on helping children author an independent reading life, noticing their particular reading habits and strengths, this unit invites readers to dive head first into the worlds of the books they are reading—and the shoes of the characters who inhabit those worlds. You'll help children notice characters' personality quirks and habits, what characters like, dislike, do with confidence, fear, and, especially, what they yearn for. This, the first portion of the unit, highlights personal response, envisionment, and empathy to strengthen that connection between readers and characters.

Later in the unit you'll nudge children to slip out of the role of friend and into that of researcher, using all that they learned about a character, and about reading characters, to now grow theories about him or her. You'll encourage children to think deeply and with nuance about the character, considering what he or she holds close, the character's complexities, how secondary characters act as mirrors of main characters—and finding ways to revise their ideas as they learn new information.

### Reading

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

- Study characters to synthesize, infer, and interpret information

#### Essential Questions

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

- How do readers get to know characters at a deeper level?
- How do readers grow ideas about characters?

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Readers build theories and gather evidence about characters.
- Readers use inferences to build interpretations about texts.
- Readers read across books looking at similarities and differences in characters and grow bigger theories about them

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> <li>5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</li> <li>6. Describe how a narrator's or speaker's point of view influences how events are described.</li> </ol> <p><b>Integration of Knowledge and Ideas</b></p> <ol style="list-style-type: none"> <li>7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</li> <li>9. Compare and contrast stories in the same genre (e.g., mysteries and</li> </ol>	<p><b>Instructional Focus:</b> <b><u>Bend I: Building Theories, Gathering Evidence</u></b></p> <ul style="list-style-type: none"> <li>• Today I want to teach you that we may pull in to read, but we also pull back from reading to think. We read like we are a character in the book, but we also 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.</li> <li>• “Researchers have found that some people are good at reading people, and those who can read people in real life can also read people in stories. Today I want to teach you that 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.</li> <li>• Today I want to teach you that 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.</li> </ul>

adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

#### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.
5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

- Today I want to teach you that 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.
- Today I want to teach you that 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.
- Today I want to teach you that readers sharpen our ideas about characters by using precise language to describe them and their actions.

### **Bend II: From Inference Toward Interpretation**

- Today I want to remind you that 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.
- Today I want to remind you that 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.
- Today I want to tell you that 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.

## **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

## **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

## **Foundational Skills**

### **Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  - a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

### **Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.
  - a. Read on-level text with purpose and understanding.
  - b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

- Today I want to teach you that 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.
- Today I want to teach you that the stuff that keeps recurring, that resurfaces often, that is threaded in and out of the fabric of a narrative, is the biggest stuff. That's true in life, and true in books. In books, 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.
- Today I want to teach you that we can look back on the jotted notes we make as we read, and research our thinking, 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.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**Bend III: Reading Across Books and Characters: Seeing Similarities and Differences and Growing Bigger Theories**

- Readers, so far, you've been studying a character and finding precise words to describe this character. You've been studying what this character wants, the challenges this character faces, how this character grows or changes. Today I want to teach you that readers can place several characters—even ones that appear in altogether different books—alongside each other to compare them. Just as we compare people in real life, we can think, 'How are these characters like each other? What about their situation is the same? Is there something common in their way of solving their lives' issues?'
- Today I want to teach you that one way to compare characters is to look at whether the challenges or situations in their lives bear any similarity to each other. "Have both these characters lost a parent? Are both friendless? Are both struggling to help a grown up? Are both suffering from being moved away or displaced from a home and town they loved?" It may appear that characters are different based on their age, gender, race, class, setting or personality but when readers look at the life situations that two characters have to deal with, we can uncover surprising similarities.
- Today I want to teach you another way to compare characters is to look across books to find characters playing parallel roles in these

books. For example, when we compare two main characters, two moms, two best friends, two grandfathers, two villains, even two pets, we sometimes uncover parallel threads that we may not have noticed before.

- One of the best ways to grow ideas is through conversation. Today I want to remind you that when we describe all that we're noticing and thinking about a character to a partner, our thinking grows. Partners help each other notice new patterns or suggest details that we may overlooked, allowing for a far richer compare-and-contrast.
- Today I want to remind you that partners can push each other to think beyond the surface by asking questions. Some great questions to push a partner's thinking about a character include:
  - "What does your character really want?"*
  - "What is your character's biggest struggle?"*
  - "Why do you think that? Can you say more?"*
  - "Is there something in the text that makes you think that?"*
  - "I think our/these two characters might be similar because..."*
  - "I think our/these two characters might be different because..."*
  - "Have you found the same thing with the character in your story?"*
- Today I want to teach you that readers don't just compare characters with each other...we often compare a character with ourselves. When we look at the struggles and dreams that our characters have, we think of ways in which we are similar to these characters. There are particular characters that a reader begins to identify with and learn life lessons from.

#### **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 supports the idea
- Create a body biography (enlarge 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 character's life

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

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

- Create a character map about a famous pioneer

#### **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.
- Develop a character eulogy of a main character in the book. (*Be sensitive to the timing and needs of students in your class*)

#### **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.

- *Buffalo Bill* by Ingri and Edgar Parin d'Aulaire
- *Cassie's Journey: Going West in the 1860s* by Brett Harvey

	<ul style="list-style-type: none"> <li>• <i>Dandelions</i> by Eve Bunting</li> <li>• <i>Going West! Journey on a Wagon Train to Settle a Frontier Town</i> by C. Johmann</li> <li>• <i>Long Way to a New Land</i> (I Can Read Series)</li> </ul>
<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>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 2
- Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 2
- The Art of Teaching Reading* by Calkins (Chapter 22)
- Mosaic of Thought* by Keene and Zimmermann (Chapter 8)

**Mentor Texts:**

- *Oliver Button Is a Sissy*, T. dePaola
- *William's Doll*, C. Zolotow
- *Dancing in the Wings*, D. Allen
- *My Name is Maria Isabel*, A. Ada
- *The Paperbag Princess*, by R. Munsch



## Unit Description: Non-Fiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction

This unit is designed to give students stretches of time to read whole texts, reading not to answer specific questions, but to learn all that the author wants to teach. This unit aligns with *Navigating Nonfiction* from *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*. It spotlights the skills of determining importance, finding the main ideas and supportive details, summary, syntheses, and reading to learn. This unit highlights the importance of structures and asks students to read with an eye towards Literary nonfiction. Throughout this unit, students should be reading from just-right nonfiction. However, if you do not have the library to support that study, it is recommended that you spend at least 15 minutes a day giving students the opportunity to read within their just-right chapter books and novels in fiction.

*Note that two new bends have been added to the nonfiction unit*

### Reading

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

- Determine importance and synthesize information in expository nonfiction
- Read from various nonfiction text structures

#### Essential Questions

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

**Essential Question:** How can I read tons of high-interest nonfiction texts, reading to learn all that I can, and to read faster, smoother, with absorption—while also learning from the texts.

#### Bend I:

- How can I understand what I read, aware not just of the content but also of the structure and of reasons why that structure is a good one for carrying the content?

#### Bend II:

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Readers read to gather information about a topic.
- Readers synthesize information and determine important as they read.
- Readers read from various non-fiction text formats paying attention to the text structure.
- Readers build theories about what the text is telling and suggesting.

<input type="checkbox"/> How can I build theories about what the text says, in noting not just what it actually says but also what it suggests?	
<b>Areas of Focus: Proficiencies (National Core Standard Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	<b>Instructional Focus:</b>
<p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> <li>Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</li> <li>Describe how a narrator’s or speaker’s point of view influences how events are described.</li> </ol> <p><b>Integration of Knowledge and Ideas</b></p> <ol style="list-style-type: none"> <li>Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel,</li> </ol>	<p><b><u>Bend I: Summarizing with Structure in Mind</u></b></p> <ul style="list-style-type: none"> <li>“Today I want to teach you that when we rev up our minds to read nonfiction, we don’t just preview by looking at what information we are going to learn but we also look at how that information is organized.” “Today I want to teach you that when we rev up our minds to read nonfiction, we don’t just preview by looking at what information we are going to learn but we also look at how that information is organized.”</li> <li>“Today I want to remind you that nonfiction readers read with a pencil. We don’t just use a pencil to doodle palm trees around the words. We use a pencil to help us pay attention to the main ideas—to not the way those ideas are developed, and to make those thoughts and ideas visible.”</li> <li>“Today I’m going to teach you that 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”</li> <li>“Today I want to remind you that authors deliberately use different types of structures to connect the ideas, events, and concepts in their texts. Each author makes the choices that are best for his/her purpose. Paying attention to what structures they have chosen to use can help readers to figure out the author’s purpose for writing the text.”</li> </ul>

multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

#### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

- As students go off to read today, you can push them to go back to study texts they have already read and look at different text structures authors have chosen for their texts/parts of their texts. Students might study two different books on animals or two different books on sports or two different books on space. Students can continue to draw on what they have learned about describing text structures to notice what structures have been used. Some key terms of which you might teach them to be aware:

Comparison: “Just like...”, “Different than...”, “Alike...”, “Both...”

Cause/Effect: “As a result...”, “Because of...”, “This brought about...”, “The effect of this was...”, “This changed...” “Therefore”

Problem/Solution: “Threat”, “Challenge”, “Obstacle”, “Problem”, “Resolution”, “Overcame”

Chronological: “First,” “Second”, “Next”, “Afterwards”, “Years Later”

Question/Answer: “Who”, “What,” “Where”, “Why”, “When”, “How”

You might guide students to consider questions like,

- What best describes the main text structure of the entire article?
- What best describes the structure of the paragraph? The sentence?
- Why does the author start/end the article with a question, quote, etc.?
- And now, they might also ask:
  - What does each author want us to know? How does the structure help the author to present that information?
  - What structure has each author chosen? Why might they have used these different structures?

## **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

## **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

## **Foundational Skills**

### **Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  - a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

### **Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.
  - a. Read on-level text with purpose and understanding.
  - b. Read on-level prose and poetry orally with accuracy, appropriate

## **Bend II: Making Inferences and Building Theories**

- “Today I want to remind you that authors do not always state everything directly. Readers have to read the details very closely to figure out what texts imply but do not say.” Questions students should be able to answer about inferences by the end of the year, such as:
  - Which sentence from the text best supports the inference that \_\_\_\_\_?
  - What does the author mean when he/she says “\_\_\_\_\_”?
  - Which detail from the text best supports the idea that \_\_\_\_\_?
  - Based on the text, which is most likely true about \_\_\_\_\_?
  - How would the author most likely feel about...?
- “Today I want teach you that when readers look at a series of ideas about a book (or 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.’”

## **Bend III: Expository Nonfiction**

- 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...’ and then it will also tell...’

rate, and expression on successive readings.  
c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- Today I want to teach you that as nonfiction readers learn new ways to make sense of their texts, 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.
- Today I want to teach you that as we learn new stuff, we need to add the new stuff onto all that we learned earlier, and then draw on everything we've learned as we carry on. It's like the new tools get added to our existing tool kit.
- Today I want to teach you that 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.
- Today I want to teach you that 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.

- Today I want to teach you that readers talk to let texts get through to us, to let texts change our minds. We talk to grow ideas.
- Today I want to teach you that 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.

#### **Bend IV: Narrative Nonfiction**

- 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). Today I want to teach you that readers read these kinds 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 fiction. A story is a story is a story!"
- Today I want to teach you that 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 meerkat colony or a Venus flytrap or a whole group of people, like the pilgrims, say, as the 'main character' of your nonfiction narrative.
- Today I want to teach you that 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 a 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.
- Today I want to teach you that 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.

**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 micro-worlds and changes in Earth's surface in science units of study or government in social studies*

- Create a annotated diagram of a cell
- Create a rocks and minerals museum describing all you know about each
- Create a poster outlining the branches of government

**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.



	<ul style="list-style-type: none"> <li>• Develop a multi-media presentation around a topic being studied.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>• Use print media (books, newspapers, magazines) to practice reading and comprehension skills.</li> </ul> <p><b>Global Perspectives</b></p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> <li>• <i>Buffalo Bill</i> by Ingri and Edgar Parin d'Aulaire</li> <li>• <i>Cassie's Journey: Going West in the 1860s</i> by Brett Harvey</li> <li>• <i>Dandelions</i> by Eve Bunting</li> <li>• <i>Going West! Journey on a Wagon Train to Settle a Frontier Town</i> by C. Johmann</li> <li>• <i>Long Way to a New Land</i> (I Can Read Series)</li> </ul>
<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>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 3
- Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 4
- The Art of Teaching Reading* by Calkins (Chapter 21)
- Strategies that Work* by Harvey and Goudvis

**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

## Unit Description: Non-fiction Research Projects: Teaching Students to Navigate Complex Nonfiction Text Sets with Critical Analytical Lenses

In this unit, you'll build on all of the essential nonfiction comprehension skills from the previous unit and add new working including: compare and contrast texts, analyze claims and arguments, investigate points of view, critique, and develop self analysis of nonfiction research topics. Students will become experts about a topic by gathering information and analyzing how that information is conveyed, so that students can evaluate texts critically. Throughout this unit, it is important to teach students to read quickly with an eye of gathering information. This is a wonderful unit to build in interdisciplinary research for other content areas such as science or social studies. In order for this unit to be successful, you will need to gather multiple texts on the same topic.

### Reading

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

- Become an expert on a topic through research
- Develop note-taking strategies
- Develop critical thinking skills

#### Essential Questions

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

**Essential Questions:** How can I use all I have learned about research to tackle a topic, reading many texts in many genres, consolidating what I have learned into a richer understanding of the topic?

How can I work with others to pull different author's perspectives and information together to gain a deeper understanding of our topic? (approximately a week and a half)

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Readers read across texts about one topic
- Readers critique texts with an analytical lens

<p>How can I begin to analyze and critique the ways that different authors approach the same topic differently, noticing not only what they expand upon and pass over, but also noticing the text structures they use, the perspectives they develop? (approximately two weeks)</p>	
<p style="text-align: center;"><b>Areas of Focus: Proficiencies (National Core Standard Alignment)</b></p>	<p style="text-align: center;"><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> <li>5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</li> <li>6. Describe how a narrator’s or speaker’s point of view influences how events are described.</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Synthesizing Complex Information Across Diverse Texts and Working in the Company of Fellow Researchers</u></b></p> <ul style="list-style-type: none"> <li>• Readers, right now, you can choose topics that will become your areas of expertise. To embark on a learning project, you gather and preview a collection of texts, mapping out the lay of the land between those texts much as we mapped out the lay of the land within a text. This then can help you plan your learning journey.</li> <li>• Readers, today I want to teach you that when you are reading—whether it is about penguins or hurricanes, insects or castles, or anything else—you can dig because you’ve been forced to do so, or you can dig because you’re digging for treasure! Someone watching nearby might not be able to decipher the difference, but there’s a world of difference between the two. So, readers, dig for treasure. Read for treasure.</li> <li>• Readers, today I want to give you a tip to help you go from good to great in your reading and research. When you become an expert on a topic, it is important to begin using the technical vocabulary of that subject. Even if you’re really just beginning to learn about a subject, you can accelerate your learning curve by ‘talking the talk’.</li> <li>• We don’t do research just to become fact-combers, collecting facts like a beach-comber might collect pretty shells. We cup our hands around one bit of the world—and for our class as a whole and for</li> </ul>

## **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

## **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

## **Reading Standards for Informational Text**

### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

one of your groups, that bit has been penguins—because we want to become wiser about the world. Specifically, today I want to teach you that researchers need not only to collect, but researchers also need to think.

## **Bend II: Critiquing Texts With Analytical Lenses and Sharing Our Research**

- Readers, today I want to teach you that researchers don't just take in knowledge. We also construct mental models that represent our ideas about a topic. And the mental models that we construct influence what information we notice, what we decide to record, and what we think as we read our nonfiction texts. Since we are building mental models, things become significant to us that we wouldn't ordinarily even notice.
- Today I want to teach you that as we identify what authors make us feel about a subject, we also investigate how the author caused those feelings to get stirred up. Readers pay close attention, for example, to the images, the stories, and the choice of information which authors include, and how those stir up emotional responses in us as readers.
- Today I want to teach you that once you have your burning questions or hunches and you can't answer them on your own, you can look inside or outside of a book for the answers.
- Today I want to teach you that eventually, research leads to a burning urge to teach others. We decide what we want to say and organize what we know, and we decide how to share information and ideas with our communities, through presentations, artwork, and multi-media.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Foundational Skills**

#### **Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.

a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

- Readers, today, on the day before our celebration, on the day when we say goodbye to this unit on nonfiction reading, let's remember that when we finish reading a nonfiction text, that text lives with us. It walks down the street with us. We carry our nonfiction reading with us, using it to find direction in our world.

#### **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*

- Create a annotated diagram of a cell
- Create a rocks and minerals museum describing all you know about each
- Create a poster outlining the branches of government

#### **Technology Integration**

##### Ongoing:

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

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.

- a. Read on-level text with purpose and understanding.
- b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
- c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- 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**

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

- *Buffalo Bill* by Ingri and Edgar Parin d'Aulaire
- *Cassie's Journey: Going West in the 1860s* by Brett Harvey
- *Dandelions* by Eve Bunting
- *Going West! Journey on a Wagon Train to Settle a Frontier Town* by C. Johmann
- *Long Way to a New Land* (I an Read Series)

<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>21<sup>st</sup> Century Skills:  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):  Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 4
- The Art of Teaching Reading* by Calkins (Chapter 21)
- Strategies that Work* by Harvey and Goudvis

**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

## Unit Description: Historical Fiction (OPTION CLUB)

This unit creates an opportunity for you to teach students to tackle complex texts in the company of friends. The characters within the stories are dealing with issues of historical and social significance in the backdrop of historical events. This unit focuses on making interpretations about a time period, and carrying ideas across texts. This is a book club unit, therefore, the building of conversation about texts is critical. This unit is best for readers P and above. If your students are below that level, it is suggested that you consider a different unit, such as series. This unit is based on the work from *Tackling Complex Texts- Historical Fiction Book Clubs* from *Units of Study for Teaching Reading*.

Reading	
<p><b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Comprehension and synthesis of complex story elements.</li> <li><input type="checkbox"/> Launching book clubs</li> <li><input type="checkbox"/> Interpretation of texts</li> <li><input type="checkbox"/> Developing thematic understanding of historical time periods</li> </ul>	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>
<p><b>Essential Question:</b> How can I draw on all I know about reading historical fiction to rise to the challenge of reading even more complex historical fiction texts? How can I read in a way that lets me trace themes in these stories and think about the author’s craft?</p> <p>How can I help my students to get lost in the grand drama of historical fiction while also attending to the challenging work of</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readers synthesize complex story elements tracing themes and author’s craft</li> <li><input type="checkbox"/> Develop an understanding of historical time period through interpretation paying particular attention to characters and setting.</li> <li><input type="checkbox"/> Readers interpret texts</li> </ul>

<p>tracing setting, plot, and characters across a text? How can I develop a deeper understanding of the characters and the setting by learning about that period in time? (approximately a week and a half)</p> <p>How can I help my students draft and revise their interpretations based on their growing understanding of both the story and the interpretation itself? (approximately a week)</p> <p>How can I almost write the story of my own reading—noticing things in the text that perhaps no one else notices, thinking and questioning what I see, letting nonfiction spark new ideas. (approximately a week and a half)</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Develop an understanding of historical time period through interpretation.</li> <li><input type="checkbox"/> Reading will spark new ideas.</li> </ul>
<b>Areas of Focus: Proficiencies (National Core Standard Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Tackling Complex Texts in the Company of Friends</u></b></p> <ul style="list-style-type: none"> <li>• “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.”</li> <li>• “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.”</li> <li>• “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</li> </ul>

5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

6. Describe how a narrator's or speaker's point of view influences how events are described.

### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

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. Sometimes the story harkens back to events that have already occurred, earlier in the story or even before the story began.”
- “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.”
- 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

## Craft and Structure

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

## Integration of Knowledge and Ideas

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

## Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

## Foundational Skills

### Phonics and Word Recognition

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

## Bend II: Interpreting Complex Texts

- “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.”

3. Know and apply grade-level phonics and word analysis skills in decoding words.

a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.

a. Read on-level text with purpose and understanding.

b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- 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 social studies unit of study*

- Create a map of famous pioneer towns of the west
- Read stories about the the Oregon Trail
- Read Sarah, Plain and Tall by Pat MacLachlan

**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.
- Create a video or audio book review using i-tunes, i-movie, Photobooth, Sound Studio.

	<ul style="list-style-type: none"> <li>• Develop a character eulogy of a main character in the book. (<i>Be sensitive to the timing and needs of students in your class</i>)</li> <li>• Use Skype to debate the issues of a time period with a class from another school in district.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>• Use print media (books, newspapers, magazines) to practice reading and comprehension skills.</li> </ul> <p><b>Global Perspectives</b></p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> <li>• <i>Buffalo Bill</i> by Ingri and Edgar Parin d’Aulaire</li> <li>• <i>Cassie’s Journey: Going West in the 1860s</i> by Brett Harvey</li> <li>• <i>Dandelions</i> by Eve Bunting</li> <li>• <i>Going West! Journey on a Wagon Train to Settle a Frontier Town</i> by C. Johmann</li> <li>• <i>Long Way to a New Land</i> (I Can Read Series)</li> </ul>
<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>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>



**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 6
- ❑ *Tacking Complex Texts- Historical Fiction Book Clubs* from *Units of Study for Teaching Reading*. L. Calkins, 2010

**Mentor Texts:**

**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 (OPTION 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?*

**Enduring Understandings**

*What will students understand about the big ideas?*

**Essential Question:** How can I tackle the demanding and complex

<p>genre of fantasy reading? What will my strategies and goals be that help me to make sense of multiple plot lines, layered characters, complex themes?</p> <p>What strategies can I use to hold onto the story line when plot get tangled and the main characters seem confusing? What strategies can I use when the setting is unfamiliar and hard to envision? (approximately one week)</p> <p>.</p> <p>How can I use all I have learned about how authors develop themes to study the way authors approach common themes in fantasy? (approximately one week)</p> <p>.</p> <p>How can I deepen my thoughts about fantasy stories by thinking about the choices the authors have made—especially thinking about symbolism, allusion and craft? (approx. 2 weeks or less)</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Using strategies and creating goals will help them to make sense of complex texts.</li> <li><input type="checkbox"/> Fantasy readers envision the story in their mind, creating the world the author is trying to portray.</li> <li><input type="checkbox"/> Fantasy readers develop thematic understandings of texts, know that it is much more than dwarfs and elves.</li> <li><input type="checkbox"/> There are many fantasy archetypes, quest structures, and thematic patterns.</li> </ul>
<p><b>Areas of Focus: Proficiencies (National Core Standard Alignment)</b></p>	<p><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol> <p><b>Craft and Structure</b></p> <ol style="list-style-type: none"> <li>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Constructing, Navigating, and Managing Other Worlds</u></b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>

similes.

5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

6. Describe how a narrator's or speaker's point of view influences how events are described.

### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

- 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.”

### **Bend II: It's About More Than Dwarves and Elves**

- 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,

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Foundational Skills**

and motivations across the whole arc of the story.

### **Bend III: Literary Traditions**

- 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

<p><b>Phonics and Word Recognition</b>  3. Know and apply grade-level phonics and word analysis skills in decoding words.  a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context</p> <p><b>Fluency</b>  4. Read with sufficient accuracy and fluency to support comprehension.  a. Read on-level text with purpose and understanding.  b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.  c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	<ul style="list-style-type: none"> <li>Assume the role of a character living in a given time period and write a letter to someone communicating what life is like.</li> </ul> <p><b>Instructional Strategies:</b>  <b>Interdisciplinary Connections</b>  <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> <li>Develop fantastical word problems in math.</li> </ul> <p><b>Technology Integration</b>  <u>Ongoing:</u></p> <ul style="list-style-type: none"> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> </ul> <p><u>Other:</u></p> <ul style="list-style-type: none"> <li>Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.</li> <li>Create a video or audio book review using i-tunes, i-movie, Photobooth, Sound Studio.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>Use print media (books, newspapers, magazines) to practice reading and comprehension skills.</li> </ul> <p><b>Global Perspectives</b>  Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> <li><i>Buffalo Bill</i> by Ingri and Edgar Parin d’Aulaire</li> <li><i>Cassie’s Journey: Going West in the 1860s</i> by Brett Harvey</li> <li><i>Dandelions</i> by Eve Bunting</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Going West! Journey on a Wagon Train to Settle a Frontier Town</i> by C. Johmann</li> <li>• <i>Long Way to a New Land</i> (I Can Read Series)</li> </ul>
<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>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**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
- "Learning with the Elves" in the volume, *Constructing Curriculum* in the series *Units of Study for Teaching Reading Grades 3-5*
- A Quick Guide to Teaching Fantasy: Epic Novels for Epic Readers* by Mary Ehrenworth

**Mentor Texts:**

- The Werewolf Club Series (L) David Pinkwater
- Unicorn's Secret Series (M) Kathleen Duey
- Secrets of Droon (M-O) Tony Abbott
- Dragon Slayer's Academy (N-P) Kate McMullan
- Spiderwick Chronicles (Q-
- R) Black and
- DiTerlizzi
- The Edge Chronicles (R-

- U) Stewart and Riddell
- City of Ember Series (R-U) Jeanne DuPrau
- Deltora Quest (R-T) Emily Rodda
- Warriors (R-S) Eric Hunter
- Narnia (T) C.S. Lewis
- Rowan of Rin (T) Emily Rodda
- Animorphs (T-U) K.A. Applegate
- The Ranger's Apprentice (T-U) John Flanagan
- Gregor The Overlander (U-V) Suzanne Collins
- Artemis Fowl (W) Eoin Colfer
- Tuck Everlasting (W) Natalie Babbitt
- Percy Jackson and the Olympians (U-W) Rick Riordan
- The Dark is Rising (X) Susan Cooper
- Mockingay Series (The Hunger Games) (Y-Z) Suzanne Collins
- Redwall (X-Z) Brian Jacques
- Harry Potter (V-Z) J.K. Rowling
- The Golden Compass (Y-Z) Phillip Pullman

## Unit Description: Interpretation Text Sets/ Social Issues

This unit's purpose is to teach readers to compose meaning as they read. It teaches students that there may be more than one meaning to a text, and readers construct their own meaning based on prior knowledge, understandings, and experiences. This unit is described in Chapter 18 and 23 of *The Art of Teaching Reading* by Lucy Caulkins. You may want to have students in clubs or partnerships for this unit of study.

Reading
<p><b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <li>• identify author's purpose</li> <li>• recognize and explore author's craft</li> <li>• inference and interpret texts</li> </ul>

- identify author's purpose
- recognize and explore author's craft
- inference and interpret texts



<p style="text-align: center;"><b>Essential Questions</b></p> <p style="text-align: center;"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p style="text-align: center;"><b>Enduring Understandings</b></p> <p style="text-align: center;"><i>What will students understand about the big ideas?</i></p>
<p><b>Essential Question:</b> How can I apply an analytical lens as I read across both literature and information texts?</p> <p><b>Bend I: Considering the Implications of Stories</b> How can I read texts—literature, information texts and texts related to current events, too -- with a lens that lets me see the issues that are hiding in those texts? (approximately a week and a half)</p> <p><b>Bend II: Analyzing Differences: Becoming a More Detailed Reader</b> How can I notice how different authors and different texts approach an issue differently? (approximately a week)</p> <p><b>Bend III: Becoming More Complex Because We Read</b> How can I become more complex in my thinking because I read? How can I become more aware, and help others to become more aware too? How can I go through life, seeing more in the texts that I read? (approximately a week and a half)</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> readers read texts to find the issues hiding in texts</li> <li><input type="checkbox"/> author's have their own craft and approach an issue differently.</li> <li><input type="checkbox"/> readers infer and interpret texts.</li> </ul>
<p style="text-align: center;"><b>Areas of Focus: Proficiencies</b> <b>(National Core Standard Alignment)</b></p>	<p style="text-align: center;"><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Considering the Implications of Stories</u></b></p> <ul style="list-style-type: none"> <li>• Today I want to teach you that 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 to the power to teach us life lessons. We may, 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.</li> <li>• Today I want to teach you that 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</li> </ul>

## **Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

6. Describe how a narrator's or speaker's point of view influences how events are described.

## **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

## **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

## **Reading Standards for Informational Text**

### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

we as readers may learn significant lessons.

- Today I want to teach you that 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.
- Today I want to teach you that 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.

## **Bend II: Analyzing Differences: Becoming a More Detailed Reader**

- Today I want to teach you that 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.
- Today I want to teach you that 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.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

- Today I want to teach you that 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.

- Today I want to teach you that 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. Today I want to teach you that as we read, 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**

- Today I want to teach you that 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.

- Today I want to teach you that 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.

**Foundational Skills**

**Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.  
a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.  
a. Read on-level text with purpose and understanding.  
b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.  
c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- Today I want to teach you that 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.
- Today I want to teach you that 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.
- Today I want to teach you that 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?"

**Bend IV: Becoming More Complex Because We Read**

- Readers who are deeply engaged in their reading and thinking about a particular issue will become fired up and begin to see that issue everywhere in their lives, fiction reading, and current events reading.
- Reading across texts and genres and looking at their own lives as backdrops to their reading work will help young readers see that the issues their characters face can be seen from multiple perspectives and have multiple causes, some of which are not what they seem.
- “Today I want to teach you another way that you can read nonfiction with issues in mind. You did this work earlier in the unit when you were first reading our novels. You realized that you could carry the

whole of who you were, the groups you belonged to, the experiences you had, and look at how books depicted issues that are near and dear to your hearts. You can do that same work with nonfiction. You can carry who you are as people and what you are aware of when it comes to certain issues and look to see what you can learn about a particular topic.”

**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 from the text to act out and tell why it is important

**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.
- Explore the issues pioneers dealt with as they journeyed westward.

**Technology Integration**

Ongoing:

- 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.

Other:

- 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.
- Simulate a moderator panel discussion on a topic, video tape, and critique dialogue and performance.

**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.

- *Buffalo Bill* by Ingri and Edgar Parin d’Aulaire
- *Cassie’s Journey: Going West in the 1860s* by Brett Harvey
- *Dandelions* by Eve Bunting
- *Going West! Journey on a Wagon Train to Settle a Frontier Town* by C. Johmann
- *Long Way to a New Land* (I Can Read Series)

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<sup>st</sup> Century Skills:  
Creativity and Innovation

	<p>Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):  Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>
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**Professional Resources:**

- Teacher’s College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 6
- Teacher’s College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 7

**Mentor Texts:**

- Bigmama’s*, D. Crews
- Chicken Soup for the Kid’s Soul*, J. Canfield
- The House on Mango Street*, S. Cisneros
- Owl Moon*, J. Yolen
- The Paperboy*, D. Pilkey
- Peter’s Chair*, E.J. Keats
- Shortcut*, D. Crews
- Woman Hollering Creek and Other Stories*, S. Cisneros

**Unit Description: Test Prep**

While most of this unit is centered around preparing for the NJASK, it is essential to remember that students should continue reading in just right, independent level texts to strengthen comprehension, stamina, and fluency. The emphasis in this unit is to teach students to become stronger readers. Incorporating differentiated, assessment-based large and small group instruction will aid in teaching students the strategies they need for this test. It is essential that time is not lost completing worksheets as those worksheets do not provide the true skills students need to be successful. You may want to have a reading/test prep workshop in which you teach how to read, talk about, and answer questions about short texts, a writing workshop, and then separate time for independent reading.

To prepare for this unit, try to gather materials from prior tests at varying degrees of difficulty. Also, be familiar with all aspects of the test so you can

best prepare your students for what they will eventually face. Create packets to be used with students. Once you have packets created, you can use them during read alouds, and then during workshop time. If you need extra materials, short stories, articles, or poems from sources such as *Highlights*, *Cricket*, *Cobblestone*, *Read and Rise*, *StoryWorks*, and *Sports Illustrated for Kids* work well.

<b>Reading</b>	
<p><b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <li>• become familiar with the format of the NJASK test</li> <li>• identify the reading skills needed to do well on the NJASK test</li> </ul>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>• What reading skills and strategies will help me on the state test?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• Standardized tests have a certain format and language.</li> <li>• Standardized tests are based on reading skills and strategies they already know, just in a different way.</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(National Core Standard Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Understanding that standardized tests have a certain format and language.</u></b></p> <ul style="list-style-type: none"> <li>• Readers get ready to read by identifying the structure of a passage.</li> <li>• Readers are flexible and quickly determine what kind of text needs to be read and activate strategies for that kind of text.</li> <li>• Readers understand the language of multiple-choice questions to determine what skill is being assessed (main idea, inference,</li> </ul>



3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### **Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

6. Describe how a narrator's or speaker's point of view influences how events are described.

### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says

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.

### **Bend II: Understanding that standardized tests are based on reading skills and strategies they already know, just in a different way.**

- 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.
- 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.

explicitly and when drawing inferences from the text.

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

### **Sample Assessments:**

- 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.

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

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

- Create a test prep practice game incorporating both language arts and math skills.

#### **Technology Integration**

##### Ongoing:

- 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.

##### Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Create a Jeopardy game or other game format online or using PowerPoint developing questions for a short text.
- Using SmartExchange, practice multiple choice questions.

#### **Media Literacy Integration**

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

**Foundational Skills**

**Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.  
a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.  
a. Read on-level text with purpose and understanding.  
b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.  
c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.


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.

- 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.

- *Buffalo Bill* by Ingri and Edgar Parin d’Aulaire
- *Cassie’s Journey: Going West in the 1860s* by Brett Harvey
- *Dandelions* by Eve Bunting
- *Going West! Journey on a Wagon Train to Settle a Frontier Town* by C. Johmann
- *Long Way to a New Land* (I Can Read Series)

21<sup>st</sup> Century Skills:  
Creativity and Innovation  
Critical Thinking and Problem Solving  
Communication and Collaboration  
Information Literacy  
Media Literacy  
Life and Career Skills

	21 <sup>st</sup> 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, Fifth Grade, 2011-2012* Unit 7
- Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 8

**Mentor Texts:**

- Selected leveled short texts
- Past test passages found on the TC website

## Unit Description: Content Area Reading

This unit focuses on reading to learn as students read about science or social studies topics related to their current curriculum. The emphasis in this unit then is on reading to gain knowledge and construct ideas. For this unit, you will need baskets of texts (similar to the nonfiction unit) on the topics students are to explore. It is important to keep the independent just-right reading time alive during this unit as well. Use the read aloud to support this work, and develop timelines, maps, graphs, charts, and diagrams to support your readers' content knowledge. In this unit, you will also want to return to some nonfiction reading strategies taught earlier in the year such as identifying the main idea and details.

<b>Reading</b>
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<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i>
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<ul style="list-style-type: none"> <li>• reading for/ within a given content area</li> <li>• reviewing nonfiction reading strategies</li> </ul>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<p><b>Essential Question:</b> How can I use all that I know about nonfiction reading and research to learn more about my topic?</p> <p><b>Bend I: <u>Forming a Research Community and Reading to Build Rich Background Knowledge</u></b> How can I organize a learning life that allows me to read across multiple texts, studying an aspect of my topic from multiple perspectives (approximately a week and a half)</p> <p><b>Bend II: <u>Building Theories and Reading Critically</u></b> How can I build theories from studying multiple perspectives on a topic? How can I start to see how different authors approach the same topic differently, swaying their readers to think in particular ways? How do I want to sway people learning from me? (approximately a week and a half)</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• nonfiction texts can aid in understanding topics in other academic areas.</li> <li>• nonfiction strategies and tools are needed to read content based texts.</li> <li>• Reading across multiple texts will give multiple perspectives on the same topic.</li> <li>• That the different perspectives used by authors sway reader’s understanding and the technique can also be used by the reader to sway others.</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(National Core Standard Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</li> <li>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</li> <li>3. Compare and contrast two or more characters, settings, or events in</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Forming a Research Community and Reading to Build Rich Background Knowledge</u></b></p> <ul style="list-style-type: none"> <li>• Researchers read fairly quickly, trying to get a broad overview of the topic, the important ideas, events and people, the biggest conflicts, and also important vocabulary.</li> <li>• Readers use tools like maps and timelines to help orient ourselves and others in our study. These can be collaborative efforts to which we all add as we gather knowledge. When you learn about a big</li> </ul>

a story or drama, drawing on specific details in the text (e.g., how characters interact).

### **Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

6. Describe how a narrator’s or speaker’s point of view influences how events are described.

### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Range of Reading and Level of Text Complexity**

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading Standards for Informational Text**

#### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

important topic, you may want to use a Post-it with a quick note about the event to add to our class timeline.

- Researchers look for places, names, events, and vocabulary that appear in more than one text. Researchers push themselves to read a lot about their topic, especially at first, stopping sometimes to mark information that might be important, and then they going on and read more.
- Today I want to teach you that researchers use our research community to help us break down big topics. Researchers find that some topics, like government, are so incredibly complex that it often helps to focus in on one subtopic, using all their nonfiction strategies to find out as much as they can about their one area of expertise.
- Researchers pay attention to dates that are listed in the beginning of chapters or paragraphs because they know that they often signify important moments in time. As you read, search for dates as places in the text to reread and gather important information.
- Researchers hold “round tables” to teach others about their specialized topic. Research teams send representatives from their group to spread the knowledge they have gathered about their specific area of study.

### **Bend II: Becoming Specialists & Reading as Researchers— Synthesizing, Analyzing, and Exploring Essential Questions in Sub- topics**

- Researchers get to know more about their specialized topics by asking meaningful, powerful questions that can be followed to gain a deeper understanding of our study. One way we come up with questions we can pursue into inquiry is by looking back into our notes, seeing what patterns and categories we notice.
- Researchers don’t just ask “definition questions,” the type of questions

2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

we ask to orient ourselves as we are first getting to know a topic. As we read deeper, we start asking questions that get at the core of the motivations and consequences of the events we study. We may ask ourselves, “Why does this matter?” or “What difference does this make?” or “What parts are important to explore?”

- Class, I must stop you because I found the coolest thing when reading through your notes! I'm realizing that many of you are pursuing similar types of questions. For instance, I've noticed that 3 groups are all researching big types of conflicts that arose, while these 2 groups are all wondering about systems that communities used to resolve conflicts. This makes me realize that we might want to combine forces and come up some essential questions—questions that we all want to read and research for as we read about our sub-topics.
- Today I want to teach you that once researchers have developed essential questions that really get at the meat of their studies, we can return to our books, reading now to develop more knowledge about the essential questions we've developed. Researchers carry our essential question in the forefront of our minds as we read, collecting important information to flesh out our answers.
- Researchers work with partners, laying out all the possible facts that might help address or explore a question, analyzing together how these pieces all fit together.
- Researchers look across several possible explanations or answers to their questions, thinking, writing, or talking about what big idea or theme connects these possible explanations together. They look at their explanations, thinking, “What patterns do I see in my proposed answers? What more does this tell me about the big ideas and themes of the topic of my study?”

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

**Foundational Skills**

**Phonics and Word Recognition**

3. Know and apply grade-level phonics and word analysis skills in decoding words.

a. Use combined knowledge of all letter- sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

**Fluency**

4. Read with sufficient accuracy and fluency to support comprehension.

- a. Read on-level text with purpose and understanding.
- b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
- c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

- One way researchers help ourselves learn new information is to by breaking down our essential questions into smaller parts so that we can more thoroughly understand all the elements that go into answering our big questions. Members in our research groups may each pursue a different part of the big question, later sharing information with each other to more fully come to conclusions about our inquiries.
- One powerful tool we have to help us find the most important information is signal words. Words like all, most, few, and but almost always indicate important information. As you read, be on a look out for those words as cues to slow down and take note.

**Bend III: Connecting the Past with the Present—Exploring Point of View and Perspective of Texts When Forming Ideas and Theories**

- Today I want to teach you that one way to read more analytically, more deeply, about a topic is to study different perspectives in texts. Depending on whose point of view is expressed in a text, the topic or story is bound to be told in a different way. Researchers read across texts, asking in each, “Whose voice is heard? Whose voice is not heard? Which side of the story do you hear more about? Which side of the story are you left wondering about?” As we sense different voices from text to text, we will likely find out not just part of a story, but instead, something closer to the whole truth.
- I noticed something interesting in the books in our classroom. Looking across the texts, there are certain voices that aren’t really expressed in many of our books. One thing that researchers do as we critically read is ask ourselves, “Are there are certain voices that are frequently heard and some that aren’t? Why do certain voices continually get left out?”
- History isn’t just facts and information. Researchers don’t simply read for information. Rather, researchers are often moved by the feelings that are drawn out by the stories and images we encounter. As we



read, we step back from all those names and dates, and ask, “How am I left feeling about this person or topic? Am I left with an extremely positive or negative feeling? Do I suspect that I’m missing part of the picture?” In answering these questions, researchers find themselves with a much deeper understanding of the truth about a topic.

- Researchers sometimes read with an argument in mind, thinking about points and counterpoints they could make if debating the issue with a partner. This can serve two purposes. First, it may help prepare a researcher to talk with a partner. Second, it will give you a purpose or focus while you are reading.
- Have you ever heard the expression, “History repeats itself?” Today I want to teach you, researchers realize there are patterns in history, specifically patterns of points of view and we ask ourselves, “What big ideas keep popping up in history and in modern times? What struggles do people continue to have? How have ideas about those struggles changed or stayed the same?” Thinking about those struggles and peoples attitudes towards those struggles can help you think about what actions you want to take to solve big social issues.
- ◦ When we share our ideas about the important concepts of a topic, one way we can express ourselves clearly is by “speaking like essayists.” Talk, first, about the main idea or theme you have noticed. Then, support that idea with evidence you have gathered from your research.

#### **Bend IV: Building Theories and Reading Critically**

- “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.’”
- “What I want to teach you today is 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 swaying you to

think a certain way about the topic.”

- On this day, you might give each group of students a primary document they have already studied in social studies and let them look to do this point of view work with these documents. Some questions they might ask themselves and others:
  - Suppose the \_\_\_\_\_ (person involved) wrote about the \_\_\_\_\_ (event).
  - How would his account most likely be different than the account given by the \_\_\_\_\_ (outside observer)?
  - **What are the differences in focus between the two accounts?**
  - **What is the purpose of each of the documents? How does that help you to think about the author’s point of view?**
  - **What words or phrases best show the author’s point of view?**
  - **How does the point of view in \_\_\_\_\_ (text #1) differ from the point of view in \_\_\_\_\_ (text #2)?**
  
- Another lesson you might teach is to help students to look at how authors have chosen to structure their texts and what reasons and evidence they give to support their points --students can think about why authors choose to organize their texts in these ways and how these choices help support their points. Students need to figure out which reasons and evidence support which points so you’ll want them to consider: “What points is the author making? Why is that illustration included? What point does it support? What point does that example support?” Some other questions students might ask

themselves and others:

- The author seems to be making the point that...Which sentence has evidence supporting that point?
- Why does the author most likely say this?
- What reason does the author give to support her point that...?
- What text structures has each author used?
- Why do you think those text structures were chosen to develop the accounts?
- Are there other text structures that could have been used?

- Remind students that a text can offer more than one idea. So you might look back at your notes and think about what other ideas some of these key details might support and push yourself to have a new idea about those same notes.

**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*

- Pioneer journal
  
- Science report on cells, rocks and minerals, volcanoes, or the Earth's Layers

**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.

Other:

- 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 immigration, the Civil War, or other content area topic.
- Create a reading log of finished books using a spreadsheet or database program.

**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.

- *Buffalo Bill* by Ingri and Edgar Parin d'Aulaire
- *Cassie's Journey: Going West in the 1860s* by Brett Harvey
- *Dandelions* by Eve Bunting
- *Going West! Journey on a Wagon Train to Settle a Frontier Town* by C. Johmann
- *Long Way to a New Land* (I Can Read Series)

<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>21<sup>st</sup> Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>
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**Professional Resources:**

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 8
- Teacher's College Reading Curricular Calendar, Fifth 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