

Summit Public Schools
Summit, New Jersey
Grade Level: Third/ Content Area: READING

Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Grammar Skill Work
September/October	Building a Reading Life (Book 1) *	Crafting True Stories (Book 1)	--Using an Editing Checklist --Capitalization of Proper Nouns and Words in Titles --Tackling Tricky Words with a Repertoire of Strategies
October/November	Mystery: Foundational Skills in Disguise (new book)	Changing the World: Persuasive Speeches, Petitions, & Editorials (Book 3)	--Producing simple sentences: Nouns and Verbs --Using Compound and Complex Sentences --Using Paragraphs to Separate Information
December/January	Reading to Learn: Grasping Main Idea and Text Structures (Book 2) *	The Art of Information Writing (Book 2) *	--Using Adjectives and Adverbs to Describe --Using Available Resources and Spelling Patterns to Write Words --Forming and Using Possessives
February/March	Character Studies (Book 3)* *2 Week Mini Test Prep Unit	Baby Literary Essay *2 Week Mini Test Prep Unit	--Using Commas: Series, Addresses, and Dialogue --Using Quotation Marks for Dialogue
March/April	Research Clubs: Elephants, Penguins, and Frogs, Oh My! (Book 4)	Content Area Writing	--Ensuring Subject-Verb and & Pronoun-Antecedent --Exploring Verbs and Verb Tenses --Using Conjunctions
May June	Social Issues Book Clubs Across Fiction and Nonfiction	Once Upon a Time: Adapting and Writing Fairy Tales (Book 4)	--Using Paragraphs to Separate Parts, Time, or New Character --Using Figurative Language to Describe the Story --Reviewing Commas and Quotation Marks for Dialogue

Building a Reading Life (Book 1)

September/October

Get ready to begin an exciting year in reading! The biggest work in this unit is to set the tone for everything else to come this year and help all of your students become avid readers. You will be establishing routines and expectations and empowering students to develop personal agency about their own reading lives. This unit follows the *Building a Reading Life* from *Units of Study for Teaching Reading: Grades 3-5*. Please refer to that text for additional resources and support. Another important aspect of this unit is establishing conversations through partnerships and read alouds. There are many ways to do this work as well. You will want to create opportunities for partners to get to know one another paying attention to reading histories, interests, and hopes. Launching and establishing expectations around writing about reading will also need to be addressed in this unit as well.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Establish routines and expectations of the workshop. <input type="checkbox"/> Develop familiarity with essential reading skills and apply comprehension strategies. <input type="checkbox"/> Hone ability to select just-right books that are meaningful to them. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do readers create reading lives for themselves? <input type="checkbox"/> How do readers work to understand the story better? <input type="checkbox"/> How do readers tackle more challenging texts? 	Students will understand that... <ul style="list-style-type: none"> <input type="checkbox"/> Readers set clear goals, find just-right books, and push themselves to read more. <input type="checkbox"/> Readers hold tight to meaning, check for comprehension, envision their stories, and make predictions. <input type="checkbox"/> Readers select read more challenging texts by tackling tricky words and noticing text and author clues
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: <u>Bend I: Making a Reading Life</u>
Key Ideas and Details	

<p>RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text.</p> <p>RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.</p>	<p>Today I want to teach you that readers set themselves up to build a reading life. We do this by:</p> <ol style="list-style-type: none"> 1. Using memories; 2. Finding a good reading spot; 3. Making a reading goal. <ul style="list-style-type: none"> ▪ Today I want to teach you that readers can choose to read as if books are gold. We do this by: <ol style="list-style-type: none"> 1. Finding a good reading spot; 2. Talking about books with a partner; 3. Choosing books we love.
<p>Craft and Structure</p> <p>RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.</p>	<ul style="list-style-type: none"> ▪ Today I want to teach you that readers select just-right books – ones we can read smoothly, with accuracy and comprehension. We do this by: <ol style="list-style-type: none"> 1. Looking at the book carefully; 2. Reading a few lines of the book; 3. Deciding if the book is too easy, too hard, or just-right. <ul style="list-style-type: none"> ▪ Today I want to teach you that good readers set clear goals and keep track of their progress toward those goals. We do this by: <ol style="list-style-type: none"> 1. Studying reading patterns; 2. Setting new goals; 3. Monitoring progress toward new goals.
<p>Integration of Knowledge and Ideas</p> <p>RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background</p>	<ul style="list-style-type: none"> ▪ Today I want to teach you that readers set up systems for finding and sharing great book. We do this by: <ol style="list-style-type: none"> 1. Organizing books by categories; 2. Inviting students to share favorite books; 3. Rating special books; 3-star, 4-star.

knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Range of Reading and Level of Text Complexity

RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

Reading Foundational Skills

Phonics and Word Recognition

RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

A. Identify and know the meaning of the most common prefixes and derivational suffixes.

B. Decode words with common Latin suffixes.

C. Decode multisyllable words.

D. Read grade-appropriate irregularly spelled words.

Fluency

RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

A. Read grade-level text with purpose and understanding.

B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

- Today I want to teach you that having reading partners can make your reading better for one another. We do this by:

1. Determining interview questions to find partner's interests;
2. Getting together with partner;
3. Interviewing each other and discussing common interests.

Bend II: Understanding the Story

- Today I want to teach you that readers give themselves a comprehension check. After they read a chapter, they check to make sure they understand what's going on. Readers ask:

1. Who is in this part?
2. What just happened?
3. Does this fit with something that already happened, or is this new?

- Fiction texts sometimes signal for readers to make a movie in their minds as they read, and other times signal for readers to list, or collect, information as they read. Today I want to teach you that expert readers always think to themselves, "What mind-work does this text want me to do?" We do this by:

1. Reading a passage of the text;
2. Stopping and thinking – Am I making a movie in my mind? Are the characters doing things?, or;
3. Am I collecting information? Has the moving image stopped?

- Today I want to teach you that when readers understand a story well, we often think, "What will happen next?" We do this by:

1. Thinking about what has already happened;
2. Thinking about how stories tend to go;

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

Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

3. Using this information to predict what will happen next;
4. Reading to confirm or revise your prediction.

- Today I want to teach you that when making predictions, expert readers draw on important specifics, so the predictions not only tell the main things that are likely to happen later in the story, but also include details about *how* some of those things might happen. We do this by:

1. Noticing details in the story;
2. Thinking about how the characters might factor in;
3. Thinking about how what's around the character might play a role;
4. Predicting *how* the next event in the story might happen.

- Today I want to teach you that readers retell books as a way to lay the story out for themselves. We do this by:

1. Reviewing the passage to be retold;
2. Retelling the important parts (leave out the details);
3. Reading on, linking the old part to the new.

- Today I want to teach you that "It takes two to read a book." Partners can work together to lift the level of each other's reading work. We do this by:

1. Sharing parts in which you really pictured what is happening;
2. Showing each other parts where your mental movie got blurry and then talk about those parts;
3. Rereading parts to each other, making them sound like you are talking.

Bend III: Tackling More Challenging Texts

- Today I want to teach you that it often takes GRIT to be a great reader. Readers develop grit by:

1. Reading almost every day in school and home;

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

2. Filling out reading logs truthfully and studying reading patterns;
3. Sometimes reading books that are a little hard;
4. Having goals for reading and keeping them in mind as they read.

- Today I want to teach you that readers with grit move over the hurdle of hard words just like monster trucks climb over hurdles. Readers never give up; they try one strategy and then another to figure out the hard word. We do this by:

1. Chunking the word;
2. Thinking about the story (what's going on?);
3. Asking, "Does it look or sound like a word I know?"
4. Trying out the different sounds that letters can make.

- Today I want to teach you that authors sometimes leave clues to help readers figure out the tricky words. Good readers:

1. Consider the gist – What's happening in that part?
2. Look for a synonym;
3. Look for an antonym;
4. Look for an explanation of the word.

- Today I want to teach you that when readers come upon a confusing expression in a text, their job is to use all they know about what has been going on to figure out what the expression might mean. We do this by:

1. Reading and recognizing the figurative language expression;
2. Looking for context clues surrounding the expression – "What is going on in the story?"
3. Rereading to make sense of the expression.

- Today I want to teach you that texts signal for readers to think, "Huh?" and to ask questions. We do this by:

1. Reading a part until you get to a point where you ask yourself, “How could...?, Why...?, or Huh...?”
2. Revisiting earlier parts of the text;
3. Rethinking an answer to the question.

- Today I want to teach you that readers gather information from the text to answer the question: “Why did the author include that?” We do this by:

1. Reading until you wonder, “Why did the author include_____?”
2. Thinking/looking back in the text to gather information;
3. Considering possible answers to your question.

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 reader’s notebook about plot, setting, or characters.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to maps and globes unit in social studies

- 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

- Use *Inspiration* to create a web, which includes words that describe you as a reader.
- Use *TimeLiner* to make a timeline of your experiences as a reader, as well as your prediction of your future experiences as a reader.
- Use Microsoft Word, Inspiration, or SmartBoard Notebook

	<p>software to write the words from their word sorts.</p> <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ▪ Select your favorite book and create an advertisement in the form of a poster for it, in which you are trying to convince your classmates to read your book over your classmates' favorites. ▪ Subsequent to reading a book, consider what it would be like presented using a different media form (i.e. newspaper, magazine, radio, TV). Write a paragraph stating whether the book format would be most effective or another media form and why. <p>Global Perspectives</p> <p><u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <u>Big Boy</u> by T. Mollel ▪ <u>Jin Woo</u> by E. Bunting ▪ <u>Our Green Apple</u> by E. Bunting ▪ <u>Juan Bobo Goes to Work</u> by Marisa Montes ▪ <u>Each Kindness</u> by Jaqueline Woodson
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

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

Mentor Texts:

- ☐ *Because of Winn Dixie*, K. DiCamillo
- ☐ *Bigmama's*, D. Crews
- ☐ *Charlotte's Web*, E.B. White
- ☐ *Fireflies!*, J. Brinckloe
- ☐ *The Paperboy*, D. Pilkey
- ☐ *Peter's Chair*, E.J. Keats
- ☐ *Shortcut*, D. Crews
- ☐ ***Stone Fox*, J. R. Gardiner**
- ☐ *The Witch of Blackbird Pond*, E.G. Speare

Mystery: Foundational Skills in Disguise (new book)

October/November

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i>	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<input type="checkbox"/> How	Students will understand that...
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: <u>Bend I: Understanding the Mystery</u> Session 1: Today I want to teach you that once a reader realizes that a book is a mystery, they figure out what's wrong. That way, they can help to solve the mystery. Solving mysteries in real life is similar in many ways to solving mysteries in books. As Readers begin reading they first think about the questions: (pages 6-12) 1) 'What's the mystery here?' and then ask, 2) 'Who is the crime solver?' Session 2: Today I want to teach you that mystery readers try to solve the mystery before the crime solver does. We do this by ... (pages 13-23) 1) Becoming the crime solver, the detective, so that you can think just like a detective 2) Paying close attention to the story details that might be clues and use those clues to help them figure out the mystery, to predict the solution
Key Ideas and Details <ul style="list-style-type: none"> Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. 	
Craft and Structure <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. 	

<ul style="list-style-type: none"> Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. 	<p>A. Pause to think when you stop is this something that could be a clue</p> <p>B. Think, 'What might this mean?</p> <p>C. Think, 'How might this fit into the mystery?'</p> <p>Take time for a day for assessment- using the performance assessments from unit 1, <i>Building a Reading Life</i></p>
<p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). 	<p>Session 3: Today I want to teach you that when reading a mystery, the only way readers can predict, the only way they can think <i>forward</i> so as to figure out who did the crimes is to think <i>backward</i>. Pause to think back about what they know about each character to consider, 'Might he be a suspect?', Might she?' We do this by . . .(pages 26-35)</p> <ol style="list-style-type: none"> Thinking back on that person and ask ourselves, 'What do we know about that person?' Thinking specifically about the motives and the opportunities that the suspect had (or didn't have)
<p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, as the high end of the grades 2-3 text complexity band independently and proficiently. <p>Reading Foundational Skills Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>B. Decode words with common Latin suffixes.</p>	<p>Session 4: Today I want to teach you that you will come to tricky parts of books--or start new books that feel tricky. When you notice a text that feels tricky, you cannot just sit back and do nothing. You need to take action and use strategies to deal with the problem! We do this by . . .(pages 37-49)</p> <ol style="list-style-type: none"> Using strategies we know good readers use or invented strategies Create a chart which can be titled: If this part is tricky . . .you could try to . . . <ol style="list-style-type: none"> Sample chart on p. 49 and post in the classroom for a resource <p>Session 5: Inquiry lesson: Today the question we will be exploring is this: When a reader writes skillfully to think more about reading, what would that writing look like? We do this by . . .(pages 51-59)</p>

<p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>Speaking and Listening</p> <p>Comprehension and Collaboration</p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p>	<ol style="list-style-type: none"> 1) Looking at the kinds of notes that grown-ups took. . . <i>what do you notice to channel your ideas to help you grow big ideas?</i> 2) Co-create the class chart. "Ways to Strengthen Writing About Reading." p. 56 3) Readers will use what they noticed from the inquiry to write thoughtfully about their reading <p>Session 6: Today I want to teach you that just as great detectives usually don't work alone and often depend on a partner to solve crimes, great readers of mysteries also often depend on a partner to discuss theories and solve mysteries. We do this by . . .(pages 60-68)</p> <ol style="list-style-type: none"> 1) Asking each other questions 2) Retelling a little bit, naming characters 3) Asking for help at confusing parts 4) Rereading a bit together 5) Sharing strategies that work 6) Study post-its <p><i>Gathering ideas from your own students to create this chart gives more ownership to the students so it becomes a useful classroom resource as your students develop and strengthen their reading, problem-solving and partnership skills.</i></p> <p>Session 7: Today I want to teach you that if your mystery is a loooong book--if any book seems long-- it helps to have strategies for remembering what you've already read, which will help you hold onto the story as you read on. We do this by . . .(pages 69-76)</p> <ol style="list-style-type: none"> 1) Pausing at the ends of chapters to think,"What's the main event that happened? Are there small details that really matter too?" 2) Sometimes we pause to retell when we feel sort of "full" from reading that story <p>All of this helps you to understand what's happening in your books and also clear up any confusion.</p> <p><u>Bend II: Raising the Level of Mystery Reading</u></p>
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- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.
- SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

- SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
- SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.
- SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Session 8: Inquiry lesson: Today the question we will be exploring is this: "We will start a giant investigation into mystery books. We'll think about mystery books and ask, 'What's the same across all mysteries? How do mystery books go?' We do this by . . .(pages 90-94)

- 1) Reading a bunch of mysteries and first practice testing one theory (i.e. Crime solver doesn't always solve the crime on the 1st try, crime solvers always have suspects, and then another remembering to back it up with text evidence. (Sample anchor chart, p. 87)

Session 9: Today I want to teach you once a reader figures how a kind of book is apt to go, that knowledge helps the reader read differently. We do this by . . .(pages 80-88)

- 1) Thinking back to the list or ideas of 'How do Mystery Books go? Readers consider that a 'Look-for List' that channels you to look for specific things at the start of a mystery, in the middle of a mystery, and at the end of mysteries.
- 2) Creating your own 'Look-for List' will change how you read and think throughout the mystery always making sure you are an active reader.

Session 10: Today I want to remind you that when strong readers run into trouble, they don't just twiddle their thumbs and say, 'Oh no! No way.' Strong readers know that when they run into trouble, it is a good idea to *get help*. And a person's partner is that person's 'go to' helper." We do this by . . .(pages 95-103)

- 1) First, readers need to give their partner hope and energy, so your partner is willing to keep at it.
- 2) Second, you need to act like a teacher to your partner. Remembering how I am always giving you strategies you can try . . .almost like little recipes.
- 3) Thinking back to Session 6, "Co-Detective Reading Partners Help Each Other!" Chart and perhaps think of new ideas that we can add to this chart.

Session 11: Today I want to teach you that expert readers are *always* on the lookout for what mystery writers refer to as '*red herrings*.' When mystery readers notice a clue, they worry that it might not be a real clue, that it might instead be what is called a *red herring*. Mystery readers know authors use red herrings to throw readers off track, and mystery readers don't let that happen."

We do this by . . . (pages 104-113)

- 1) Thinking how mysteries tend to go, when you come to a clue, you need to hold back for a minute and think, 'Is this a real clue---or is it just a red herring?'
- 2) You can take the approach to pause and think about whether the clue is trustworthy.

Session 12: Today I want to teach you that when you get to the solution of a mystery and it totally surprises you, that's the time to go back and think over the clues you missed along the way. Reviewing missed (hidden) clues helps you read future mysteries in a special way, even more alert than ever to hidden clues.

We do this by . . . (pages 114-123)

- 1) Teaching readers how authors hide clues, recalling Remembering the use of red herrings is on way to hide the real clues.
- 2) Keeping on the lookout for lots of big doings in a story that are their to distract readers from noticing a clue. If a big, new action happens, a clue may have slipped by you.
- 3) Look where many readers may not have noticed: dialogue, jokes, or descriptions of characters.
- 4) Think about how details may be connected to other details you thought were unimportant.

Session 13: Today I want to teach you that the text will teach you how to read it. Mystery readers ask, 'What kind of mind-work does this text want me to do?' They know that mysteries will sometimes signal, 'Read fast,' and sometimes, 'Read closely, slowly.'

We do this by . . . (pages 124-132)

- 1) Turning your brain on high power and think; Asking what mind-work is this text signaling me to do?
- 2) Should I go along, turning pages, reading forward? Or, is this part signaling me to slow down, to closely read, or reread?"

Session 14: Today I want to remind you that one of the most powerful ways to improve as a reader is for you to decide that you are going to grow as a reader. Readers think about how they can get stronger as readers, set specific goals, and then work on achieving those goals." We do this by using the learning progressions for . . . (pages 134-137)

- 1) Self-assessment
- 2) Setting goals
- 3) Most importantly PRACTICE

Bend III: Reading Mysteries Can Help You Read Any Kind of Fiction

Session 15: Today I want to teach you that the reason to become a skilled reader of mysteries is this: the way a person reads mysteries really well is the way a person reads *any* fiction book really well. We do this by . . . (pages 140-148)

- 1) Reading new books as if it were a mystery
- 2) Referring back, revisiting past charts (i.e. Readers of Mysteries . . . and Readers of Fiction . . .

Session 16: Today I want to remind you that great readers of fiction know what matters in a story, and they think a lot about those things. One thing that matters *a lot* in any story are the characters. Great readers of fiction know that one of the most important mysteries they could solve in a story is the mystery of character.' We do this by . . . (pages 150-158)

- 1) Using details to figure out the characters you are encountering. Who is this character? What kind of person is this?

	<p>2) Using details to figure out why the characters might be acting this way. Ask yourself, 'Why is he (or she) acting that way?'</p> <p>Session 17: Today I want to teach you that readers of fiction predict, asking 'What will happen next?' and 'How will this all turn out?' Readers think about what has happened already, and especially, they think about the characters, and based on all the clues that they have, readers predict.".</p> <p>We do this by ... (pages 160-166)</p> <ol style="list-style-type: none"> 1) Being alert readers and thinkers as you come to the end of a chapter or scene and think, 'What will happen next? How will this all turn out?' 2) Thinking about the details about the characters, to help make your prediction as strong as can be. 3) As you read on, finding out if you were right: confirm or revise your predictions and let them grow with you. <p>Sample Assessments:</p> <p>Instructional Strategies: Interdisciplinary Connections</p> <p>Technology Integration</p> <p>Media Literacy Integration</p> <p>Global Perspectives</p>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p>

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

- ❑ Mystery: Foundational Skills in Disguise--Reading Grade 3

Mentor Texts:

- ❑ A-Z Mysteries: The Absent Author by Ron Roy
- ❑ The Whodunit Detective Agency Series: The Diamond Mystery

Unit Description: Character

This unit will inspire readers to think deeply about and learn from the characters in the books they read. The first part of this unit invites readers to dive into the world of their characters through predicting, envisioning, and reading with fluency. The second half of this unit asks students to notice character's personality quirks and habits as well as infer to develop ideas about character traits, motivations, troubles, and actions. The final leg of this unit asks students to learn alongside of characters asking, "How can we apply these lessons to our own lives?" Much of the work in this unit is derived from *Following Characters into Meaning* in the series *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*. However, the final unit is based on *Bringing Characters to Life* and *Developing Essential Reading Skills* in *Constructing Curriculum*, another book in the Units of Study series

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Envision the characters in a story and "get lost in a book" <input type="checkbox"/> Grow theories about characters by reading closely and making inferences <input type="checkbox"/> Learn lessons by stepping into the shoes of different characters 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do readers get to know a character as a friend? <input type="checkbox"/> How do readers follow a character's journey? <input type="checkbox"/> How do readers compare and contrast characters across books? 	Students will understand that... <ul style="list-style-type: none"> <input type="checkbox"/> Readers envision and predict what they read and dig deep to get to know a character. <input type="checkbox"/> Readers build theories by reading closely and inferring based on what a character does and how they do it. <input type="checkbox"/> Readers step into the shoes of different characters and pay attention to moments when they face big challenges as well as how they resolve these challenges.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will: Key Ideas and Details <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. 	Instructional Focus: <u>Bend I: Getting to Know a Character as a Friend</u> <ul style="list-style-type: none"> ▪ Today I want to teach you that readers get to know the characters in the book in much the same ways as they get to know a new friend. Readers do this by:

<ul style="list-style-type: none"> Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. 	
<p>Craft and Structure</p> <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. 	<ol style="list-style-type: none"> 1. Reading, keeping the characters in mind; 2. Noticing how the characters talk; 3. Noticing how the characters act and what they do. <ul style="list-style-type: none"> Today I want to teach you that once readers have met a new character, they draw on their first observations to come up with an idea about the character. Readers do this by: <ol style="list-style-type: none"> 1. Studying what the character says; 2. Studying what the character does; 3. Thinking, “What does this tell me about the character?”
<p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). 	<ul style="list-style-type: none"> Today I want to teach you that as you read on in a book and learn more about a character, you'll notice patterns in the things the character does across the story – and you can add on to your initial ideas to come up with a big idea about the character. We do this by: <ol style="list-style-type: none"> 1. Rereading/rethinking what we've read so far; 2. Thinking, “What do I see this character doing again and again?” 3. Developing a bigger idea about the character.
<p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, as the high end of the grades 2-3 text complexity band independently and proficiently. <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p>	<ul style="list-style-type: none"> Today I want to teach you that once readers form a theory about what kind of person a character is, they can dig deeper to ask, “<i>Why</i> is the character this way?” We do this by: <ol style="list-style-type: none"> 1. Asking ourselves, “Why might the character be like this?” 2. Searching the text for evidence/support; 3. Coming up with a deeper theory. Today I want to teach you that once readers understand a character in deeper ways – once they have a sense of who the character is, what he tends to do again and again, and what he really wants – readers can use this knowledge to <i>predict</i>. We do this by: <ol style="list-style-type: none"> 1. Reading, keeping the characters in mind; 2. Noticing how the characters talk; 3. Noticing how the characters act and what they do.

<p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>B. Decode words with common Latin suffixes.</p> <p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>Speaking and Listening</p> <p>Comprehension and Collaboration</p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p>	<p>Thinking about who the character is; Thinking about what matters to him/her; Imagining the next scene unfolding – <i>predict!</i></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that readers set clear goals for themselves. Good readers do this by: <ol style="list-style-type: none"> 1. Looking at checklists/reading logs; 2. Noticing strengths and weaknesses; 3. Making new reading goals <p><u>Bend II: Following a Character's Journey</u></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that the main character in all stories travels along a story mountain. Readers can recreate this story mountain by: <ol style="list-style-type: none"> 1. Noticing the problem the character faces; 2. Watching out for a turning point; 3. Identifying the resolution to the problem. ▪ Today I want to teach you that readers <i>expect</i> characters to encounter problems in a story. Readers notice what problems characters face and also how they react to these problems. We do this by: <ol style="list-style-type: none"> 1. Noticing the problem the character faces; 2. Studying what the character says; 3. Looking at what the character does. ▪ Today I want to teach you that readers pay close attention to how the <i>secondary</i> characters in a story help the main character along his or her journey. We do this by: <ol style="list-style-type: none"> 1. Asking, "Why is this character in the story?" 2. Considering if the character is an advisor, friend, or challenger; 3. Thinking about how this character affects the main character.:
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B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- Today I want to teach you that pictures in a book do as much work as the words to help the reader *see* the character's journey. We do this by studying the illustrations to see:

1. How a character is feeling;
2. How the characters interact;
3. How the main character moves along the story mountain.

- Today I want to teach you that as readers near the end of a story, they pay attention to how the main character is tested. We do this by:

1. Reading to the point of tension/climax;
2. Noticing how the character reacts:
3. Thinking, "How is this important to my character's journey?"

- Today I want to teach you that as a story comes to a close, the main character resolves his or her biggest problem. We can see this by:

1. Reading to the end of the story;
2. Thinking, "What strength did my character draw on to solve the problem?"
3. Considering how the character changed.

- Today I want to teach you that after a character has resolved a problem, readers ask, "What does the character know now that he didn't at the start of the story? What lessons can he teach others about life?"

1. Revisit the character's journey;
2. Determine the lesson learned;
3. Consider how that lesson could apply to other real life situations.

- Today I want to teach you that when expert readers reach the end of a book, they think about how all the parts fit together to make the whole story. We do this by;

1. Noticing the choices an author makes;
2. Reviewing/remembering a part and asking, “What does this part do?”
3. Answering, “How does it connect to other parts in the story?”

Bend III: Comparing and Contrasting Characters Across Books

- Today I want to teach you that readers make comparisons as they read books. Readers can compare the main characters by:

1. Looking at what they do;
2. Looking at how they talk;
3. Noticing what they each care about;
4. Deciding how they are the same and different.

- Today I want to teach you that once readers know how characters act and talk in their individual stories; they can compare how these characters tackle trouble. We do this by:

1. Paying close attention to the problem each character faces;
2. Noticing how each character reacts;
3. Deciding if the reactions are the same or different.

- Today I want to teach you that readers can discuss ideas about characters across books with a partner by exploring a big question with no one right answer. We do this by:

1. Starting with a question such as “Which character is better at _____?”
2. Looking for examples from the story – cite evidence.
3. Discussing with partner or group.
4. Coming to a conclusion/agreeing to disagree.

- Today I want to teach you that readers can compare themes and lessons across books. We do this by:

1. Noticing how two main characters resolve their challenges;
2. Identifying the lesson each character learned;
3. Thinking, “Are the lessons similar or different?”

Sample Assessments:

- Create a “Movie in My Mind” poster that demonstrates what a student envisions from a story.
- Develop lists in a reader’s 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 (enlarged figure of a character with key symbols, quotes, etc.) to represent the character and key aspects of the text.
- Act out scenes of a text and discuss their importance or create a tableau of pivotal moments in the characters’ lives.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to human body unit of study in science

- Create a skeletal outline and diagram of a character from one o your stories.

Technology Integration

- Use *GarageBand* to create a theme song for a character for each time he/she enters the story.

	<ul style="list-style-type: none"> ▪ Use <i>Inspiration</i> to create a Venn diagram to compare and contrast two characters in the story. ▪ Create a comic strip, based on a scene from the book, using <i>ComicLife</i>. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ▪ Imagine what the book you’re reading would be like as a movie. Use KidPix to create a flier advertising for the upcoming premiere of the “movie”. ▪ Search online for any reputable reviews of one of the books that you have read. ▪ Create a “WANTED” poster for the antagonist in the story. <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>Stone Soup</i>, M. Brown ▪ <i>Strega Nona</i>, T. dePaola ▪ <i>Apple Pie Fourth of July</i>, J.S. Wong ▪ <i>A Chair for My Mother</i>, V.B. Williams ▪ <i>Too Many Tamales</i>, G. Soto ▪ <i>My Name is Maria Isabel</i>, A. Flor ▪ <i>The Other Side</i>, J. Woodson ▪ <i>Sitti’s Secrets</i>, N. Nye
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and

	Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 2
- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 2
- ☐ *The Art of Teaching Reading* by L. Calkins (Chapter 22)
- ☐ *Mosaic of Thought* by Keene and Zimmermann (Chapter 8)
- ☐ *Following Characters into Meaning* from *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*, Lucy Calkins
- ☐ "Bringing Characters to Life" in *Constructing Curriculum* from *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*, Lucy Calkins
- ☐ "Developing Essential Reading Skills in *Constructing Curriculum* from *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*, Lucy Calkins

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*, R. Munsch
- ☐ *Officer Buckle and Gloria*, P. Rathmann
- ☐ *Olivia*, I. Falconer
- ☐ *Lily's Purple Plastic Purse*, K. Henkes
- ☐ *Amazing Grace*, M. Hoffman
- ☐ *Because of Winn Dixie* by Kate DiCamillo
- ☐ ***Peter's Chair* by Ezra Jack Keats**
- ☐ ***Make Way for Dymonde Daniel* by Nikki Grimes**

Unit Description: Nonfiction (Expository & Narrative)

This unit aims to introduce students to a brand new genre in reading this year- non-fiction. This unit allows students the opportunity to move into the world of the water cycle and whales, spaceships and skateboarding. Students will leap into a new section of the library and gain enjoyment and excitement over informative reading not only from books, but from maps, newspapers, brochures, blogs, photographs, websites, and magazine clippings as well. Much of this work is based on Reading to Learn: Grasping Main Ideas and Text Structures from Units of Study for Teaching Reading Grade 3. What follows in this curriculum, is a trajectory that focus on expository texts, reading with clarity, depth and power, stretching what may be one lesson from the book into several days of teaching and learning. This unit spotlights skills and habits essential to a reader of expository nonfiction: determining importance and finding the main idea and supportive details; questioning and talking back to text; figuring out and using new content specific vocabulary; and applying analytical skills to compare and contrast, rank or categorize. For this unit, students need to be matched to texts in nonfiction, just as they have been match to fiction text all year. However, in matching students for this unit, you need to consider both level and interest or topic. There is some research that suggests when children read nonfiction, they should read slightly below a level in which they read fiction. Although that does not apply when a child has a tremendous amount of background knowledge about the topic. Books in your library should have clear infrastructure of headings and subheadings, and having multiple copies of some texts would be a wonderful way in promoting partnership work. Throughout this unit, it is also strongly suggested that students still maintain a fictional reading life for at least 15 minutes a day either in school or at home. Before the unit begins it is enormously helpful to establish some baseline data on what your kids can (and can't yet) do as readers of nonfiction texts. You'll want to give a performance assessment before you begin this unit (See pages 209-214 in *Reading Pathways Grades 3-5 Performance Assessments and Learning Progressions* by Lucy Calkins). This work will give you and your students a clear path forward.

Reading

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

- ☐ Explore both expository and narrative non-fiction texts
- ☐ Identify main ideas and details
- ☐ Read deeply about one topic/subject to become an expert

Essential Questions

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

- ☐ How can I read expository nonfiction texts in such a way that I can determine what is most important and consolidate information and ideas?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- ☐ Readers understand key ideas and details.

<ul style="list-style-type: none"> ❑ How can I read narrative nonfiction texts in such a way that I can identify story elements and read through different lenses? ❑ How can I organize a rich nonfiction reading life for myself so that I read nonfiction often, and live towards goals that I set for myself as a nonfiction reader? ❑ Can I use nonfiction reading strategies to ‘get’ what expository texts are saying – to grasp the central ideas and supporting details? Can I use a boxes-and-bullets, expository text structure to help me organize my understanding of the texts I read? ❑ Even though my mind will often be full of all that I have learned while reading, can I leave space in my mind, and time in my reading to grow ideas about the content? Can I push my thinking so that I elaborate on those ideas? 	<ul style="list-style-type: none"> ❑ Readers not only read on to seek answers, but think over everything they have read so far and synthesize it with everything they already know. ❑ Readers learn concrete ways to notice where in the context of the word the definition is likely to appear and actively adopt the technical lingo of whatever subject about which they’re reading. ❑ Readers use the following skills while reading a nonfiction text set: synthesizing to determine the main idea, questioning and reacting, and figuring out challenging vocabulary.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>RI.3.3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Determining Importance in Expository Texts</u></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that nonfiction readers collect books and texts on topics that matter to them and talk with others about their nonfiction reading lives. <ol style="list-style-type: none"> 1. Readers choose books and texts that may interest them. 2. Readers discuss their nonfiction reading lives with a partner or group. ▪ Today I want to teach you that nonfiction readers get ready by revving up their minds. <ol style="list-style-type: none"> 1. Before nonfiction readers start reading a text, they preview it, identify the parts, and think about how the book might go. 2. Readers preview another chapter (titles and subtitles) of the read-aloud text and talk with partners about the expectations of what they may learn.

<p>Craft and Structure</p> <p>RI.3.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</p> <p>RI.3.5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p>	<ul style="list-style-type: none"> ▪ A Day for Assessment (please see description above) <ol style="list-style-type: none"> 1. Return students' performance assessments. 2. Students look at their work to consider why they received certain scores and ways to improve. ▪ Today I want to teach you that readers of expository texts pause when reading to make little summaries in their mind. <ol style="list-style-type: none"> 1. These summaries are referred to as boxes and bullets and help readers take in and remember the important things in an expository text. 2. Readers organize new information by pausing after chunks of text and summarizing content by focusing on main ideas and supporting details. 3. Model by reading a chunk of text and summarize through boxes and bullets across your palm and fingers. ▪ Today I want to teach you that readers organize the bits of information in a nonfiction text into categories. <ol style="list-style-type: none"> 1. Reflect on your reading to determine the bigger categories/subtopics, main ideas, or how the information is organized. (Model through chart: Fig.3-2 and Fig.3-3) 2. Fit supporting details under these categories. 3. If a text has no subheadings find pop-out sentences to help construct rough outlines of the text. (Model through <i>The Weird and Wonderful Octopus</i> by Anna Gratz) ▪ Today I want to teach you that when readers read nonfiction texts, they can become experts, and they can teach others what they know. <ol style="list-style-type: none"> 1. To teach others readers need to know the main ideas and support details. 2. Use an explaining voice, gestures, and a teaching finger to point out charts, illustrations, and diagrams to help explain. 3. Model through <i>Frogs and Toads</i> by Bobbie Kalman and Tammy Everts. 4. Students should name some of the teaching methods they observed. ▪ Today I want to teach you that when readers read expository nonfiction they come up with what they think the main idea of the
<p>Integration of Knowledge and Ideas</p> <p>RI.3.7. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>RI.3.8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.</p> <p>RI.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.</p>	

<p>Range of Reading and Level of Text Complexity</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>B. Decode words with common Latin suffixes.</p> <p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>Speaking and Listening</p>	<p>passage or part of the passage is, but expect it to be revised as they read.</p> <ol style="list-style-type: none"> 1. Readers write the main idea in pencil then revise it as they continue to read. 2. The main idea is often revised to be more specific or more general. 3. Example: First draft of a main idea - <i>Dogs are good company</i>. Revise the main idea – <i>Pets provide good company</i> <ul style="list-style-type: none"> ▪ Today I want to remind you that when you are working to get better with a skill, it helps to take and set new goals for yourself. <ol style="list-style-type: none"> 1. Set very clear goals 2. Make plans for reaching those goals. <p><u>Bend II: Lifting the Level of Thinking about Expository Texts</u></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that the difference between a boring text and a fascinating text is not the text itself, but the person reading it. <ol style="list-style-type: none"> 1. The reason to read nonfiction is to learn. 2. You have a choice. You can walk through your days as curmudgeons (party poopers, stick-in-the-muds) or as learners. Live with pizazz! 3. In small groups - first look at an object as a curmudgeon then as a learner. Tell others what you see. 4. Read like learners, do something when you read. Chart – <i>Places Worth Stopping and Thinking/Talking/Jotting : When we learn new information</i> <i>See a strong image</i> <i>Burst with curiosity</i> <i>Meet new words</i> <i>Come to the end of a section</i> ▪ Today I want to teach you that readers read differently knowing they’re going to be in conversations. Readers hold conversations in their minds. <ol style="list-style-type: none"> 1. One way to start a conversation is to locate a big idea and talk back to that idea.
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Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

2. Take an interesting point your text is making and try to think more about that.
3. Use thought prompts to extend thinking about a bit of information: *I can picture how this goes... The weird thing about this is... This makes me think that... But I wonder... It is important to notice that... This reminds me of... You are probably asking____, I think perhaps an answer might be... I used to think _____ but now I'm realizing ...*
4. In partnerships one partner will say the big point to the other. The teacher will call out thought prompts. The person will repeat and talk off what you say, elaborating on the initial idea.
 - Today I want to teach you that when reading informational texts, skilled readers talk back to the author's idea about a topic. A reader might say, "I see what you are saying but I see things differently."
 1. A reader first needs to notice the author's perspective about a topic before differentiating their perspective from the author's.
 2. Clues can lead them to determine an author's perspective through word choices.
 3. Use a page from *Gorillas (Living in the Wild: Primates)* by Lori McManus to read and determine the author's perspective.
 4. Students will compare their own opinion on the topic to that of the author.
 - Today I want to teach you that learning to talk really well about texts has a lot to do with learning to think well about texts.
 1. Show a transcript of problematic book talk that you overheard your students having (or from a previous year).
 2. Have students act it out/role play.
 3. Have students act it out/role play a second time but improving it.
 4. Chart – *Qualities of Great Conversations: The listener gets the speaker saying more and more, The conversation stays for a while on interesting/important things, The speaker talks about big important stuff and specific concrete details, The conversation ends up going back and forth, New ideas come up, In a text-talk, the text is cited and the talk stays close to the text*

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- Readers look to the text features on the page for support to determine the meaning of new content-specific vocabulary words.
 1. Readers look out for content-specific vocabulary they don't understand.
 2. Readers look to the title, subtitle, pictures, captions, diagrams, and labels to determine the meaning of content-specific vocabulary words.

Bend III: Synthesizing and Growing Ideas in Narrative Nonfiction

- Today I want to teach you that readers use different ways of reading depending on if a nonfiction text is an expository text or a story.
 1. Students rev up their minds for reading by asking, "What sort of text is this?" and then bring what they know about that kind of text to their reading.
 2. Read aloud a narrative nonfiction book and recruit students to join you in listening for the familiar elements of a story.
- Today I want to teach you that when readers read a true story about a person or an event in history, they usually know from the start why the person or event is famous. These details are important because they relate to the climactic ending.
 1. Teach students that to summarize narrative nonfiction texts, you need to figure out the main story line that holds the story together and the big thing about the person or event that contribute to the storyline.
- Today I want to teach you that nonfiction readers don't just stop when they come across a hard word, but they do stop to figure out tricky parts when they get confused or lose meaning.
 1. Model how to solve for an unknown word but also model the process of choosing whether or not to stop and mull over a word or to read on.
 2. Chart –
Readers Climb the Hurdle of Hard Words by:
-Chunking the words and listening for a word they know and a word that makes sense
-Thinking about a story and what is going on

-Asking, "Does it look like a word I know?"

-Asking, "Does it sound like a word I know?"

-Trying out the different sounds a vowel or consonant makes

-Using textual clues that help figure out the meaning of hard words

-Using context clues to figure out which noun a pronoun represents

- Today I want to teach you that readers of narrative nonfiction read through different lenses. One lens is the lens of a story. We've talked about that. The other lens is the lens of reading-to-learn information.

1. Now through reading through the lens of reading for information, cite subjects of biographies and the information one more learn from those biographies.
2. Share what a student has already learned from a biography about a person's life and traits. In *The Story of Ruby Bridges* by Robert Coles, study a section of text through the lens of reading for information.

- Today I want to teach you that in narrative nonfiction, sometimes the author doesn't come right out and tell you the main idea. In a well-written story there is a main idea or a reason to tell the story. It can be helpful to ask, "What did the main subject learn?"

1. Reference an expository nonfiction book (Frogs and Toads) from earlier in the unit, thinking about the main idea. Explain that in narrative nonfiction the author will often not come right out and say, "This story is mainly about..." But without an idea, what you are reading is just a list of events. It isn't even a story.
2. Remind children of a recent read-aloud, asking, "What was the story aiming to show? What's the unifying idea underpinning all its parts?"

3. Chart –

Seeking Underlying Ideas in Stories:

-When you wrote personal narratives, you stretched out the heart of the story.

Most authors do that. Parts that are stretched out can give clues about big lessons or ideas in the story

-Ask yourself, "What lesson did the character learn?"

-If you find a time in the story when the main character made a big choice, usually there is a lesson attached to that choice

-Ask yourself, "When the character meets challenges, what helps? Is there a life lesson for everyone in this?"

- Today I want to teach you that readers use strategies they've developed for reading biographies on *any* text that is narrative nonfiction. They think about the main character's traits, wants, and struggles.
 1. Read part of a narrative nonfiction text (example: *Cactus Hotel* by Brenda Z. Guiberson) whose main character is a plant or animal, ask children to consider who the characters are, what they want, and how they overcome obstacles.
 2. Show children how to produce a synthesis of narrative text by leaning on the "Somebody...wanted...but...so..." scaffold.
 3. Chart –
When Reading Narrative Nonfiction: Read it as a story!
-What are...the subject's traits? the subject's motivations? needs?
-What...struggles/threats does the subject face? is the subject known for?
ideas/ life lessons does it teach?
Read it as information!
-What...topics can you learn about? Main ideas, supportive points can you glean?
- Today I want to teach you that when reading a hybrid text, readers always think to themselves, "What mind-work does this part of the text want me to do?" The parts that are narrative signal readers to read them like stories and the parts that are expository signal readers to read, collecting main ideas and supporting details.
 1. Explain that readers can tell when a text structure shifts and that readers need to respond to those cues by shifting their way of reading the text.
 2. If the section of text names a person and begins telling you what the person is saying, doing, and thinking the style of writing is probably a story. If the section of text reads like a report, has topic sentences, and the author uses a teaching voice the style of writing is probably expository. Use the book *George Washington's Breakfast*, by Jean Fritz
 3. Reference the chart: When Reading Narrative Nonfiction (see above)

4. Chart –

To Learn from Expository Texts:

-Pause after a chunk to grasp the main ideas/ supporting details

-If no subheadings, Chunk the text yourself & Find the main idea

-Teach other what you learn

-Revise your idea of the text's main idea as you read on

-Let the text spark conversations

- Today I want to teach you that self-assessment is the way you become your own coach.
 1. Readers think about what they are doing well and how they can get stronger and then they coach themselves to keep doing that work.
 2. Use the Informational Reading Learning Progression and show a post-it summary of a part of a book your class will know (Example: *Gorillas* by Lori McManus).
 3. Class will create coaching tips based off the summary and Informational Reading Learning Progression
- Celebration

Sample Assessments:

- Create boxes and bullets post-its outlining main ideas 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 Regions of the US, Immigration, or Economics units in social studies,

- Complete a state or country report.

- Write a travel journal about one immigrant's journey to the United States.
- Create a poster or timeline of major events in the Industrial Revolution.

Technology Integration

- 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.

Media Literacy Integration

- Compare and contrast how the same topic is presented using two different forms of media. Which one is more successful and why?
- Create a class newspaper, in which each person writes an article, blurb, photograph with captions, etc. about the topic on which he/she has become an expert.

Global Perspectives

Read from the following books during read aloud periods or shared reading:

- *If Your Name Was Changed at Ellis Island*, E. Levine
- *If You Lived with the Cherokee*, A. Kamma
- *China: The Culture*, B. Kalman
- *Ellis Island*, C. Stein

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

1. *Teacher's College Reading Curricular Calendar, Third Grade, 2014-2015* Unit 3
2. *The Art of Teaching Reading*, L. Calkins (Chapter 21)
3. *Strategies that Work*, Harvey and Goudvis

Mentor Texts:

1. *A new view of the solar system*, D.A. Aguilar
 2. *Life in a rotten log*, K. Atkinson
 3. *Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jaspre; *paper engineering*, D. Hawcock
 4. *An introduction to insects*, B. Bird & J. Short
 5. *Linnea's windowsill garden*, C. Bjork & L. Anderson
 6. *Spotlight on spiders*, D. Clyne
 7. *Whales*, L. Dow
 8. *Black holes*, H. Couper & N. Henbest
 9. *Bodies from the Ice: Melting glaciers and the recovery of the past*, J.M. Deem
 10. *Bugwise*, P. Hickman
 11. *Frogs and Toads*, B. Kalman
 12. *Gorillas (Living in the Wild: Primates)*, Lori McManus
 13. *The Weird and Wonderful Octopus*, Anna Gratz
 14. *The Story of Ruby Bridges*, Robert Coles
 15. *Cactus Hotel*, Brenda Z. Guiberson
 16. *George Washington's Breakfast*, Jean Frtiz
- ☐ *Bugwise*, P. Hickman
- ☐ *Frogs and Toads*, B. Kalman

Unit Description: Mystery Book Clubs (OPTIONAL CLUB)

Most mysteries written for children have a clear, coherent through-line in a fast-moving plot, so that readers of all abilities will be turning pages. In this unit, the major goal is to aid students to increase volume and stamina in reading. Therefore, along with lessons on the mystery genre, you will also include lessons on reading faster and longer. You will try to catch students with reading habits such as sub-vocalizing and finger-pointing and teach them in small groups to give up the habits focusing on fluency and speed. Solving the Mystery Before the Detective: Inference, Close Reading, Synthesis, and Prediction: Reading Curricular Calendar, Third Grade 2015-2016 has many ideas on how to set a classroom mood for reading with volume and fluency. Children gravitate towards the excitement of mystery books. They love trying to solve the mystery before the crime solver does. To do this, students need to be able to read closely and attentively, as well as to pull back to make something of the details they are accumulating – to have a hunch, a suspicion, to make a prediction. This unit gives students an opportunity, then, to hone several valuable skills; creating a through line in a text, identifying cause and effect relationships, predicting outcomes, and reading closely. Throughout this unit, you will want to focus on student engagement. Therefore, working within a book club structure and offering book introductions to students will help in the matter. Even asking parents to help reading and talking about the new books at home will help students in engaging with this new unit. This is also a time to catch those students who aren't reading as much as they should and get them reading more by any means necessary. Before the unit begins, you are encouraged to devote a day of your reading workshop to a performance assessment.

Reading

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

- ☐ Read in such a way that they are reading for clues
- ☐ Learn life lessons from what they read
- ☐ Develop comprehension through discussion

Essential Questions

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

- ☐ How do mystery readers read for clues?
- ☐ When they read more than one book in a mystery series, how do readers use the fact that they expect the story to go in a certain way?
- ☐ How do mystery readers learn life lessons from the books they read?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- ☐ Readers identify the main problem, grow ideas about characters, and step into the shoes of the detective.
- ☐ Readers pay special attention to the setting and new characters that each book in a series introduces.

<ul style="list-style-type: none"> <input type="checkbox"/> How do readers tackle unfamiliar vocabulary? <input type="checkbox"/> How do readers read mysteries, collecting and interpreting clues so that they can solve the mystery before the crime solver does? <input type="checkbox"/> How can I use my fiction skills to puzzle over clues and to make smart predictions? <input type="checkbox"/> How can I become knowledgeable enough about the genre of mystery that I can categorize the mysteries I read, seeing some as similar to and different from others? <input type="checkbox"/> How can I notice and analyze characters' personalities, motivations, choices and responses to those choices, so that I'm not just breezing through mysteries for plot but am thinking more deeply about the larger messages? 	<ul style="list-style-type: none"> <input type="checkbox"/> Readers slow down their reading and pay attention to the choices that characters make and associate them with the characters' beliefs and morals. <input type="checkbox"/> Readers adopt vocabulary relevant to mysteries (i.e. detective, sleuth, witness) for use in their discussions. <input type="checkbox"/> Readers predict outcomes, identify cause and effect relationships, and read closely.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text.</p> <p>RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.</p> <p>Craft and Structure</p> <p>RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Mystery Readers Read for Clues</u></p> <ul style="list-style-type: none"> ▪ Performance Assessment – Focus: Retelling/Summary/Synthesis, Envisioning/Predicting, Inferring about Characters and Other Story Elements, & Determining Themes/Cohesion (See <i>Reading Pathways</i> book) ▪ The unit will be engaging if you refer to mystery games and shows. You can start the unit to get students thinking like detectives by playing a Mystery game (Clue, Hedbandz). Weave in clips from Mystery shows (<i>Math Net</i>, <i>Ghost Writer</i>, <i>Scooby Doo</i>) to highlight skills of the unit. ▪ Today I want to teach you that before you start reading a mystery, it is helpful to read the title, the blurb, and the chapter titles and to think: “What will be the big mystery in this book? Who will solve this mystery?” Then you read, ready to collect clues and suspects. <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Send students off to read the beginning chapters of their independent books, gathering clues and suspects.

<p>RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.</p>	
<p>Integration of Knowledge and Ideas</p> <p>RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL.3.8. (Not applicable to literature)</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p>	
<p>Range of Reading and Level of Text Complexity</p> <p>RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p>	<ul style="list-style-type: none"> ▪ Today I want to teach you that mystery readers read like detectives. They try to see clues, just as the detective does, and to solve the mystery before the detective. <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Send students off to read like detectives. ▪ Today I want to teach you that mystery readers read for clues. We notice and think about all of the information that we are getting and consider why it is important. This helps us to talk about possibilities for how the story may go. <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Send students off to read for clues and think why this information is important. ▪ Today I want to teach you that readers have a list of possible suspects going in their mind, and when they learn new facts, they look back on that list, sometimes eliminating one suspect or another. <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Send students off to read with suspicion and make mental or physical lists of suspects. ▪ Today I want to teach you that mystery readers notice details that are surprising or that seem like they don't fit into the story and ask, "Could these out-of-place details really be clues?" <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Send students off to read. Readers can jot down the possible motivation that each suspect might have for committing a crime. 3. Urge them to ask, "Why would this suspect want to do this? What would s/he get out of it?" of each suspect in their list. 4. They can also ask, "Who had the opportunity to do this?" and, "Who was near the scene of the crime or had access to it?" ▪ Today I want to teach you that mystery readers study their characters – especially the detectives – to know their strengths. Readers know that the detectives (and their sidekicks) will use these traits to solve the mystery. <ol style="list-style-type: none"> 1. Demonstrate lesson with your read aloud. 2. Urge students to step into the shoes of the detective and search for clues alongside him or her while reading. Put yourself in the detective's shoes. What might you do next to solve this mystery?

- B. Decode words with common Latin suffixes.
- C. Decode multisyllable words.
- D. Read grade-appropriate irregularly spelled words.

Fluency

RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

3. Ask students, "What role does the sidekick play?" "How does the sidekick help the main character solve each mystery?"

- Today I want to teach you that mystery readers, like detectives, rethink everything. As we read deeper into the book, we consider old clues in the light of new information. Often, we revise our predictions because the story shows us a new clue that we didn't know previously.
 1. Demonstrate lesson with your read aloud.
 2. Alert children to note old clues and new clues. Students will make initial theories and they will add to or revise these theories as they read on and gather more clues.
- Today I want to teach you that although mystery readers can often identify false clues (red herrings), sometimes the author tricks us. We consider the specific false clues that threw us off course and consider what the author did to trick us.
 1. Alert your students to a mystery author's craft by suggesting that they exam these twists in the plot, asking themselves, "What did the author do to trick me? What did this make me think?"
 2. The term "Red Herring" is an idiom, a reference to the practice of burying smelly fish in the ground to train hounds to follow a scent when hunting, or to throw them off course.
- Today I want to teach you that mystery writers use language to entertain us and to make us think. Readers have two jobs: they must decipher the mystery, the suspects, the clues, and they must decipher how the mystery was written – the language the author chose.
 1. Point out the term "Red Herring" is an idiom, a reference to the practice of burying smelly fish in the ground to train hounds to follow a scent when hunting, or to throw them off course.
 2. Author's make use of phrases, expressions or figurative language. Example – *The Case of Merko's Grandson in Encyclopedia Brown: Boy Detective* p.23, "But the read blow fell on the Tigers the next day." or p.24, "But his voice was weak, and he wore the sick smile of a boy who had taken one ride too many on a roller coaster."

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

3. Students will turn to their own books for more practice.

Bend II: Reading Across Mysteries

- Today I want to teach you that when people read mysteries that are part of a series, they use their knowledge of how mysteries tend to go, and how other books in the series have tended to go – the character’s traits and roles, the plotlines, the setting – to help them solve the mystery.
 1. Demonstrate lesson with your read aloud.
 2. Readers will come to anticipate the predictable patterns, not only of how the mystery tends to be set up and solved, but also of the roles that certain recurring characters play in this process.
- Today I want to teach you that mystery readers pay attention to the main detective’s sidekick and/or friends who help him to solve a mystery. We note whether the sidekick changes across books or stays the same as well as take note of patterns in the sidekick’s behavior, too.
 1. Demonstrate lesson with your read aloud.
 2. Students will pay attention to the detective’s sidekick while reading and note their patterns.
- Today I want to teach you that mystery readers read suspiciously and find clues in the details that other people may miss.
 1. Demonstrate lesson with your read aloud.
 2. Now as students read across a series, they will notice common tricks that particular mystery authors play.
 3. Important details, the ones that play a role in the case’s solution, are often deliberately disguised. Repeated details will likely come into play in a big way later.
- Today I want to teach you that mystery readers vary their pace depending on what is happening in the book. They notice when they come to a part of the story where they should slow down and read carefully. Often this is when the scene of the crime is visited or new characters are introduced.
 1. Coach students to read those parts slowly, scouring for clues.
 2. Going back to reread and using Post-its to track tools can be helpful.

- Today I want to teach you that skilled mystery readers not only search for clues, they also make something of those clues. They point to the particular parts of the mystery to infer and predict, saying, “I think this means...”, “I think this could show...”, and “Because of this, I think...”
 1. Demonstrate making an inference or prediction with your read aloud.
 2. Students should practice making inference or prediction from their clues.
- Today I want to teach you that when readers are trying to get better at a skill it helps to use tools that are on hand – checklists or goal-sheets – to improve their thinking. They lay their work alongside of the tool and study it, thinking about how they can improve their work to lift it to the next level.
 1. Students might want to work in partnerships or independently to make quick revisions designed to improve their work.
 2. Set children up with the “Inferring about Characters and Story Elements” strand of the learning progressions, or with the “Orienting”, “Retelling/Summary/Synthesis”, or “Envisioning/Predicting” strands. Just be sure that you give them strands for work you have already taught, either in this unit or prior ones.
- Today I want to teach you one way readers push themselves to think across books. Readers may ask, “What changes across books and what remains the same?” They answer this question by paying attention to the setting in these books, the characters, their actions and reactions, the plot and themes.
 1. Show students how to lay books in a mystery series side by side, and to think and talk about the ways these books go together as well as how they differ.
 2. Questions to pose:
 - What is similar or different about the characters’ choices in each book?
 - What is similar or different about the way the characters’ respond to trouble in each book?
 - How is the setting similar or different across the series?

- How are the major events in each book similar or different across the series? Is each story structured the same way or are there differences?

Bend III: Mystery Readers Learn Life Lessons from Books

- Today I want to teach you that mystery readers solve mysteries, but they also learn about life. They know it pays off to step back and ask, “What choices has this character made? What lesson(s) could I learn from these?”
 1. Model how to look closely at characters’ actions, noticing whether these lead to positive or negative results. Then ask, “What lesson(s) could I learn from the choices this character made?”
 2. Children can begin to learn that even the tiniest actions characters make are choices that reflect beliefs and morals.
- Today I want to teach you that a helpful time to stop and pay close attention is when a character is having a strong emotional reaction. It often pays to think about what’s behind this emotion or what is motivating the character to act this way, and then about what lesson you can take from it.
 1. It is important for readers to determine key moments and turning points in the character’s journey. Alert students to signals in the text, such as emotional moments for characters.
- Today I want to teach you that readers can also learn life lessons at the end of a mystery, when they know who “did it” and why. Readers can learn from the culprit’s motives.
 1. Demonstrate through the end of your read aloud.
 2. Students can practice at the end of their own books.
- Celebration
 1. You might end the unit with a fun “Who did it?” celebration in which children dress up as their favorite detective or criminal. They can then circulate, explaining to one another how they either pulled off a crime or solved one.

Sample Assessments:

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

- 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.
- Create a poster and write a review to persuade classmates to read a novel.

Instructional Strategies:

Interdisciplinary Connections

- Restage a crime scene in the classroom, based on the crime in your book, and use your best observation skills as scientists to solve it.
- Research the role a real detective plays, as well as the credentials one needs to become a detective.
- Shared writing – You’ll want to do this work with your class read-aloud; stop at a critical point in the story and ask children to review all their jottings – including those the class has been compiling together. You might ask children: “Who might have committed this crime?” The answer to this question then becomes to thesis statement for a mini-essay. The class could come up with evidence in support of other suspects in the book, or groups could go off and write a mini-essay together.

Technology Integration

- Use *TimeLiner* to create a timeline outlining the events that lead up to the crime.
- Play “The Effective Detective” game on PBS Kids (<http://pbskids.org/arthur/games/effectivedetective/>).
- Explore “The History Detective Kids” website (<http://pbskids.org/historydetectives/games/index.html>).
- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Take the story elements of the mystery being read, and using ComicLife, develop a group mystery or Who Dunn It?
- Using “Mystery Cube” on Read, Write, Think - summarize the key story elements.

	<p>Media Literacy Integration</p> <ul style="list-style-type: none"> ▪ Create a “WANTED” poster for one of the suspects you believe could have convicted the crime in your book. ▪ Investigate the role that bias has played in the outcome of well-known crimes. <p>Global Perspectives</p> <p><u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>Nate the Great Saves the King of Sweden</i>, M.W. Sharmat ▪ <i>Kid Caramel, Private Investigator</i>, D. Ferguson & A.D. Ferguson ▪ <i>Julian, Secret Agent</i>, A. Cameron
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ☐ *Teacher’s College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 5
- ☐ *Teacher’s College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 5
- ☐ *The Art of Teaching Reading*, L. Calkins (Chapter 20)
- ☐ *Mini-Lessons for Literature Circles*, Daniels and Steineke

Mentor Texts:

- ☐ *Young Cam Jansen* Series, D. Adler

- ❑ *Nate the Great* Series, M.W. Sharmat
- ❑ *The Case of the Missing Monkey*, C. Rylant
- ❑ *A to Z Mysteries* Series, R. Roy
- ❑ *Nancy Drew and the Clue Crew* Series, C. Keene
- ❑ *Jigsaw Jones* Series, J. Preller
- ❑ *The Boxcar Children*, G.C. Warner
- ❑ *Who Waxed Mad Max?*, G.L. Blackwood
- ❑ *The Case of Merko's Grandson* in *Encyclopedia Brown: Boy Detective*, Donald J. Sobol

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.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <input type="checkbox"/> Become familiar with the format of the NJASK test <input type="checkbox"/> Identify the reading skills needed to do well on the NJASK test	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<input type="checkbox"/> What reading skills and strategies will help me on the state test?	Students will understand that... <input type="checkbox"/> Standardized tests have a certain format and language. <input type="checkbox"/> Standardized tests are based on reading skills and strategies they already know, just in a different way.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: <u>Bend I: Standardized Tests Have a Certain Format and Language</u> ▪ Readers get ready to read by identifying the structure of a passage.
Key Ideas and Details	

<p>RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>RI.3.3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</p>	<ul style="list-style-type: none"> ▪ Readers are flexible and quickly determine what kind of text needs to be read and activate strategies for that kind of text. ▪ Readers understand the language of multiple-choice questions to determine what skill is being assessed (main idea, inference, vocabulary, etc.) ▪ Readers try to identify the types of questions on a test. We ask ourselves, “Is this about the main idea, supporting details, vocabulary, character, sequence, or the author’s purpose?” ▪ Readers know that some questions are tricky, so they read all questions carefully, paying close attention to words like not and except.
<p>Craft and Structure</p> <p>RI.3.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</p> <p>RI.3.5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p>	<p><u>Bend II: Standardized Tests are Based on Reading Skills and Strategies we Already Know, Just in a Different Way</u></p> <ul style="list-style-type: none"> ▪ Readers draw on their experience with various genres, angling their reading based on how they expect to read different 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 headings, 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.
<p>Integration of Knowledge and Ideas</p> <p>RI.3.7. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>RI.3.8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.</p> <p>RI.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.</p>	

<p>Range of Reading and Level of Text Complexity</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>B. Decode words with common Latin suffixes.</p> <p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	<ul style="list-style-type: none"> Readers revise our thoughts as we read, going back in our minds and realigning what we thought the text said with what we are uncovering as we continue to read the passage. <p>Sample Assessments:</p> <ul style="list-style-type: none"> NJASK sample tests Part-Whole game: students identify if questions ask us to think of part of the text or the whole text. Question-part game: students identify what the question part is asking them to do with or how to think about the text. <p>Instructional Strategies:</p> <p>Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> Create a test prep practice game, incorporating language arts and math skills. <p>Technology Integration</p> <ul style="list-style-type: none"> Use Microsoft Word, Inspiration, or Smart Board 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 Smart Exchange, practice multiple choice questions <p>Media Literacy Integration</p> <ul style="list-style-type: none"> Use print media to practice reading and comprehension skills <p>Global Perspectives</p> <ul style="list-style-type: none"> Read short texts with diverse characters.
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Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

<p>SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</p> <p>SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 7
- ☐ *Guiding Reader and Writers* by Fountas and Pinnell (Chapter 27)

Unit Description: Series Book Clubs

At some point in our lives, we have all been hooked on a series. This unit will take advantage of that natural draw and support students' reading with volume, at the same time that it pushes them to deeper comprehension, particularly around characters. At this time in the school year, students are often diving into more complex text levels (levels N-P), where characters are more complicated and offer more occasions for nuanced thinking and response, drawing on ideas from the book, *Character Studies* from the *Units of Study for Teaching Reading* Grade 3. As students grow to love a series, they fall in love with the characters and are eager to read the next book which repeat characters, settings, and have formulaic plot lines. You will hold students accountable for their *Character Studies* work and extend all that they already know about studying characters. You can use the post assessment data from the *Character Studies* unit to inform your planning on this unit. During this unit, you will want to launch book clubs in your class as well. Please refer to the Teacher's College Reading Curriculum Calendar- Unit 5 Series Book Clubs for more insight and ideas.

Reading

Big Ideas: Course Objectives / Content Statement(s)

- ☐ Develop discussion about texts within small groups
- ☐ Demonstrate comprehension through discussion
- ☐ Track a character's development throughout the books within a series

Essential Questions

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

- ☐ How do readers make inferences about characters?
- ☐ How do readers read the second, third, and fourth books within a series?
- ☐ How do readers compare and contrast different characters and themes from different series?
- ☐ How can I grow ideas about characters as I read across the books in a series, backing up and refining my theories as I accumulate evidence and letting those theories become more insightful as I think, read, and talk more?
- ☐ How can I live instead the world of the story, identifying with the main character, seeing the world from that person's perspectives, and letting all this help me predict?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- ☐ Readers collect information about characters and use specific prompts to make inferences about them.
- ☐ Readers revise theories, provide relevant textual evidence, and move into interpretation.
- ☐ Readers revisit classroom charts, class read aloud work, and their own writing about reading and pose a series of questions as they read.

<ul style="list-style-type: none"> ❑ How can I get better at checking that I am making sense of what I read, and that I have strategies to use when the text is confusing me? ❑ How do I synthesize my thinking about books and characters and push myself to develop more thematic ideas that relate not just to one text but also to life, and the world, in general? 	
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text.</p> <p>RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.</p> <p>Craft and Structure</p> <p>RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Teaching Clubs to Raise the Level of Inferring About Characters</u></p> <ul style="list-style-type: none"> ▪ Inquiry Lesson <ol style="list-style-type: none"> 1. Students can turn and talk and discuss what they have learned about reading series in the past. 2. Possible Chart: <ul style="list-style-type: none"> - Series readers have ideas about characters - Series readers look for patterns in their books – sometimes these patterns are related to the way the characters feel or act - Series readers carry patterns from one book to the next book ▪ Today we'll be working together to draw on all we know about reading fiction, as well as series books. We'll work together in clubs to be sure that we are keeping track of the characters, their problems, their feelings and traits, and their history. We know that the information we gather in the first chapters of the first book is essential to understanding that book and the whole series. <ol style="list-style-type: none"> 1. Model with Read Aloud – “Let’s read the back of this book and see what ideas we can already start to get about the characters and about this series even before we start to read. I’ll read and you think about what you are already learning about this series and about these characters.” 2. Revisit the chart to remind students of what they’ve reported. 3. Students can turn and talk about what they already know about this series and characters.

RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.

Integration of Knowledge and Ideas

RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

RL.3.8. (Not applicable to literature)

RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Range of Reading and Complexity of Text

RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

Reading Foundational Skills

Phonics and Word Recognition

RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

A. Identify and know the meaning of the most common prefixes and derivational suffixes.

B. Decode words with common Latin suffixes.

4. After reading the back of the book and involving the class in some thoughts based around this, you might begin reading the first pages of the first chapter reminding them to listen and think about what ideas they are having about the series and characters.
5. Students can complete another partnership talk.
6. Remind students that even at the start of reading the first book in series, there is so much important work to be done.
7. Students will dive into getting to know their series and characters.

- As students begin talk about their books, some children may simply recount the stories rather than using parts of the text to make inferences about characters. If this is the case:

Today I want to teach you that readers put Post-Its in the initial pages of the book and ask themselves questions (or use specific prompts) to grow ideas about the character at this point in the story.

Examples:

- When Pinky said ____, it made Rex feel ____.
 - When Pinky did ____, it made Rex feel ____.
 - Pinky did ____ for Rex, which lets me know that he is a ____ kind of person. (trait)
 - Pinky did this and this and this, which lets me know that he is feeling _____. (emotions)
 - Rex did this and this and this, which made Pinky feel ____.
 - Rex did this and this and this, which then make Pinky do ____.
1. Ask readers to bring these notes about characters to the book club conversation.
 2. Teach students to cite the specific spots in the book, using words such as “chapter” and “scene” and words that support their observation about a character so they acquire a habit for accountable talk.

- Today I want to teach you that series book clubs need to set reading goals so that all the members are reading at the same pace and are

<p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>Speaking and Listening</p> <p>Comprehension and Collaboration</p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p>	<p>reading to discuss the same amount. Once a club has set one goal, it's important to ask one another, "Did that feel like that right amount? Could we read more next time? Did we finish what we said we would?" Then, we establish new goals, based on this discussion.</p> <ol style="list-style-type: none"> Students will check in with their book clubs to establish or re-establish reading goals. <ul style="list-style-type: none"> Today I want to teach you that as readers get deeper into books they think deeply about the ways the different characters are dealing with the problems. <ol style="list-style-type: none"> Teach your readers to ask themselves or other club members: <ul style="list-style-type: none"> -What is the problem that the main character faces? How does he or she respond? -How is the problem affecting the other characters? How are they responding? -How did the problem get resolved? Why did it get resolved this way? -Was everyone happy with how the problem was resolved? Using a problem from your read aloud, you might make a web with this problem in the middle. Ask your students to consider ask of the different characters and how he/she feels about it and how they are responding to this problem/event. Today I want to teach you that readers do not only develop an idea about the main character, but also about the relationship between characters. We notice parts when two characters interact and ask, "What is this teaching me about their relationship?" <ol style="list-style-type: none"> You may need to model more than once how to look at the way a character does something and consider what is says about the character. Using part of your read aloud, ask the students to read a part together and think, "What does this part tell me about ____ and ____'s relationship?" "How do ____'s words and actions help show what their relationship is like?"
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C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- Today I want to teach you that readers think about how parts of the story fit together. Often it helps to notice changes in the characters' feelings or behavior to reach across the text asking, "What caused this change?"
 1. Using our knowledge of how stories tend to go will help students think about characters. Usually a main character faces challenges and often changes in the process. Often the other characters change, too.
 2. Demonstrate using your read aloud. As you come to the end of the book, think back over the course of events.
 3. Model your thinking aloud of the changes, what you are noticing, and wondering. Show your students how you physically go back in the text rereading to reconsider events of the chapter.
 4. As readers, it helps to understand the characters better when they look out for changes in their behavior or feelings and try to figure out what happened in the story to cause those changes.
 5. Coach students to ask questions of themselves and others:
 - At the beginning of the story, why does ____ want ____?
 - How do ____'s actions change ____?
 - What does ____ find out about herself/himself after ____?

Bend II: Reading Second, Third, and Fourth Books within a Series – Revising

- Today I want to teach you that starting a second book in a series allows readers to ask themselves, "What changes across these books and what remains the same?"
 1. Students will bring ideas from their first series book to the second book in the series in order to test and keep refining those ideas.
- Today I want to teach you that once a reader knows a character well and notices patterns across books, you can use this knowledge to make some predictions. You can predict how the character will react or solve a problem. You can even make larger predictions about how

another book in the series might go based on how previous books went.

1. Model to students how to move beyond noticing and naming to thinking about what this patterns helps them understand or predict about the characters or storylines.
2. Example – Amelia Bedelia is always messing things up (this pattern is easy to recognize). Students should push themselves to ask, “What does this trait make me think about Amelia?”
3. Readers can then debate their interpretations.

- Today I want to teach you that readers try to grow ideas that are interesting, original theories about a character, or a book. You can start with a simple, obvious idea about a character or a book and make it a more complex idea. It helps to use a few phrases as thought prompts to take that simple idea and climb to higher levels of thinking.

1. Demonstrate your thinking for your students.

2. Prompts:

- Perhaps it’s because...
- Or maybe it’s...
- Another thing it could be...
- This connects to earlier when...
- That reminds me of...
- A stronger word to describe that is...
- This seems significant because...

- Today I want teach you that when a character acts in a certain way over and over again, that behavior is often there to teach the reader a lesson. You might stop and ask, “What lesson does this character need to learn about life? What is this book trying to teach me?”

1. Name the problem the character faces in a book.
2. Ask yourself, “What lessons does the character learn about ____ (the problem)?”
3. By thinking about the lessons the author might want us to learn, readers will be close to studying themes.

Bend III: Comparing and Contrasting Different Characters and Themes from Different Series

- Today I want to remind you that our learning is cumulative, this means that everything you learned in the first parts of this unit, and from other years, can help you be stronger readers right here and now. You can remember all you've learned by looking at charts, thinking about past read-alouds and looking through your reader's notebook. Then, make sure you are doing this work each and every time you read.
 1. Students should make sure they are doing this work in each and every book they read.
 2. As you ask students to transfer and apply all they have learned and take greater and greater independence in their work, you will be pushing them to higher levels of DOK.

- Today I want to teach you that clubs who read similar series might think not only about character differences and similarities, but also about the similarities and differences in themes. Readers can ask, "What are the big ideas or problems that happen again and again in these series? How are they alike? How are they different?"
 1. Using series read aloud, model the problems that happen again and again. Discuss the similarities and differences.
 2. Push students to think about what parts and details in their texts best show the themes they see emerging.

- Today I want to teach you that after drawing comparisons between two characters or themes, you can make that idea bigger by using prompts like "Some people...", "Often times...", and "In life..."
 1. Students can grow their ideas on the characters or theme by using prompts.
 2. Model using your ideas about the characters or the theme of the series read aloud text.

- Today I want to teach you that readers develop bigger, more universal ideas by looking across characters and across series.

1. Students should be encouraged to make connections not only across books, but across books and life.
2. Model to students using read aloud characters.

Sample Assessments:

- Create lists about character changes/traits, setting changes, and key plot events.
- Create story pyramids and write story summaries that demonstrate comprehension of the reading.
- Create a poster and write a review to persuade classmates to read a novel.

Instructional Strategies:

Interdisciplinary Connections

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

- Write a synopsis for a subsequent book in the series.
- Research the time period, during which the story takes place.
- Select several pages in the book to illustrate, relying on your visualization strategies in order to do so.
- Come up with several math word problems, involving the main character in the series – they must be based on actual events in the story.

Technology Integration

- Use KidPix to design a new cover for one of the books in the series.
- Contact the author via email or a letter, asking about his/her plans for future books in the series.

Media Literacy Integration

- Select a crucial scene from one of the books in the series. In your book club, perform a tableaux vivant.
- Watch the *Junie B. Jones* movie, subsequent to having read several books in the series. Discuss in your book club, which media form is more effective as well as the similarities and differences between the two media forms.
- Use Microsoft Word, Inspiration, or SmartBoard Notebook

	<p>software to write the words from their word sorts.</p> <ul style="list-style-type: none"> ● On a district approved web-based blog, develop a bookclub blog sharing ideas about the series book students are reading. <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>The Year of the Panda</i>, M. Schlein and K. Mak ▪ <i>Anasi the Spider</i>, G. McDermott ▪ <i>Starring Grace</i>, M. Hoffman
	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2015-2016* Unit 3
- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2015-2016* Unit 5

Mentor Texts:

- ☐ *Young Cam Jansen* Series, D. Adler
- ☐ *Nate the Great* Series, M.W. Sharmat
- ☐ *Hey L'il D!* Series, B. Lanier & H. Goodyear
- ☐ *Bunnicula* Series, J. Howe
- ☐ *Magic Tree House* Series, M.P. Osborne
- ☐ *Henry & Mudge* Series, C. Rylant
- ☐ *Bailey School Kids* Series, D. Dadey
- ☐ *Amber Brown* Series, P. Danzinger

- ☐ *A to Z Mysteries* Series, R. Roy
- ☐ *Houndsley & Catina* Series, J. Howe
- ☐ *Pinky & Rex* Series, J. Howe
- ☐ *Ramona Quimby* Series, B. Cleary
- ☐ *The Amazing Grace* Series, M. Hoffman
- ☐ *Horace, Morris & Dolores* Series, J. Howe
- ☐ *Jamaica* Series, J. Havill

Unit Description: Folktale, Fairytale

This unit was designed for students to identify recurring elements that make a story a fairy tale or a folktale. It aligns to the new Core Curriculum Content Standards. Students will identify patterns in folktales and fairy tales, as well as the lessons the stories teach. It is important to teach critical thinking skills throughout this unit, and get students understanding perspective of each character through book club conversations and debate.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Recognize patterns in folktales and fairy tales <input type="checkbox"/> Recognize lessons that fairy tales teach <input type="checkbox"/> Analyze how the lessons are presented 	
Essential Questions	Enduring Understandings

<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do readers recognize patterns in fairy and folk tales? <input type="checkbox"/> How do readers recognize the lessons that fairy and folk tales convey? <input type="checkbox"/> How do readers look at fairy or folk tales with a critical eye? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers use their knowledge of predictable story elements and structures. <input type="checkbox"/> Readers use what they have learned about the character and think about how the character faced his problems. <input type="checkbox"/> Readers ask themselves questions and consider whether they “buy” the lesson presented in the fairy or folk tale.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text.</p> <p>RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.</p> <p>Craft and Structure</p> <p>RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene,</p>	<p>Instructional Focus:</p> <p><u>Bend I: Recognizing Patterns in Fairy and Folk Tales</u></p> <ul style="list-style-type: none"> ▪ Readers know that folktales and fairy tales are special stories that teach lessons or give warnings. We read them closely and pay attention to what the lesson or warning may be. ▪ Readers use our knowledge of how stories tend to go to help us read fairy tales. We think about characters, setting, problems, and solutions. ▪ Readers look for patterns when we read fairy tales and folktales. We try to find those things that happen again and again in the stories that make each story similar to one another. ▪ Readers know that fairy tales involve magic. We identify the magical elements and know that these elements usually play into the problem and solution. ▪ Readers know that folktales tend to include animals who talk and think. We think of these animals like all other characters that are human. ▪ Readers talk with partners about the tales that we read. We discuss how our stories are similar and how they are different from one another. ▪ Readers compare stories as we read. We ask ourselves, “How is this like or unlike the first story I read?”

<p>and stanza; describe how each successive part builds on earlier sections.</p> <p>RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.</p>	
<p>Integration of Knowledge and Ideas</p> <p>RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL.3.8. (Not applicable to literature)</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p>	<ul style="list-style-type: none"> Readers pay attention to characters. We think about who the characters are and the role each character plays – good or bad – and whether it teaches us a lesson. Readers know that the problems characters face in fairy tales are often like the ones we experience in life. We empathize with the characters as they go through the events within the story. Readers talk about stories with partners. We use prompts to help us such as: “This character is the type of character who always seems to...” “In this story, the character plays the role of...” “That reminds me of...” Readers of folktales and fairy tales pay close attention to the setting. We envision and picture the setting in our minds using clues from around the world. Readers notice the kind of text we are reading. We bring what we know about the genre to our reading.
<p>Range of Reading and Level of Text Complexity</p> <p>RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p>	<p><u>Bend II: Recognizing Lessons Fairy Tales Teach</u></p> <ul style="list-style-type: none"> Readers know that stories teach lessons. We can learn side by side with our characters imagining how we might live our lives differently because of what we have learned, as well as the character. Readers know that lessons taught by folk and fairy tales have similarities. We can categorize them as: good triumphs over evil and/or selfish or lazy characters learn lessons. Readers know how to identify lessons in stories. We read the endings carefully to see if it is stated or if we have to infer the lesson on our own by asking, “What is the character trying to teach me?” or “What lesson did the character learn?” Readers know the importance of rereading stories. Each time we reread, we make deeper inferences and share our ideas with our partners. Readers group stories according to the lesson they teach. We think about how these stories are alike and how they are different in their approach to teaching the lesson itself. <p><u>Bend III: Reading with a Critical Eye</u></p>

<p>B. Decode words with common Latin suffixes.</p> <p>C. Decode multisyllable words.</p> <p>D. Read grade-appropriate irregularly spelled words.</p> <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <p>A. Read grade-level text with purpose and understanding.</p> <p>B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p>C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>Speaking and Listening</p> <p>Comprehension and Collaboration</p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p>	<ul style="list-style-type: none"> Readers evaluate a text critically. We think about the perspective through which the story is being told. Readers question similarities and try to find alternate perspectives to stories. We wonder why, and think about: “Whose perspective is this story being told from?” and “Whose voice is silent in the story?” Readers are critical when we read. We think about the lesson that we think the author was trying to teach and wonder, “Do I buy it?” or “Was that the best way to teach the lesson?” or “Was that a lesson worth teaching?” <p>Sample Assessments:</p> <ul style="list-style-type: none"> 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>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <p><i>Correlates to any science, math, map skills unit in social studies</i></p> <ul style="list-style-type: none"> Create a map of the main setting in the fairy tale or folktale you’ve read. <p>Technology Integration</p> <ul style="list-style-type: none"> Listen to the Grimm Fairy Tales online (http://www.grimmfairytales.com/en/stories). Distinguish between myths, folktales, and fairy tales by exploring Scholastic’s website: http://teacher.scholastic.com/writewit/mff/. Use Storybook Weaver, Comic Life, or Glogster to show the
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<p>C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>D. Explain their own ideas and understanding in light of the discussion.</p> <p>SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</p> <p>Presentation of Knowledge and Ideas</p> <p>SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</p> <p>SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>	<p>character development of the main characters, plot out the story elements, or develop own fairytale.</p> <p>Media Literacy Integration</p> <ul style="list-style-type: none"> Explore stereotypes or gender roles often presented in fairy tales and folktales by reading a variety of fairy tales and/or folktales. Select a traditional fairy tale (e.g. Hansel & Gretel, The Ugly Duckling, Sleeping Beauty) and rewrite it with the same characters and basic storyline but use contemporary settings, language, and modern twists. <p>Global Perspectives</p> <p><u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> <i>The Irish Cinderlad</i>, S. Climo <i>The Egyptian Cinderella</i>, S. Climo <i>The Korean Cinderella</i>, S. Climo <i>The Empty Pot</i>, Demi <i>The Luminous Pearl: A Chinese Folktale</i>, B.L. Torre <i>Puss in Boots: A French Story</i>, C. Perrault <i>Mufaro's Beautiful Daughters: An African Tale</i>, J. Steptoe
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p>

	Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- ☐ *Teacher's College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 7
- ☐ *The Art of Teaching Reading*, L. Calkins (Chapter 20)
- ☐ *Mini-Lessons for Literature Circles*, Daniels and Steineke

Mentor Texts:

- ☐ *The Dragon and the Unicorn*, L. Cherry
- ☐ *Princess Smartypants*, B. Cole
- ☐ *The Paperbag Princess*, R. Munsch
- ☐ *The Frog Prince Continued*, J. Scieszka
- ☐ *Magic Tree House* Series, M.P. Osborne
- ☐ *The Dragon Slayers' Academy* Series, K. McMullan
- ☐ *Fantastic Mr. Fox*, R. Dahl
- ☐ *Weslandia*, P. Fleischman
- ☐ *The 39 Clues* Series, R. Riordan

Unit Description: Biography Book Club (OPTIONAL CLUB)

This unit exposes students to the world of narrative nonfiction, an important tool for engagement in and understanding of various nonfiction texts. In this unit, the texts are stories- about real people who have done remarkable things and even changed the world. We read to learn not only about the lives of the people themselves, but about the trials and tribulations these people faced before achieving fame or greatness. The primary goal of this unit is to help children further develop narrative and informational reading skills. The main objective is not to learn content, but to grow theories within and across texts and to critically analyze what makes this person's story relevant to human history and ultimately, to their own lives. Students will be expected to infer while providing specific evidence from the text. They will also note the relationships between events using the language of cause and effect, time and sequence. This unit is designed to enable readers to compare, contrast, and integrate information from multiple sources, both print and media.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Apply strategies for reading fiction in order to read biographies <input type="checkbox"/> Grasp and grow ideas based on the message that the person's life offers <input type="checkbox"/> Realize that narrative nonfiction includes other stories than just biographies 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How can I draw on all that I know about reading narratives and about character development to read biographies well? <input type="checkbox"/> How can I use everything I know about reading informational texts to learn about the personal story of a subject of a biography, as well as about the time, place, and world in which he or she lived? <input type="checkbox"/> How can I develop theories about the subject of a biography that are not unlike the theories I develop about characters in fictional books? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers apply strategies for reading fiction, paying close attention to the character's actions, speech, and interactions. Readers read for information about the subject's personal story as well as to learn about the time, place, and world in which he/she lived. <input type="checkbox"/> Readers read for information about the subject's personal story as well as to learn about the time, place, and world in which he/she lived. <input type="checkbox"/> Readers recognize not only how the subject impacted the world, but also the implications for student's' own lives.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments

Students will:	Instructional Focus: <u>Bend I: Biography Readers Use All They Know about Reading Stories</u>
Key Ideas and Details RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text. RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot. RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea. RI.3.3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.	<ul style="list-style-type: none"> ▪ Today I want to teach you that readers ask the same questions at the start of a biography that they do with any other story. Readers ask: <ol style="list-style-type: none"> 1. Who is the main character? 2. Where does the story take place? 3. When did the subject live and what was the world like then? ▪ Today I want to teach you that biography readers look beyond the hero image of a famous person to understand that he/she was a person just like us. We do this by: <ol style="list-style-type: none"> 1. Identifying what is being learned about the person's life; 2. Noticing what their day-to-day activities are; 3. Asking, "How was their life similar to or different than mine?" ▪ Today I want to teach you that readers use what they already know about characters to learn about their biography subject. We do this by: <ol style="list-style-type: none"> 1. Studying what the subject does; 2. Noticing what the subject says; 3. Thinking, "What does this tell me about my subject?" ▪ Today I want to teach you that readers support their ideas about their person with examples from the book. We do this by: <ol style="list-style-type: none"> 1. Reading to develop an idea about the biography person; 2. Looking back in the book for a specific example; 3. Citing the evidence to support the idea ("I think the subject is ____ because on page ____, it says...")
Craft and Structure RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.	<ul style="list-style-type: none"> ▪ Today I want to teach you that biography readers can recognize a person who helped their subject succeed. We do this by:

<p>RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.</p> <p>RI.3.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</p> <p>RI.3.5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p>	<ol style="list-style-type: none"> 1. Reading to find out who influenced the subject; 2. Noticing <i>how</i> this person influenced the subject; 3. Thinking how the subject's life would have been different without this person. <p><u>Bend II: Biography Readers Use All They Know About Informational Texts</u></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that biographies do not just tell the stories of famous people. They also teach information about the world. We can recognize this by: <ol style="list-style-type: none"> 1. Looking beyond the subject's own personal story; 2. Noticing when the author tells us something about history; 3. Comparing the culture and setting to our own. ▪ Today I want to teach you that biography readers read for the main ideas. We do this by: <ol style="list-style-type: none"> 1. Reading a part of the book; 2. Thinking, "What is this part mainly about?" 3. Naming a possible subheading for the part.
<p>Integration of Knowledge and Ideas</p> <p>RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL.3.8. (Not applicable to literature)</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>RI.3.7. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to</p>	<ul style="list-style-type: none"> ▪ Today I want to teach you that all biographies are usually organized in predictable sections. Readers look for a sequence of events such as: <ol style="list-style-type: none"> 1. Birth and Early Life; 2. Youth, Life as a Student and Young Adult; 3. Struggle or Challenge; 4. Resolution or Achievement; 5. Contribution to History. ▪ Today I want to teach you that biography readers search beyond their character book for more information about their subject. We do this by:

<p>demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>RI.3.8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.</p> <p>RI.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.</p>	<ol style="list-style-type: none"> 1. Reading additional print materials (books, articles, photos); 2. Researching media sources (news clips, speeches, videos); 3. Putting it all together to get a bigger picture of the subject and his/her life. <ul style="list-style-type: none"> ▪ Today I want to teach you that what a biography book teaches about history usually connects to the life of the person in the biography. We can figure this out by: <ol style="list-style-type: none"> 1. Identifying the main historical events (make a timeline); 2. Marking what the subject was doing at the time of each event; 3. Connecting (1) and (2) to learn more about the subject.
<p>Range of Reading and Level of Text Complexity</p> <p>RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>A. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>B. Decode words with common Latin suffixes.</p> <p>C. Decode multisyllable words.</p>	<p><u>Bend III: Biography Readers Not Only Follow a Life Story, They Also Grow Ideas</u></p> <ul style="list-style-type: none"> ▪ Today I want to teach you that biography readers don't just learn about a person's life story; they see a bigger message in this story. We see this by: <ol style="list-style-type: none"> 1. Noticing how the subject responds to trouble; 2. Recognizing the difficult choices the subject makes; 3. Asking, "Have the subject's actions changed how we do or view things today?" <ul style="list-style-type: none"> ▪ Today I want to teach you that the subject of a biography is an <i>icon</i>. He/She actually represents something much bigger. We find this out by looking for: <ol style="list-style-type: none"> 1. Whether or not this person belongs to a group of people; 2. The life lesson that can be learned from the text; 3. Whether or not the life lesson/challenge is representative of a group of people.

D. Read grade-appropriate irregularly spelled words.

Fluency

RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

A. Read grade-level text with purpose and understanding.

B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

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

Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

- Today I want to teach you that biography readers live differently because of the books they've read. This happens because readers:

1. Think deeply about their subject's life challenges and choices;
2. Compare their subjects' lives and actions to their own;
3. Consider, "What would _____ do if _____."

Sample Assessments:

- Make a poster showing the sequence or important aspects of the subject's life.
- Write an autobiography about yourself, including the aspects you noticed while reading a biography.
- Create a comic book to represent the events of the biography.
- Dress up and assume the character of the person you've read about and act out a memorable time in their lives.

Instructional Strategies:

Interdisciplinary Connections

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

- Create a timeline of major events in the person's life.
- Research what life was like during the time which the person lived.

Technology Integration

- Create an iMovie to represent the person's life through pictures.
- Use *PowerPoint* to create a slide show for a presentation about the person's life.
- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Develop a "Wanted Ad" using the characteristics of person in the biography using Glogster.

Media Literacy Integration

- Emphasize the importance of getting information from many different sources and how to give weight to different pieces of information.

<p>D. Explain their own ideas and understanding in light of the discussion.</p> <p>SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</p> <p>Presentation of Knowledge and Ideas</p> <p>SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</p> <p>SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>	<p>Focus on reading about various time periods from the different perspectives provided for that period.</p> <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>Frida</i>, J. Winter ▪ <i>Uncommon Traveler: Mary Kingsley in Africa</i>, D. Brown ▪ <i>Who Was King Tut?</i>, R. Edwards ▪ <i>I Have a Dream</i>, M. Davidson
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ❑ *Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 6
- ❑ *The Art of Teaching Reading*, L. Calkins

Mentor Texts:

- ❑ *The Man Who Walked Between the Towers*, M. Gerstein
- ❑ *A Picture Book of Amelia Earhart*, D.A. Adler
- ❑ *Joe DiMaggio: Young Sports Hero*, H. Dunn
- ❑ *Lance Armstrong: Racing for His Life*, M. Sandler
- ❑ *Helen Keller: From Tragedy to Triumph*, K.E. Wilkie
- ❑ *Babe Ruth: One of Baseball's Greatest*, G. Van Riper
- ❑ *Ice Skating: The Incredible Michelle Kwan*, M. Sandler
- ❑ ***Ruby Bridges*, Robert Coles**
- ❑ ***Who Was Gandhi?*, Dana Meachen Rau**

Description: Content Area Research Clubs

This unit reinforces nonfiction reading skills while students form clubs, each club will study a topic of choice. In bend I children will be taught to preview not just a text but a collection of texts. In bend II students will study another related topic, comparing and contrasting. This bend supports transference and text structure. Finally, in bend III each club will study an overreaching concept like *adaptation, life cycles, habitats, land forms*, noting how that concept applies to the topics they have studied in their clubs —synthesizing , comparing, and contrasting. The unit ends with students applying their knowledge to a real world problem: investigating, planning, and presenting ideas. Students will familiarize themselves to a text: using their prior knowledge, previewing text, making and revising theories, and building upon nonfiction strategies taught in previous unit.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <input type="checkbox"/> Reading for/within a given content area <input type="checkbox"/> Reviewing nonfiction reading strategies	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<input type="checkbox"/> How can I use all that I know about nonfiction reading and writing in order to launch a research inquiry about a topic? <input type="checkbox"/> How can I learn about a topic using a variety of different kinds of texts and lenses to fuel my research? <input type="checkbox"/> How can I research a second topic, doing this work with greater independence, and then apply what I learn to help me understand another topic? <input type="checkbox"/> How is one topic similar to and different from another topic I've studied—and what factors contribute to those similarities and differences?	Students will understand that... <input type="checkbox"/> Nonfiction texts can aid in understanding topics in other academic areas. <input type="checkbox"/> Nonfiction strategies and tools are needed to read content-based texts.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:

<p>Key Ideas and Details</p> <p>RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>RI.3.3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</p>	<p><u>Bend I: Learning About a Topic Using a Variety of Texts and Lenses</u></p> <ul style="list-style-type: none"> ● Today I want to remind you that readers often read easier texts before moving to harder books about their topic in order to get a quick overview. <ol style="list-style-type: none"> 1. We read an easy text for a quick overview. 2. We pause and think, “What is some important vocabulary and information that might be found in harder books?” 3. We skim table of contents and illustrations of other books to help us plan—mark pages and order books you want to read. ● Today I want to remind you that researchers have a repertoire of note-taking strategies to draw upon when researching. They use text structures to help guide their note-taking. <ol style="list-style-type: none"> 1. We read on the lookout for important information. 2. We look for key words and think, “How is this text organized?” 3. We use charts to help us decide on the best note-taking: boxes and bullet, Venn diagram, T-chart. ● Today I want to remind you that researchers choose a lens to focus their research, this helps deepen their understanding of a topic. <ol style="list-style-type: none"> 1. We read and take notes using a specific lens (<i>education, daily life, geography</i>). 2. Researchers meet to compare notes. 3. They ask, “How do these topics relate?” ● Today I want to remind you that researchers grow ideas about their topics. They do this to think more deeply about a topic and make connections to what they already learned. <ol style="list-style-type: none"> 1. We go back to a section of notes. 2. We create a new page to show our thinking. 3. We take notes using prompts (This is important because...For example...This makes me think...). ● Today I want to remind you that researchers teach each other about a topic, thereby synthesizing their learning. <ol style="list-style-type: none"> 1. Researchers take time to plan their teaching. 2. They think, “What is the most important information to share with the group?”
<p>Craft and Structure</p> <p>RI.3.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</p> <p>RI.3.5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p>	
<p>Integration of Knowledge and Ideas</p> <p>RI.3.7. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p>	

<p>RI.3.8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.</p> <p>RI.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.</p>	<ol style="list-style-type: none"> 3. They share quotes, illustrations and charts from text, explaining information in their own words. 4. Researchers reflect and take notes on new information they learned from each other. <ul style="list-style-type: none"> ● Today I want to remind you that one way to know a term is important is if an author repeats it. Researchers improve their writing and speaking by trying to use more words that the authors of research texts use. <ol style="list-style-type: none"> 1. We read on the lookout for words or phrases that are repeated at least three times. 2. We stop and think, “What does this mean?” 3. We jot down ideas and share with our clubs.
<p>Range of Reading and Level of Text Complexity</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p>Reading Foundational Skills</p> <p>Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <ol style="list-style-type: none"> A. Identify and know the meaning of the most common prefixes and derivational suffixes. B. Decode words with common Latin suffixes. C. Decode multisyllable words. D. Read grade-appropriate irregularly spelled words. <p>Fluency</p>	<p><u>Bend II: Researching a Topic</u></p> <ul style="list-style-type: none"> ● Today I want to teach you that researchers get started learning about a topic by doing three things, these steps help to give an overview. They: <ol style="list-style-type: none"> 1. Look over resources, putting them in order by difficulty. 2. Read an easy overview book about their topic. 3. Skim the table of contents and illustrations, looking for subtopics that are repeated across texts. ● Today I want to teach you that as researchers dig into a topic, they often identify subtopics. Then, as they read about the same subtopic in several texts, they synthesize (put together) the information so that related bits go side by side. The more researchers combine information, the more they become experts. <ol style="list-style-type: none"> 1. We scan through additional books to find another book with similar subtopic. 2. We reread the subsection of the easy text first to get that information in your head. 3. We read aloud the related subsection of a second text. 4. We visualize the two pieces to confirm they go together. ● Today I want to tech you that when you become an expert on a topic, it is important to begin using the technical vocabulary, or lingo, of that subject. You talk the talk. <ol style="list-style-type: none"> 1. We think about technical vocabulary related to the topic.

RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.

- 2. We make a word bank with the vocabulary.
- 3. We talk over the vocabulary with our club.

- Today I want to teach you to investigate answers to this question: How do you make the decision to read as if you are digging for treasure? (Inquiry lesson)
 - 1. We will listen to a part of a song and think how it teaches us to keep our energy up.
 - 2. We will talk it over with our partners or club members.
 - 3. Ask students to share ideas (chart ideas).
- Today I want to teach you that one way to develop ideas is to study the subject of your research much the same way you study characters in fiction—by paying close attention to your subject's traits, motivations, and struggles.
 - 1. We reread important parts.
 - 2. We pause and think, "What is the big idea?"
 - 3. We stop and jot our thinking in our notebook.
- Today I want to remind you that researchers don't just collect information, they also think about that information. One way researchers think about that information is by asking—and trying to answer—the all important question: Why?
 - 1. We revisit research topics and reread our notes.
 - 2. We ask, "Why or why not?"
 - 3. We think of a few possible answers saying, "It could be that...or maybe it's because..."
 - 4. We then read on, testing our theories.

Bend III A Second Cycle of Research

- Today I want to teach you that when nonfiction readers set out to study a topic, they start by making a plan for how that study will go. They think about their repertoire of reading and research strategies they know—and they make a plan for the study.
 - 1. We look at charts to remind ourselves of strategies.
 - 2. We think of the reading work we do well.
 - 3. We preview the text and make a plan.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

4. We talk it over with our club.

- Today I want to teach you that when nonfiction readers read with fluency, they often read with a teacher's voice, an explaining voice (inquiry lesson).
 1. We listen to an expert nonfiction narrator and ask, "How does a narrator of nonfiction use their voice?" (chart ideas)
 2. We notice the narrator using an explaining voice.
 3. We notice the narrator's voice when they move to a new topic.
 4. We notice narrators of nonfiction use their voice to create drama and tension.
- Today I want to remind you that when you are trying to learn about a subject, it doesn't work to just put a zillion facts in one huge list. It helps to make subsections in your notes, and to pop out the main ideas, showing how the smaller details go with them.
 1. We stop to take look at the structure of our text.
 2. We think, "What type of structure is this?"
 3. We take notes following that structure (boxes and bullets, web).
- Today I want to teach you that when you look over a text, thinking, "How is it structured?" it helps to have a handful of optional text structures in mind. Although some texts are structured as main ideas and supports (boxes and bullets), some are sequentially ordered, and some authors use compare and contrast.
 1. We read the text.
 2. We stop and think, "How is this text structured?"
 3. We use keywords to help identify clues: *similar, different, both, in contrast*
 4. We decide on a note-taking structure: *T-chart, Venn diagram*
- Today I want you to explore another text structure authors often use, which is cause and effect (guided inquiry).
 1. We're going to study a text with this structure.
 2. We work to figure out, 'What kind of words and phrases signal a cause-and-effect structure?'
 3. We think, 'How can we take notes to fit with this structure.'

- Today I want to teach you that it's important, when we read nonfiction, to be aware that the author made particular choices.
 1. We read on the lookout for specific type of structures.
 2. We stop and think, "Why might the author have chosen to include this particular bit of information?"
 3. We ask, "What does the author want me to know when I read this part of the text?"
 4. We talk with our partners to grow ideas.

Bend IV: Synthesizing, Comparing, and Contrasting

- Today I want to teach you that to develop expertise on a topic, nonfiction readers go from learning about specific related topics (such as penguins or frogs) to learning about their bigger field of knowledge (animals kingdom). As a researcher's focus gets bigger, the researcher thinks more about patterns and relationships.
 1. Researchers lay out books you've studied and look across table of contents to find similar subsections.
 2. Researchers read sections and think, "What are some patterns and relationships we notice?"
 3. Use sentence stems to compare and contrast ideas with your partner:
 ____ and ____ are alike because...
 ____ and ____ have differences too. One difference is...
 Both ____ and ____ are ...
- Today I want to teach you that as readers research the similarities and differences between the things they are studying, they ask, "Why?" Are others the same? What explains this? These questions lead to more thinking, more talking—and to more reading!
 1. Researchers read two passages related to a subtopic and think about their similarities and differences.
 2. Researchers ask, "Why are these same? What explains this?"
 3. Researchers think about possible answers, "Could it be...?"
 4. Researchers read to find out more, this time guided by questions and hunches—we build theories.

- Today I want to teach you that experts don't just think about their topic. Experts also think about their process (This can be done as a fishbowl).
 1. We reread our work.
 2. We name what we did and ask, "What should I do next?"
 3. We take stock. We go forward, with a plan.
- Today I want to teach you that once researchers have read books, collected information, studied patterns, and grown theories, they are ready to do more. They ask: What does the evidence suggest and how can I study all the evidence to grow new evidence based theories?"
 1. We talk over our notes with our club members asking, "What does the evidence suggest?"
 2. We use the evidence to grow new theories and write them in our reading notebook.
 3. As we read, we stop at important parts—gathering evidence to support those theories.
- Today I want to teach you that researchers don't just read about their focused topic. They also read around the topic, looking for help learning about the big theories they have developed?
 1. We read from a short text with general information about topic.
 2. We stop and ask, "How does this text help us think more about our theory?"
 3. We reread it, underlining key parts that relate to our big theory.
 4. We use the information to say more about our topic.
- Today I want to teach you that when researching a solution to a real-world problem, it helps to think about all of the aspects of the problem. Researchers ask themselves, "How might I go about solving this problem? What information will I need, and where can I get it? Then, make a plan.
 1. Read over a list of problems. Ask yourself, "Am I interested in this problem?"
 2. Do I have knowledge to tackle this problem?
 3. We list some of questions to ask.

4. Ask, “What could I read or reread to learn something related to the problem?”
5. Read, looking for information that relates to the problem. Try to find connections by saying, “Maybe this relates because...”
6. Plan how your group will work.

Sample Assessments:

- Create boxes and bullets post-its outlining main idea and details for nonfiction texts.
- Create sequential notes.
- Create a Venn diagram highlighting similarities and differences between two topics or two texts on the same topic.
- Create a T-chart to show cause and effect.
- Create a research 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.
- Pre and post-assessment for this unit, “Guide Dog Training” and “Getting Ready to Bring Home a Dog”

Instructional Strategies:**Interdisciplinary Connections**

Correlates to life cycle units

- Create a journal.
- Write a report about a topic you’ve studied.
- Come up with several word problems related to the topic you’ve studied as well the related facts.

Technology Integration

- Develop a PowerPoint presentation about a topic.
- Use *Inspiration* to create a Venn diagram, comparing/contrasting two topics.
- Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.
- Develop a brochure about the topic studied.

	<ul style="list-style-type: none"> ● Using green-screen technology to create a skit transporting students into the postcard of a chosen topic. ● Create trading cards on related topic. ● Use global schoolhouse to share information about a topic. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, live or videotaped skits) <p>Global Perspectives</p> <p><u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> <i>National Geographic Kids</i>, Level 3 <input type="checkbox"/> <i>National Geographic “Animal” Series—Pandas</i> by Anne Schreiber <input type="checkbox"/> <i>Hamsters</i> by Bobbie Kalman <input type="checkbox"/> <i>What is a Bird?</i> Bobbie Kalman <input type="checkbox"/> <i>Whales</i> by Seymour Simon <input type="checkbox"/> <i>Dolphins</i> by Kevin Holmes <input type="checkbox"/> <i>The Life Cycle of a Wolf</i> by Bobbie Kalman <input type="checkbox"/> <i>Life Cycle of an Emperor Penguin</i> by Bobbie Kalman <input type="checkbox"/> <i>The Penguin</i> by Beatrice Fontanel
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy

Professional Resources:

- ☐ *Teachers College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 8
- ☐ *Teachers College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 9
- ☐ *Teachers College Reading and Writing Project: Reading Unit 4: Research Clubs*
- ☐ *The Art of Teaching Reading* by L. Calkins (Chapter 21)

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
- ☐ *Life Cycle of an Emperor Penguin* by Bobbie Kalman
- ☐ *The Penguin* by Beatrice Fontanel

Social Issues Book Clubs: Reading with lenses Across Fiction and Nonfiction

Mid-May/June

All of us know that sometimes, when we read a wonderful book, we find ourselves welling up with a passionate commitment to everything we believe. Stories remind us that we care very much about justice and injustice, and about living meaningful lives. In this unit, you will teach children to take their books and their lives seriously. As you prepare, think about what books have affected you—the choices you make, the kind of person you try to be, the issues you care about—so that you can talk about these books and your life with your students. This unit emphasizes even more about how students can read books to teach them how to live their lives and also to support students in reading across multiple genres--picture books, chapter books, poetry, nonfiction. You will also notice more support for helping students learn to interpret and determine themes--work that will be hugely important for them next year and beyond. You may be asking yourself, "What do we mean when we say social issues, exactly?" The term "social issues" refers to issues that affect a lot of people, not just one person or one character. A character may worry that she needs to wear torn, ugly, ill-fitting hand-me-down clothes. That is a personal struggle. But we can also think about her individual problem as one that applies to lots of people—that is, as a social issue. Lots of people worry about fitting in, and about peer pressure, so those are social issues. Poverty is a social issue, and so are homelessness, joblessness, bullying, racism, and bias against older people. That is to say, social issues go beyond the main problem a character faces in a story. They are often found in the subtler problems that are long-term and often much harder to solve.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Examine texts to locate issues of different characters <input type="checkbox"/> Compare and contrast similar issue in different texts and different lives <input type="checkbox"/> Understand that a character can represent a larger group of people facing an issue <input type="checkbox"/> See multiple perspectives to an issue; understanding the complexity of it <input type="checkbox"/> Learn to interpret and determine themes 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How can my reading help me look at issues that exist in the world through a variety of perspectives? 	Students will understand that... <ul style="list-style-type: none"> <input type="checkbox"/> Reading books can teach them how to live their lives and also to support them in reading across multiple genres-picture books, chapter books, poetry, nonfiction.

<input type="checkbox"/> How can texts help me live my own life differently?	<input type="checkbox"/>
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <ul style="list-style-type: none"> Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. <p>Craft and Structure</p> <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). 	<p>Instructional Focus: <u>Bend I: Reading to Learn About Issues in the World and in Our Lives</u></p> <p><u>Session 1:</u> "Today I want to remind you that books can teach us life lessons. Even before you start reading, you can preview a book, We could do this by . . .</p> <ol style="list-style-type: none"> 1) Reading the back blurb or flap, and think about what lessons the characters might learn. That can help you think more about what lessons you might learn from the book. 2) Making sure you carry those ideas with you as you read and keep thinking about them. <ol style="list-style-type: none"> A) How can these lessons learned from the book make the class, community, school better? B) What lessons can you learn from the book? <p><u>Session 2:</u> Today I want to teach you that the problems that characters face and the ways in which they respond to them are not only windows into who the character is but also to what the story says about life. We do this by . . . (pages 13-23)</p> <ol style="list-style-type: none"> 1) Placing post-its on moments when they see their characters first facing an issue, then struggling, then overcoming or not overcoming the issue. <ol style="list-style-type: none"> A. Ask yourself, "What might this story be trying to teach me about life in this moment? What can we learn from this story?" <p><u>Session 3:</u> Today readers I want to remind you that ideas about the text are only strong if they can be supported by the text. Readers need to make sure they are able to turn to an exact part that shows what you are saying and put your fingers right on the actual words We do this by . . .</p>

<ul style="list-style-type: none"> Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). 	<ol style="list-style-type: none"> Looking for scenes and parts to support your ideas Making sure when meeting with your partners or during club talks you hold each other accountable for giving evidence to support your ideas. <ol style="list-style-type: none"> What part makes you think that? Can you show me what parts gave you that idea? What details in the text support that idea?
<p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, as the high end of the grades 2-3 text complexity band independently and proficiently. <p>Reading Foundational Skills Phonics and Word Recognition</p> <p>RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <ol style="list-style-type: none"> Identify and know the meaning of the most common prefixes and derivational suffixes. Decode words with common Latin suffixes. Decode multisyllable words. Read grade-appropriate irregularly spelled words. <p>Fluency</p> <p>RF.3.4. Read with sufficient accuracy and fluency to support comprehension.</p> <ol style="list-style-type: none"> Read grade-level text with purpose and understanding. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. 	<p>Session 4: "Today I want to teach you that one book can teach many lessons. Readers push themselves to ask, 'What else might this book be teaching me?' to keep growing rich, strong ideas." We do this by . . .</p> <ol style="list-style-type: none"> Spending time on rereading parts of your book, now looking for other lessons they might learn from this book or other ideas they could grow about it <ol style="list-style-type: none"> Create a chart of common universal ideas posted in the classroom that can help support those students who might not yet have the language to precisely word the ideas they are seeing in books. Some possibilities: <ul style="list-style-type: none"> Sometimes in life friends can hurt each other Sometimes talking about problems can make them better Sometimes people don't realize they are hurting others Sometimes you don't get a second chance Sometimes you are braver than you think you are Sometimes you will do anything to help people you love <p>Session 5: Today I want to teach you that once you know more about the bigger meanings in a story, that can help you to read the story in a way where really important parts shine through to readers. We do this by . . .</p> <ol style="list-style-type: none"> Reading aloud the text with the goal of reading in such a way as to help the parts that you see important <i>shine through</i>.

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

Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

1) When the parts are read aloud you want those places to especially stand out to readers, and to do this you might slow those places down or emphasize those places by making your voice extra expressive.

Bend II: Reading with a Lens

- ❑ Gather or have students think back over read aloud books and independent reading and even read the blurbs of some unfamiliar texts and begin to organize texts that seem to connect to a particular issue. Ask students to help you to make baskets around bigger issues.

Session 6: "Today I want to remind you that you have been working hard to grow deep, rich ideas about your books and many of you have noticed that sometimes characters in books face similar troubles. There are life issues that relate to lots of people and lots of stories. Once you start caring about an issue, you get new ideas, more complicated ideas to change your thinking. We do this by . . .

- 1) Asking yourself, 'What can I do in my own life-how can I make the world better in terms of this issue?'

Possible list of issues:

- Struggles in Families
- The Importance of Friendship
- Dealing with Loss
- Growing Up
- Fitting in
- Standing Up
- Teasing/Bullying

Have students come to reading workshop with their basket of books.

Session 7: "Today I want to teach you that when you read a text thinking about an issue, you can use that issue kind of like a lens. You can keep that issue in mind and look at the story through the lens of that issue and that can help you to notice more in the text." We do this by . . .

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- 1) Lingering at a detail and thinking what this detail might reveal about the issue- Push yourself to think why else might this detail stand out.
- 2) Understanding that tiny details that the author has chosen to include about what a character wears, how a character acts or what words the character says, all connect to some bigger social issue.

Session 8: "Today I want to teach you that we don't just want to talk about the story, you might pause and asked to point to key parts of the text that you think connect to the issue and then bring those actual phrases into their talk.

We do this by . . .

- 1) Simply pausing to point to key parts of the text, repeating actual bits of text in your talks as you discuss your club's issue about the issue to help your club think more about that issue
- 2) Notice that something in the text connects with their issue, then going back to read again

Session 9: "Today I want to remind you of all you have learned about the story mountain and ask you to think about what places in a story seem like ones that will most reveal a bigger issue.."

We do this by . . .

- 1) Jotting notes on a story structure chart, a post-it and keeping track in our reader's notebook; paying especially close attention and maybe even rereading those parts, and make notes about how the issue shines through these parts in particular.

Session 10: "Today I want to teach you that as readers when you begin to notice more in texts, you'll want to consider what these texts are showing about those issues.

We do this by . . .

- 1) Asking ourselves: What is this text teaching about this issue?
- 2) Returning back to moments where characters seem to learn lessons or where they seem to face a problem.

- 3) Push yourself to consider, "What might this moment be teaching us, not just about the character, but about life?"
a) Sometimes in life . . .

Session 11: "Today I want to teach you that when people intend to read a book with a particular lens, often first, they read for the story, for what happens, and then they read asking, "What does this story teach about _____?" (homelessness, or bullying, or losing someone, etc.). **(Important to teach into this work again and again, as it is not easy.)**

We do this by . . .

- 1) Asking yourself, 'What is this text teaching about this issue?'

Session 12: "Today I want to teach you that when you read different books that address the same issue, you can put those books in conversation with each other to think about what they each might be saying about the issue. ."

We do this by . .

- A) Thinking about the issue from the perspective of different characters in the books. You can almost step into the shoes of different characters and think about and discuss the issue as those different characters.

- 1) Some prompts to talk in character:

- I used to think...but now I think...
- A moment in my story that connects to this issue that I think is a big deal is...it's important because...
- Something I've realized is...

Session 13: "Today I want to teach you that as readers it is important to talk in your clubs about the issue you are studying as the characters in your books and by doing this, realize that different people think differently about the issue. After you talk as characters, you'll want to discuss as a club what you are now thinking about the issue and how they might make the classroom and school better.

We do this by . . .

- 1) Asking yourself, "I used to think...but now I think..." or "My thinking about this is complicated...On the one hand I think...but I also think..." will help push you to more complex thinking.

At this point, remind students that having a balanced fiction and nonfiction text will make a big impact in helping your students reach toward the goal of understanding the issue they are studying in a more complicated way. By having access to these texts, students will have an easier time identifying the issues that live in any one text. You can then teach students that when readers have a healthy diet of fiction and nonfiction, one kind of reading ends up informing the other.

Bend III: Reading with a New Lens and Bringing Our Reading Lenses to The World

In this bend, perhaps each club of students switch their baskets and study a new issue. You will want them to draw on all they have learned so far about studying an issue, thinking more it, and letting what they read give them ideas about how to live differently. This bend will offer them more ways to see how authors show themes and it will ultimately move them toward social action.

Session 14: "Today I want to teach you that when readers set out to research--in this case to study an issue deeply--they start by making a plan for how that study will go. They think about all that they know how to do- about their repertoire of reading strategies--and they make a plan for the study on which they're embarking."

We do this by . .

- 1) Making a plan after pushing yourself to think about all you have learned to grow rich, strong ideas about the new issue you are studying.
- 2) Gather anchor charts from previous character and mystery units to help jog students memory of all they have learned.

Session 15: "Today I want to teach you that when you want to learn about social issues in a book, readers pay close attention to scenes that bring out a strong reaction in them--ones that present an unfair situation. They notice how characters react to this situation and then think, 'What am I learning about this issue from this scene?'"

We do this by . .

- 1) locating and thinking about parts of the text that bother us, that we feel are unfair, or that seem implausible
- 2) Reading these crucial scenes closely, and trying to mine them for what the character is going through, how he or she is reacting, and what we might learn about the issue or group that scene seems to be about.

Children might ask questions of themselves and others such as:

- Which issues seem important in this story?
- What are the characters' reactions to these issues?
- How do the characters deal with these issues?
- What perspective does each character have on this issue?
- If the perspective is different, what explains the difference?

Session 16: "Today I want to remind you that every word in a story is a choice by the author. To figure out why a word may have been used, you need to figure out what it means by noticing how it is used."

We do this by . .

- 1) Pausing to think why is the author deliberately making me pause? What does this really mean? Why might the author be using this specific phrase?
- 2) Understanding that often even seemingly simple language is used in subtle ways, filled with meaning.

As children read stories with these lenses, it's important that they talk back to the texts. Continue to convey that talking about these issues can sometimes be a tricky business, and it helps to keep an open mind and ask other readers questions. This is work that students can do in their clubs. Questions can serve not only as an entrance point to possibly difficult conversations, they also train students to be more active readers.

Some questions you might suggest clubmates consider together are:

- How do we feel about how this group is being represented?
- Does this fit with what we have seen in the world?
- Is there something the author seems to want us to know about being a member of this group?
- Does this fit with our lives? What kind of community is this?

- What causes people to act this way?
- What would happen if the character's groups were "flipped," that is, if a girl character was a boy or a poor character was rich? Would that change the character's choices or reactions?
- What does this say about what we believe?

Ultimately, you want readers to grapple with these issues, noting their complexities—what makes them difficult to solve. Reading across texts and genres, and examining their own lives as backdrops to their reading will spotlight the fact that the issues characters face have multiple perspectives and causes. This is a perfect opportunity for students to write in their reading notebooks, with the goal of thinking through new ideas and concerns about the issues they've been studying. You might teach students to revisit thought prompts they learned earlier in the year to stretch their thinking:

"This makes me think...,"

"On the other hand...,"

"This connects with...,"

"I used to think...but now I think..., or "Some people think...but I think..." Students can then use this writing as a base to start club conversations, as well as to angle the way they read their next texts.

Sample Assessments:

Instructional Strategies: Interdisciplinary Connections

Technology Integration

Media Literacy Integration

Global Perspectives

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

- ☐ Teachers College Reading and Writing Project- Reading Curricular Calendar, Third Grade 2018-19 - Unit 7A- Social Issue Book Clubs: Reading with Lenses Across Fiction and Nonfiction

Mentor Texts:

- ☐ Each Kindness by Woodson
- ☐ The Big Orange Splot by Pinkwater
- ☐ Chrysanthemum by Henkes
- ☐ The Most Magnificent Thing by Spires
- ☐ Dancing in the Wings by Nelson
- ☐ Wilfred Gordon McDonald Partridge by Fox
- ☐ "Alone" from Days with Frog and Toad by Lobel
- ☐ One Green Apple by Bunting