5th Grade ELA-Reading Curriculum

Course Description:
Fifth grade students draw on a repertoire of ways for reading closely, noticing how story elements interact, understanding how different authors develop the same theme, and comparing and contrasting texts that develop a similar theme. Students investigate ways nonfiction texts are becoming more complex, and they learn strategies to tackle these new challenges. Strong foundational skills, such as fluency, orienting to texts, and word solving, that are required to read complex nonfiction are addressed. Students read complex nonfiction texts to conduct research on a debatable topic, consider perspective and craft, evaluate arguments, and formulate their own evidence-based, ethical positions on issues. Students also work in clubs to become deeply immersed in the fantasy genre and further develop higher-level thinking skills to study how authors develop characters and themes over time. They think metaphorically as well as analytically, explore the quests and themes within and across their novels, and consider the implications of conflicts, themes, and lessons learned.

Scope and Sequence:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Unit</th>
<th>Title: Select link for further professional learning/planning resources</th>
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<tbody>
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<td>1</td>
<td>Reading Identity Agency &amp; Independence</td>
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<td>Social Issues Book Clubs</td>
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<td>3</td>
<td>Tackling Complexity; Moving Up Levels of Nonfiction</td>
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<td>3</td>
<td>4</td>
<td>Argument and Advocacy: Researching Debatable Issues</td>
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<td>3, 4</td>
<td>5</td>
<td>Fantasy Book Clubs</td>
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<td>4</td>
<td>6</td>
<td>Author Study</td>
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Unit 1: Agency and Independence as Readers

Subject: Reader’s Workshop
Grade: 5
Name of Unit: Agency and Independence
Length of Unit: two weeks; August

Overview of Unit: During Bend 1 of the unit, you will invite readers to author their own reading lives and you will pull out all the stops in an effort to lay a foundation for a year that helps all of your students become avid readers. Your students will share techniques that they have used in the past to get stronger at working toward a goal, such as practicing or having a mentor. They will also spend some time analyzing their own reading lives, really evaluating and weighing where they are as readers, and setting ambitious goals for themselves.

Getting Ready for the Unit:
- Gather a variety of high interest texts for students that will get them excited about reading
  - Popular Books List
- Read Lucy Calkins’ Agency and Independence unit--Bend 1 only
- Go over classroom system for checking out books (e.g. traditional check-out, book shopping, etc.)
- Refer to BrightSpace Unit 1 for necessary anchor charts

Pre-Assessment (given prior to starting the unit):
- Reading Interest-A-Lyzer by Donalyn Miller and Joseph S. Renzulli
  Based on information obtained in this assessment, provide students one book as a “book gift” from your classroom or school library. This helps them to see that you value who they are as a reader and want to make sure they have the resources to be successful.
- Running Records--The supporting standards for this unit (RF.5.4.a-c) will be addressed with the administration of running records. With the data collected you can give explicit small group instruction based on need. Due to the fact that these standards are considered “supporting” for this unit they will be tied to Engaging Experiences, but not have explicit lessons pertaining to them.

Read aloud considerations:
- Home of the Brave by Katherine Applegate
- During your read aloud make sure to hit standard SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
Priority Standards for unit:
- RL.5.1/RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- RF.5.3: Know and apply grade-level phonics and word analysis skills in decoding words
- RF.5.4: Read with sufficient accuracy and fluency to support comprehension
- SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.
- SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas and themes; speak clearly at an understandable pace.

Supporting Standards for unit:
- RF.5.3.a: Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g. roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- RF.5.4.a: Read grade-level text with purpose and understanding
- RF.5.4.b: Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on grade-level successive readings.
- RF.5.4.c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- SL.5.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles
- SL.5.1.c: Pose and respond to specific questions to clarify or follow-up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from discussions.
- SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.5.1/RI.5.1</td>
<td>accurately from a text when explaining what the text says</td>
<td>quote</td>
<td>evaluate</td>
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</table>

3
<table>
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<tr>
<th>RF.5.3</th>
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<th>know and apply</th>
<th>remember</th>
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<tr>
<td>RF.5.4</td>
<td>sufficient accuracy and fluency to support comprehension.</td>
<td>read</td>
<td>remember</td>
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<td>effectively in a range of collaborative discussions (one-on-one, in groups, teacher-led) with diverse partners on grade 5 topics and texts</td>
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<tr>
<td></td>
<td>on each others’ ideas</td>
<td>build</td>
<td>create</td>
<td>2</td>
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<tr>
<td></td>
<td>own ideas clearly</td>
<td>express</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>SL.5.4</td>
<td>on a topic or text or present an opinion, sequencing ideas logically</td>
<td>report</td>
<td>apply</td>
<td>3</td>
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<tr>
<td></td>
<td>appropriate facts and descriptive, relevant details to support main ideas or themes</td>
<td>use</td>
<td>apply</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>clearly at an understandable pace</td>
<td>speak</td>
<td>apply</td>
<td>3</td>
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**Essential Questions:**

1. How can I draw upon what I know about reading in order to read with greater agency and independence, knowing when and how to draw upon my repertoire of strategies as I tackle more complex texts?
2. How can I set up goals for my own reading life and begin to work deliberatively towards those goals?

**Enduring Understanding/Big Ideas:**

1. Using a multitude of strategies that are specific to the area of need of the reader in order to develop agency and independence in their reading life, regardless of text or situation.
2. Understanding who you are as a reader and the next steps to adequately challenge yourself to improve.
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>quote</td>
<td>inferences</td>
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<tr>
<td>apply</td>
<td>word analysis</td>
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<tr>
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<td></td>
<td>opinion</td>
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<td></td>
<td>main ideas</td>
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<td></td>
<td>themes</td>
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Topic 1: Lifting our Reading Lives to a New Level

Engaging Experience 1

Teaching Point: “Readers, today we are going to build our Reading Workshop expectations so that we become a community of readers. It’s important for us to know and value who we are as not only a classroom of readers, but also as individuals. In order to do this we are going to come to some agreements on ways we’ll make our classroom a learning and reading space for everyone.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RF.5.3; RF.5.4
Supporting: RF.5.3.a; RF.5.4.a/c

Detailed Description/Instructions:

- **One way you can do this** is by creating an anchor chart of reading non-negotiables. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.”
  - Student: quiet, reads in bubble space, gets started right away, reads the whole time, and stays in one spot.
  - Teacher: confers individually with students, meets with book groups
- **Transitions:** Also note this is a great time for students to practice transitions like coming to the area and sitting next to their partner, turning and talking to a partner, going off to read independently, etc.
- **Stamina:** As you send students off to practice the agreed upon procedures you should work to begin building stamina. Start at 3-5 minutes and challenge
students to add 2-5 minutes to their stamina a day. You can track this goal on a graph in order for students to keep momentum around reading longer and physically being able to see the growth. It’s important for students and teachers to remember that if the group expectations are broken during the “Practice and Application” component, you join back together as a class, talk about it, and try that minute increment again. You should not move up your minute goal until the previous one has been reached by all students committing to the classroom agreement made as a community of readers.

- Start a “Good Readers…” anchor chart. Add the first bullet: value each other as readers

**Bloom’s Levels:** remember; remember

**Webb’s DOK:** 1; 1

**Engaging Experience 2**

**Teaching Point:** “Today I want to teach you that whenever a person wants to really become more powerful at something--anything--the learner needs to be consciously take hold of his or her life and say, ‘I can decide to work hard at this. I’m in charge of this. Starting today, I’m going to make deliberate decisions that help me learn this skill in leaps and bounds so that I can be as powerful as possible.’ That’s called agency. People who have agency strive--they work independently and incredibly hard at something in order to achieve.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- Priority: RF.5.3; RF.5.4
- Supporting: RF.5.3.a; RF.5.4.a/c

**Detailed Description/Instructions:**

- **One way you can do this** is to think aloud about a time in your life when you really were determined to learn something, and by applying agency--your drive to actively work toward this goal--you achieved it. Then tell students what you learned about yourself as a learner by reflecting on that moment in your life.

- Ask students to think about times they had to show agency to learn something. Were they trying to get stronger at playing soccer? Beating a video game? Learning to sing? Allow them to think for a few minutes, then share with a partner what this moment was in their life and what they learned about themselves as a learner because of it and how those skills might be applied to reading. Draft an anchor chart together about who we are as a classroom of learners and readers. Provide students their book logs, telling the this is how they will show you their agency in their reading life and send them off to read.

- Add to “Good Readers…” anchor chart--exhibit agency in their reading lives

**Bloom’s Levels:** remember; remember

**Webb’s DOK:** 1; 1
Engaging Experience 3
Teaching Point: “Today I want to teach you that people who take care of themselves--as athletes, as musicians, and as readers, too--know that it is important to sometimes stop and say, ‘From this moment on, I’m going to…’, and then we name our hopes, our promises, our New Year’s resolutions. After that, we make sure our important resolution changes how we live in the future, so that our resolution will come true. Readers do that, too. We stop, we promise, and we look forward, saying, ‘From now on, I…’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: RF.5.3; RF.5.4
- Supporting: RF.5.3.a; RF.5.4.a/c

Detailed Description/Instructions:
- **One way to do this** is to review with students that resolutions should be important and realistic. Think back to the reflection they did yesterday and the goal they made in their life experience to try to learn something new. Have them apply this to their reading goals as well. Remind them that for the goal to be important they can’t have ten different things listed, but rather only one or two. That’s what makes it important. To help them think about a realistic goal you might give the example goal of writing down everything I ever read. Then you can think aloud with them about how you read texts and newspapers and magazine articles and books, and keeping track of all that is too much. So, if I want this to be a realistic goal, I’m just going to track the books I read. Decide on a goal for yourself based on your reflection of your reading life from yesterday, thinking aloud with students about you made sure it was important and realistic.
- Remind students once again of their book log. As they begin to add books and notice more specifically who they are as a reader, let them know this will also be a powerful goal-setting tool.
- Add to “Good Readers…” anchor chart: Set attainable goals to become stronger readers

Bloom’s Levels: remember; remember
Webb’s DOK: 1; 1

Engaging Experience 4
Teaching Point: “Today I want to teach you that there is more to choosing a just right book than thinking about if it will be too easy or too hard. A smart way to choose a just right book is to do some research. By doing this we can learn more about authors we love including their other titles, preferred topics, style, or genres. By doing this we reduce the likelihood that we’ll need to abandon a book.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RF.5.3; RF.5.4
Supporting: RF.5.3.a; RF.5.4.a/c

Detailed Description/Instructions:

- **One way to do this** is to choose an author or book series that you love, showing students how to find titles that are also by that author or other books that belong in that series. Websites like [www.whatshouldireadnext.com](http://www.whatshouldireadnext.com) and [www.librarything.com](http://www.librarything.com) can be helpful for this work. Additionally, remind them that their classroom community of readers is also a powerful resource for book recommendations.

- Let today be about drafting a “To Read…” book list and buzzing about books
  - The anchor chart for buzzing about books could include the following points:
    - Think about a person who wants a book recommendation
    - Think about that person’s reading life--you may have to ask some questions
    - Choose a book for that person, remember the books you know (use book log if needed)
    - Tell the person why think this book might be a perfect fit.
    - Summarize a bit of the story, highlighting the parts that reader will like.
    - Read aloud a tiny excerpt that reveals something exciting about the book.
    - Talk about why the book is irresistible.

- Add to “Good Readers…” anchor chart: know multiple strategies in choosing just right books

**Bloom’s Levels:** remember; remember

**Webb’s DOK:** 1; 1

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**Engaging Experience 5**

**Teaching Point:** “Today I want to teach you that powerful readers use artifacts to help them reflect on and improve their reading lives. Once artifact that is an incredibly useful tool for reflection is one you already have--the reading log. This tool helps you keep track of how reading is going for you. It’s concise, easy to sustain, and it has tons of information that lets you reflect wisely on yourselves as readers.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Priority: RF.5.3; RF.5.4
Supporting: RF.5.3.a; RF.5.4.a/c

**Detailed Description/Instructions:**
● **One way to do this** is have a sample book log of your own reading or one you simply generate for the sake of this lesson. Remind students that these are not just tools for recording, but also reflecting. Questions you might think aloud about while analyzing the book log include:
  ○ How much do I read at home vs. school?
  ○ Do I read some genres more slowly than others?
  ○ Is a drop in reading volume because I moved to a higher reading level?
● Think aloud together about these questions and what you can learn the reader based on his or her log. Additionally, you can remind students this can be a tool to track their goals as well. Send students off to read, recording their work of the day and reflecting on it at the end of workshop.
● Add to “Good Readers…” anchor chart: use reading tools to reflect and set goals as readers

**Bloom’s Levels:** remember; remember  
**Webb’s DOK:** 1; 1

**Engaging Experience 6**  
**Teaching Point:** “Today I want to teach you that one way you can read actively and with agency is by relying on your knowledge of how stories tend to go. Because you know a lot about stories, you know it is important that you read, you get to know characters and look for the problems they face, including the nuances of these problems. You also need to be aware of how problems are resolved and how characters change.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
Priority: RF.4.3; RF.4.4; RL.5.1/RI.5.1  
Supporting: RF.4.3.a; RF.4.4.a/c  
**Detailed Description/Instructions:**

● **One way to do this** is by reading aloud the first page of *Home of the Brave*. Think aloud, wondering with students what to watch for first. Answer with the idea that we really want to pay attention to characters from the start, challenging them to be alert for details that give us information about them. As you read through, stop at points that confuse you even if they are not about the character. Show students how you are making sense of it by using all that you know about how stories tend to go. Remind readers to hold onto their questions, continuing to read, and looking for answers so they can make meaning, too. This is how they construct a story in their mind as active readers.

● Students will likely determine the white is snow and Kek is the main character who has come to America alone. Questions they could hold onto moving forward might include:
  ○ Where is his family?
  ○ Why has he come to America?
Engaging Experience 7
Teaching Point: “Today, I want to teach you strategies to help us read a text closely and mark those moments in a text that speak to us. As readers, we pay attention to the parts of a book we love, wonder about, show us a character in a deeper way, have difficult words, shock or surprise us, make us laugh, provide great details. Reading a text closely helps us recognize these moments to ensure we continue to read ourselves awake.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RF.5.3; RF.5.4; RL.5.1; RI.5.1; SL.5.4
Supporting: RF.5.3.a; RF.5.4.a/c; SL.5.6

Detailed Description/Instructions:
- **One way to do this** is to read aloud an excerpt from your mentor text. Create an anchor chart together of the different ways students can mark their text to show those moments (annotation codes, color-coding, etc.) Using your mentor text, show students how you annotate the moments that speak to you, modeling in the process how to read a text closely--meaning that you are reading with purpose and stopping at those moments that you have a reaction to the text to think aloud about those.

- Some questions you could use to model close reading for this lesson are as follows:
  - Why did the character say what he/she said?
  - How does the character’s actions affect the story?
  - How does this place reflect what they are telling us about the character?
- While you stop and consider these questions, thinking aloud about them also feel free to mark any other moments in the text that speak to you to model how to use the annotation system you set up.

- Add to “Good Readers…” anchor chart: Notice moments that speak to us and remember characters’ names and setting

Bloom’s Levels: remember; remember; evaluate; apply
Webb’s DOK: 1; 1; 3; 3/4/3
Engaging Experience 8
Teaching Point: “Readers, today I am going to teach you how to write about your thinking as you read. Yesterday we shared our thinking with our partners by discussing and talking about our ideas. Today it’s time to grow ourselves as readers, showing our thinking by writing as well.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: RF.5.3; RF.5.4; RL.5.1; RI.5.1
- Supporting: RF.5.3.a; RF.5.4.a/c
Detailed Description/Instructions:
- One way to do this is to model in your own reading notebook how to use post-its to show thinking and stop and jot. There may be other responses you will incorporate throughout the year, but for today focus only on these two as they are the most common. This would also be a good opportunity to revisit the work you did with annotation, reminding students this is a way to show their thinking as well. You will provide students a Reading Life Portfolio and have them add the work of the day into it. If they use post-its to show their thinking or annotate the text, those can stay in the book. Let readers know that their Reading Life Portfolio is a place for them to keep their reading “stuff”—reading logs, notes, tools, etc.
Bloom’s Levels: remember; remember; evaluate
Webb’s DOK: 1; 1; 3

Engaging Experience 9
Teaching Point: “Today I want to teach you that authors of stories make their characters very complex. Yesterday we talked about two ways to document our thinking in our writing. One of those was using post-its, so today we are going to look for patterns in the work we did yesterday to determine what we can start learning about our characters.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: RF.5.3; RF.5.4; RL.5.1; RI.5.1
- Supporting: RF.5.3.a; RF.5.4.a/c
Detailed Description/Instructions:
- One way to do this is to pull out the post-its you created yesterday to model for students the patterns or theories you can already begin to develop about your character. On an anchor chart, you can put the name of the character in your book, and write the traits and theories you think might apply to your character at this point. Remind students to do the same in their notebooks, following these ideas and theories throughout by looking for specific evidence in the book. This helps us to see how characters change through the course of a text and consider why an author did that.
Bloom’s Levels: remember; remember; evaluate
Webb’s DOK: 1; 1; 3
**Engaging Experience 10**

**Teaching Point:** “Today I want to teach you that having a reading companion makes all the difference in the world. As reading friendships start with people getting to know each other—as readers. We pay attention to each other’s reading histories, reading interests, reading hopes, and by doing so we can support another reader’s efforts to author a reading life.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- Priority: SL.5.1
- Supporting: SL.5.1.b-d; SL.5.6

**Detailed Description/Instructions:**

- **One way to do this** is to model a reading partnership with another teacher or student, asking questions to help you get to know each other as readers. These could include:
  - Can we look over your log and talk about how much you are reading at school and home? Are there times when you read more or less? Why do you think that happens?
  - When you find books that are perfect for you, what do those books tend to be like? What should I know about the books in your life?
  - What are your goals for yourself as a reader? What are you doing to meet them?
  - If you think back over your life as a reader, what have the big turning point moments been for you? Can you tell me more about one turning point? How did your reading change during that moment? What did you realize about yourself as a reader?
  - Who has helped you as a reader? What did that person do that was helpful?

- **Accountable talk:** You’ll want to set up your expectations for accountable talk on this day as well, ensuring to draft a set of agreed-upon rules for partnership work (SL.5.1.b). These might include:
  - Listen well—eye contact, nodding, gestures
  - Ask follow-up questions: Can you say more? Why is that?
  - Take notes on the important things you learn from your partner.

**Bloom’s Levels:** apply/create/apply

**Webb’s DOK:** 3/2/3
Engaging Scenario

**Engaging Scenario**
Situation: creating a reading toolkit for the year
Challenge: choosing from an array of tools that will make you a successful reader as an individual and in a group or partnership.
Specific Role: Analyzing the array of tools presented, choosing and organizing those in a meaningful way to ensure the student has taken the initial steps in authoring their reading life.
Audience: Student, student partnerships, reading groups
Product or performance: Reading tool kit

As a culmination of this unit, students will create a reading toolkit that will hold the tools and resources they need to be successful readers across the year. They can collect these in their Reading Life Portfolio, an organizational bin at their table, a baggie, etc.

Items that should be available for students to collect for their reading toolkit:
- accountable talk question stems
- reading partner discussion starters
- reading strategies bookmarks
- annotation codes bookmark
- post-its
- paper
- book logs
- book recommendation forms
- “How to Buzz About Books” chart picture
- “How to Pick Just Right Books” form
- Goal-setting sheets

Also, you can give students their Reader’s Notebooks on this day as a celebration that they now know all they need to author their own reading life! As you hand them out, allow them to go write their first experience as a reader in 3rd grade to get excited about filling that notebook!
Rubric for Engaging Scenario:

<table>
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<th>Assessment Leveling Guide</th>
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<tr>
<td>Grade:</td>
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<table>
<thead>
<tr>
<th>ADVANCED</th>
<th>In addition to PROFICIENT, in-depth inferences or applications.</th>
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<tbody>
<tr>
<td>Approaching Advanced</td>
<td>In addition to PROFICIENT performance, in-depth inferences and applications with partial success.</td>
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<table>
<thead>
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<th>PROFICIENT</th>
<th>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</th>
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<th>BASIC</th>
<th>The student exhibits no major errors or gaps in the simpler details and processes.</th>
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<tbody>
<tr>
<td>Approaching Basic</td>
<td>Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.</td>
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<table>
<thead>
<tr>
<th>BELOW BASIC</th>
<th>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</th>
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</thead>
</table>

| NO EVIDENCE | The student has produced no evidence. |

Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
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<tbody>
<tr>
<td>Lifting Our Reading Lives to a New Level</td>
<td>“Readers, today we are going to build our Reading Workshop expectations so that we become a community of readers. It’s important for us to know and value who we are as not only a classroom of readers, but also as individuals. In order to do this we are going to come to some agreements on</td>
<td>One way you can do this is by creating an anchor chart of reading non-negotiables. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.” Fill in each side with agreed-upon expectations.</td>
<td>1 mini-lesson</td>
</tr>
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</table>
“Today I want to teach you that whenever a person wants to really become more powerful at something--anything--the learner needs to be consciously take hold of his or her life and say, ‘I can decide to work hard at this. I’m in charge of this. Starting today, I’m going to make deliberate decisions that help me learn this skill in leaps and bounds so that I can be as powerful as possible.’ That’s called agency. People who have agency strive--they work independently and incredibly hard at something in order to achieve.”

One way you can do this is to think aloud about a time in your life when you really were determined to learn something, and by applying agency--your drive to actively work toward this goal--you achieved it. Then tell students what you learned about yourself as a learner by reflecting on that moment in your life.

One way to do this is to review with students that resolutions should be important and realistic. Think back to the reflection they did yesterday and the goal they made in their life experience to try to learn something new. Have them apply this to their reading goals as well. Remind them that for the goal to be important they can’t have ten different things listed, but rather only one or two. That’s what makes it important. To help them think about a realistic goal you might give the example goal of writing
down everything I ever read. Then you can think aloud with them about how you read texts and newspapers and magazine articles and books, and keeping track of all that is too much. So, if I want this to be a realistic goal, I’m just going to track the books I read. Decide on a goal for yourself based on your reflection of your reading life from yesterday, thinking aloud with students about you made sure it was important and realistic.

<table>
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<tr>
<th>“Today I want to teach you that there is more to choosing a just right book than thinking about if it will be too easy or too hard. A smart way to choose a just right book is to do some research. By doing this we can learn more about authors we love including their other titles, preferred topics, style, or genres. By doing this we reduce the likelihood that we’ll need to abandon a book.”</th>
<th><strong>One way to do this</strong> is to choose an author or book series that you love, showing students how to find titles that are also by that author or other books that belong in that series. Websites like <a href="http://www.whatshouldireadnext.com">www.whatshouldireadnext.com</a> and <a href="http://www.librarything.com">www.librarything.com</a> can be helpful for this work. Additionally, remind them that their classroom community of readers is also a powerful resource for book recommendations.</th>
<th>1 mini-lesson</th>
</tr>
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<tr>
<td>“Today I want to teach you that powerful readers use artifacts to help them reflect on and improve their reading lives. Once artifact that is an incredibly useful tool for reflection is one you already have--the reading log. This tool helps you keep track of how reading is going for you. It’s concise, easy to</td>
<td><strong>One way to do this</strong> is have a sample book log of your own reading or one you simply generate for the sake of this lesson. Remind students that these are not just tools for recording, but also reflecting.</td>
<td>1 mini-lesson</td>
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<tr>
<td>“Today I want to teach you that one way you can read actively and with agency is by relying on your knowledge of how stories tend to go. Because you know a lot about stories, you know it is important that you read, you get to know characters and look for the problems they face, including the nuances of these problems. You also need to be aware of how problems are resolved and how characters change.”</td>
<td><strong>One way to do this</strong> is by reading aloud the first page of <em>Home of the Brave</em>. Think aloud, wondering with students what to watch for first. Answer with the idea that we really want to pay attention to characters from the start, challenging them to be alert for details that give us information about them. As you read through, stop at points that confuse you even if they are not about the character. Show students how you are making sense of it by using all that you know about how stories tend to go. Remind readers to hold onto their questions, continuing to read, and looking for answers so they can make meaning, too. This is how they construct a story in their mind as active readers.</td>
<td>1 mini-lesson</td>
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<tr>
<td>“Today, I want to teach you strategies to help us read a text closely and mark those moments in a text that speak to us. As readers, we pay attention to the parts of a book we love, wonder about, show us a character in a deeper way, have difficult words, shock or surprise us, make us laugh, provide great details. Reading a text closely helps us recognize these moments to ensure we continue to read ourselves awake.”</td>
<td><strong>One way to do this</strong> is to read aloud an excerpt from your mentor text. Create an anchor chart together of the different ways students can mark their text to show those moments (annotation codes, color-coding, etc.) Using your mentor text, show students how you annotate the moments that speak to you, modeling in the process how to read a text closely—meaning that you are reading with purpose and stopping at those moments that continue to read ourselves awake.”</td>
<td>1 mini-lesson</td>
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</table>
you have a reaction to the text to think aloud about those.

| “Readers, today I am going to teach you how to write about your thinking as you read. Yesterday we shared our thinking with our partners by discussing and talking about our ideas. Today it’s time to grow ourselves as readers, showing our thinking by writing as well.” | One way to do this is to model in your own reading notebook how to use post-its to show thinking and stop and jot. There may be other responses you will incorporate throughout the year, but for today focus only on these two as they are the most common. This would also be a good opportunity to revisit the work you did with annotation, reminding students this is a way to show their thinking as well. | 1 mini-lesson |
| “Today I want to teach you that authors of stories make their characters very complex. Yesterday we talked about two ways to document our thinking in our writing. One of those was using post-its, so today we are going to look for patterns in the work we did yesterday to determine what we can start learning about our characters.” | One way to do this is to pull out the post-its you created yesterday to model for students the patterns or theories you can already begin to develop about your character. On an anchor chart, you can put the name of the character in your book, and write the traits and theories you think might apply to your character at this point. Remind students to do the same in their notebooks, following these ideas and theories throughout by looking for specific evidence in the book. This helps us to see how characters change through the course of a text and consider why an author did that. | 1 mini-lesson |
| “Today I want to teach you that having a reading companion makes all the difference in the world. As reading friendships start with people getting to know each | One way to do this is to model a reading partnership with another teacher or student, asking questions to help you get to know each other as readers. You’ll also | 1 mini-lesson |
other--as readers. We pay attention to each other’s reading histories, reading interests, reading hopes, and by doing so we can support another reader’s efforts to author a reading life.”

want to set up your expectations for accountable talk on this day as well, ensuring to draft a set of agreed-upon rules for partnership work (SL.5.1.b).
Unit 2: Social Issues Book Clubs

Subject: Reading Workshop
Grade: 5th Grade
Name of Unit: Social Issues Book Clubs
Length of Unit: Approximately 5 weeks

Overview of Unit: In this unit, and book club, students will be strengthening their reading lives, focusing on social issues and themes across texts. Readers will analyze how an author presents an issue, and how characters react and respond to challenges.

Topic 1 (Bend One) Reading Between the Lines to Interpret Issues in Texts
In Bend One of the unit, students will learn to notice the issues that exist in the world and their texts. Students will delve into books looking for problems and injustices that don’t just affect the character, that don’t just affect the reader, but that do affect entire groups of people in their communities and beyond. They’ll learn about these issues by reading stories and articles, noticing the perspective the author takes on to explore these issues, noticing connections between issues, and comparing and contrasting how different characters deal with problems to teach readers important lessons about these topics.

Topic 2 (Bend 2) Analyzing the Way Different Authors Address and Craft Similar Social Issues in Literature
In Bend Two, the students will build on this foundation by giving students the opportunity to explore issues by reading and responding to multiple pieces of literature with a specific lens (task). Students will begin to closely study and analyze how different authors approach similar social issues. They will develop questions based on their point of view about an issue and analyze these texts with a critical eye to develop themes and questions around similar social issues. They will learn to talk with the text as a foundation to support their discussion points. By the end of Bend Two, students will be finished with their book club book.

Topic 3 (Bend 3) Theme: Turning Text inside Out
In Bend Three, the students will branch out of their book club to explore themes from other book club texts. They will consider and discuss universal social issues that apply to the real world and how the text(s) supports these themes. The students will compare and contrast theme(s) across multiple texts through an in depth analysis through multiple texts.

Getting Ready for the Unit:
- Gather multiple titles of texts, a large sample, that contain social issues. (Picture books, chapter books)
  - Social Issue Book Club List or http://readingandwritingproject.org/resources/book-lists
- Read Lucy Calkins Social Issue Book Club Unit: Unit 8
● Introduce book club norms and expectations prior to beginning of unit
● Refer to BrightSpace Unit 8 and create anchor charts needed to launch the unit

Pre-Assessment (given prior to starting the unit):
Assess your students’ abilities to make inferences regarding theme, characters, and social issue development in text.

Read aloud considerations: (** is an enduring understanding)
Question stems to use during read aloud to promote critical thinking and a critical lens:

- What is an issue (themes) we can find in the text? What does the author do to show (illustrate) this idea? ***
- How are characters responding?
- What does this tell you about the character?
- How has your thinking about this issue changed as the story progresses?
- How does thinking about social issues help you as a reader and person? ***
- How could you apply these ideas to your own reading?

● **Locomotion** by Jacqueline Woodson  (power, race, family structures, death/loss, inequity of education, black boys/men in America, foster care, adoption, arts education, poverty, genetics/illness)
● **Each Kindness** by Jacqueline Woodson (discuss Woodson’s common themes and craft moves)
  - **One and Only Ivan** by Katherine Applegate (exclusion, displacement, stereotypes, endangered animals, family structures)
● **Home of the Brave** by Katherine Applegate (discuss Applegates common themes and craft moves)
● **Oliver Button is a Sissy** by Tomie dePaola (gender stereotypes, overcoming negativity, acceptance)
● **Fly Away Home** by Eve Bunting (homelessness, empathy)
● **Other Read Alouds Around Social Issues**

Priority Standards for unit:
● **RL.5.2**: Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
● **RL.5.3**: Compare and contrast two or more characters, settings or events in a story or drama, drawing on specific details in the text. (e.g. how characters interact)
● **RI.5.3**: Explain the relationships or interactions between two or more individuals, events or ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.
● **RL.5.6**: Describe how a narrator’s or speaker’s point of view influences how events are described.

● **RL.5.9**: Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.

● **SL.5.1**: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

**Supporting Standards for unit:**

● **RL.5.1**: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

● **RL.5.4**: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

● **RI.5.4**: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

● **RL.5.6**: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

● **RL.5.10**: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

● **RF.5.4**: Read with sufficient accuracy and fluency to support comprehension.

● **L.5.4**: Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grade five reading and content choosing flexibly from a range of strategies.

● **L.5.5**: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

● **SL.5.1a**: Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

● **SL.5.1b**: Follow agreed-upon rules for discussions and carry out assigned roles.

● **SL.5.1c**: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

● **SL.5.1d**: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

● **SL.5.2**: Summarize a written text read aloud or information present in diverse media and formats, including visually, quantitatively and orally.

● **SL.5.3**: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- **SL.5.4:** Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **SL.5.5:** Include multimedia components (e.g. graphics sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
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<tbody>
<tr>
<td>RL.5.2</td>
<td>theme of a story, drama, or poem, including how characters respond to challenges within text</td>
<td>determine</td>
<td>understand</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>text</td>
<td>summarize</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td>RL.5.3</td>
<td>two or more characters, settings or events in a story or drama</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>on specific details in the text (e.g. how characters interact).</td>
<td>drawing</td>
<td>understand</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td>RI.5.3</td>
<td>relationships or interactions between two or more individuals, events, ideas or concepts based on specific information in the text.</td>
<td>explain</td>
<td>analyze</td>
<td>strategic thinking/reasoning (3)</td>
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<tr>
<td>RL.5.6</td>
<td>how a narrator’s or speaker’s point of view influences how events are described.</td>
<td>describe</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td>RL.5.9</td>
<td>stories in the same genre on their approaches to similar themes and topics</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>extended thinking (4)</td>
</tr>
<tr>
<td>SL.5.1</td>
<td>in a range of collaborative discussions</td>
<td>engage</td>
<td>evaluate</td>
<td>strategic thinking/</td>
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Essential Questions:
1. How do we interpret and analyze social issues and themes?
2. How do discussions with peers help me think critically about text, and grow new ideas?

Enduring Understanding/Big Ideas:
1. Thinking critically about text(s) can help me gain new understanding about themes.
2. Being aware of changes within a character and their response to challenges can help me interpret complex text.
3. Thinking about an author’s or narrator's viewpoint can influence my understanding of the text.
4. Others’ ideas add meaning to my own, for the purpose of debate, critical analysis and developing strong arguments.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>determine</td>
<td>theme</td>
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<tr>
<td>summarize</td>
<td>drama</td>
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<tr>
<td>compare and contrast</td>
<td>poem</td>
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<tr>
<td>describe</td>
<td>narrator</td>
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<tr>
<td>express</td>
<td>point of view</td>
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<tr>
<td>build</td>
<td>genre</td>
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<td>collaborate</td>
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<td>engage</td>
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<td>argument</td>
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**Topic 1: Reading Between the Lines to Interpret Issues in Texts**

**Engaging Experience 1**

**Title:** Setting up your Social Issues Study Clubs  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
  - **Priority:** SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d  
  - **Supporting:** RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6  

**Detailed Description/Instructions:**  
You will also want to discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1. **One way you can do this is** to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered around a social issue would look like and sound like using *One and Only Ivan* by Katherine Applegate.  
**Bloom’s Levels:** apply  
**Webb’s DOK:** 2

**Engaging Experience 2**

**Teaching Point:** Readers notice big issues within text  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
  - **Priority:** N/A  
  - **Supporting:** N/A  

**Detailed Description/Instructions:**  
**One way readers can read critically is** to explore the issues that hide within the pages of our books. Readers look closely for issues that authors may be trying to address and keep those in the forefront of our minds as we are reading. Reading the book, *Home of the Brave*, guide students to notice that it isn’t just about Kek’s experience in a new school, but bigger issues of immigration, discrimination, breakdowns in communication, absent parents, and so on. On an anchor chart, generate a list of issues and the texts where these issues live. What is the problem in the story, and how does that lead to the social issue the author addresses? What is the big idea? What is the text really about?  
**Bloom’s Levels:** remember, apply  
**Webb’s DOK:** 2

**Engaging Experience 3**

**Teaching Point:** Readers analyze characters’ struggles and name them as social issues  
**Suggested Length of Time:** 1-2 mini-lessons  
**Standards Addressed**  
  - **Priority:** N/A
**Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

**Detailed Description/Instructions:**

**One way to do this** is to look closely at the characters within the book. Reading the book, *Fly Away Home*, paying close attention to the main characters, readers will look closely at problems the characters are facing and how they are reacting to these challenges. Guide students to look at the character and their reaction to the issue. Use think aloud and collaborative discussions. How are the characters deal with these issues in similar and different ways? What can we infer about them? How do the characters’ reactions to living in the airport teach us about homelessness?

**Bloom’s Levels:** remember, apply, analyze

**Webb’s DOK:** 2/3

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**Engaging Experience 4**

**Teaching Point:** Readers revisit critical scenes in the text to uncover social issues

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** RL.5.2,
- **Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.6, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

**Detailed Description/Instructions:**

**One way to do this** is to not only think about characters reactions, but also the crucial scenes where social issues are developing. We can mark the pages where issues are jumping off the page and consider how the issue is shown in these parts. We can notice how our characters react to the situations in these scenes and figure out what that teaches us about the issues that are present in the book. What new issues have you discovered after revisiting the text? I used to think_________ about this about the character, but now I think ____________. I noticed something new about the character. What does this important scene tell me about what the book is really about?

**Example:** In *Locomotion*, Lonnie struggles with being lonely. If you delve deeper, students will see that it is more than being lonely, that the underlying issue is foster care and the struggles that not only Lonnie feels, but others may feel in the real world.

**Bloom’s Levels:** understand, apply, analyze

**Webb’s DOK:** 2

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**Engaging Experience 5**

**Teaching Point:** Readers think about crucial scenes to uncover what their story is truly about

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

- **Priority:** RL.5.2, RL.5.3
- **Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.6, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

**Detailed Description/Instruction:**
One way to do this is to revisit *Locomotion* or a mentor text you have read. Readers will identify that Lonnie is struggling with being in foster care and he is lonely. Push their thinking to a deeper level by having students grasp the larger idea, “Being in foster care can make children to feel alone in the world.” In book club conversations, readers will acknowledge the universal themes in their stories, by creating more general sentences like the one above.

**Bloom’s Levels:** remember, apply, analyze

**Webb’s DOK:** 3

**Engaging Experience 6**

**Teaching Point:** Readers realize that texts aren’t just about one issue, texts address multiple issues that tug on our hearts.

**Suggested Length of Time:** 2 mini lessons (using two different universal issues)

**Standards Addressed**

- **Priority:** RL.5.2, RL.5.3
- **Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.6, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

**Detailed Description/Instructions**

One way to do this is for readers to realize that books are not about any one thing. There might be one or two main issues, and a few smaller ones, but no book is about one issue. Readers know that issues travel in packs. For example, you might have spotted divorce in one book, and realized that another issue that goes with that is not fitting in, because their character feels like their family is falling apart, or that their family is different than others. The character might also have an issue of not fitting in. Create an anchor chart highlighting how these issues are correlated and interdependent on one another.

**Bloom’s Levels:** remember, apply, analyze, evaluate

**Webb’s DOK:** 3

**Engaging Experience 7**

**Teaching Point:** Incorporating Nonfiction into Our Social Issues Fiction Book Clubs

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** RI. 5.3
- **Supporting:** RI.5.1, RI.5.4, RI.5.6, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

**Detailed Description/Instructions**

One way to do this is to have readers look at nonfiction text that correlates with an issue you have been uncovering. Have an assortment of current event articles or media clips that coincide with issues studied during previous mini-lessons. Using an article(s), create an anchor chart as you read closely the nonfiction text. What connections can we make to our fiction text? What information in this nonfiction text adds to our thinking of the social issue of _______? What are the themes you see in both texts?

**Bloom’s Levels:** understand, apply, analyze, evaluate
Webb’s DOK: 3

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<thead>
<tr>
<th>Topic 2: Analyzing the Way Different Authors Address and Craft Similar Social Issues in Literature and Current Events</th>
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**Engaging Experience 8**  
**Teaching Point:** Readers Practice Empathy When Speaking About Social Issues  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d  
- **Supporting:** SL.5.4  
**Detailed Description/Instructions:**  
One way to do this is to recognize that as you read more about issues, readers will become interest in certain issues and read with a raised awareness. Readers will notice that talking about these ideas can be tricky at times, and it helps to keep an open mind and ask each other questions. Provide an anchor chart with talking stems to guide book club discussions throughout the unit: Are we OK with how this group is being represented? Does this fit with what we have seen in the world? Is there something the author wants us to know about being a member of that group? Does this fit with our lives? What kind of community is this? What causes people to act this way? What does “this” say about what we believe? What would happen if the character's group was flipped? (girl/boy, rich/poor) Would that change their choices?  
**Bloom’s Levels:** understand, apply, analyze, evaluate  
**Webb’s DOK:** 3/4

**Engaging Experience 9**  
**Teaching Point:** Thinking about our own representations can help readers empathize with characters in their stories.  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** RL.5.2, RL.5.6  
- **Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.6, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d  
**Detailed Description/Instructions:**  
One way to do this is to not just stand on the outside of our books looking in. Now that we have become experts on all sorts of issues that can live in our books, we want to look at our own lives, and the groups that we belong to and then bring that sense of who we are to the books we are reading. For example, I might take a few minutes to jot down a few groups I belong to: (female, teacher, sister, Latina, vegetarian). Then I might take another few minutes to write or talk about what it means to be a member of that group: challenges and rewards, misunderstanding people
who are not members of this group might have, obligations from being a member of that group, issues that this group deals with. Model for students to do the same work creating Venn diagrams, webs, and lists. Then, return to your reading and think about how the groups I belong to are represented (or not represented), and whether I agree or disagree with the books representations.

**Bloom’s Levels:** analyze, evaluate
**Webb’s DOK:** 3

**Engaging Experience 10**

**Teaching Point:** Readers use nonfiction text with their fiction selections to look more critically at a social issue

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** RL.5.4, RI.5.6

**Supporting:** RL.5.1, RL.5.2, RL5.10, SL.5.1a, SL.5.1b, SL.5.1c, and SL.5.1d

**Detailed Description/Instructions:**

One way we do this is to push readers into nonfiction text to support their social issue(s). Readers that use multiple sources of nonfiction on the same topic get an even deeper understanding of the topic. Begin a think aloud surrounding the book *Locomotion.* I might start with the thinking prompt...reading this book got me thinking about what is happening in our country around inequity of education. Read a nonfiction article to get a stronger understanding of what is happening in our country today. For book clubs, encourage readers to find nonfiction work to complement their fiction reading. What issues are you seeing in the nonfiction piece? Do the texts agree with the way these issues are being portrayed? How does belonging to one group or another change the way one reads a nonfiction text?

**Bloom’s Levels:** remember, apply, analyze, evaluate

**Webb’s DOK:** 3/4

**Engaging Experience 11**

**Teaching Point:** Readers look at the craft moves authors use to present a stance on social issues

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** RL.5.4, RL.5.6, and RI.5.6

**Supporting:** RL5.2, SL.5.1a, SL.5.1b, SL.5.1c, And SL.5.1d

**Detailed Description/Instructions:**

One way readers do this is by rereading selections of their novels and nonfiction texts asking: Why did the author most likely include (flashback, quotes, dialogue, or another writing technique) here? Why did the author choose this setting as opposed to another? Why did the author use these words in particular to describe…? Why did the author present two characters who think and feel so differently? Readers think about why authors made these choices and how they help to convey ideas.
**Bloom’s Levels:** apply, evaluate  
**Webb’s DOK:** 3

**Engaging Experience 12**  
**Teaching Point:** Readers compare and contrast how stories in the same genre approach similar themes and topics  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed**  
- **Priority:** RL.5.9  
- **Supporting:** RL.5.2, 5.4, RL.5.6, RI.5.6, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d  
**Detailed Description/Instructions:**  
One way readers do this is by thinking about how authors present the same issues across multiple texts in literature and nonfiction. They might do this by paying close attention to the tone of different texts; how two different authors address the same problem or issue; the use of language, structure, and literary devices (including word choice, metaphors, cause and effect, pros and cons); the varying points of view that have been presented; the information that is given and left out; the ways in which texts differ from each other; and the different effect the texts have on the reader.  
**Bloom’s Levels:** understand, apply, evaluate  
**Webb’s DOK:** 3

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**Topic 3: Becoming More Complex Because We Read**

**Engaging Experience 13**  
**Teaching Point:** Readers look at two texts, one theme  
**Suggested Length of Time:** 2 minilessons  
**Standards Addressed**  
- **Priority:** RL.5.3, RI.5.3, RL.5.9  
- **Supporting:** RL.5.2, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d  
**Detailed Description/Instructions:**  
One way readers do this is by considering universal themes within fiction and nonfiction text. Using text that follow the same universal social issue, both fiction and nonfiction, create an anchor chart highlighting similar themes along with similarities and differences within craft (the way it was written) and viewpoints. How were the author’s approaches similar? How were the approaches different? What do the authors really want us to know about this social issue? Point out that sometimes the theme may appear to be the same, but may be slightly different depending on the approach and viewpoint of the author.  
**Bloom’s Levels:** remember, apply, analyze, evaluate  
**Webb’s DOK:** 3
Engaging Experience 14
Teaching Point: Readers Look at Two Texts, Similar Themes
Suggested Length of Time: 2 minilessons
Standards Addressed
  Priority: RL.5.2, RI.5.2, RL.5.3, RL.5.9
  Supporting: RL.5.4, RL.5.6, RI.5.6, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers closely read text is to look at the themes presented in similar text. Using parallel text, (Locomotion, White Socks Only, and The Story of Ruby Bridges) think aloud about the themes in the text. What does the author want us to understand? Upon looking at the text, you would think and assume they are similar, and possibly the universal issue might be.... But let’s look critically at the pieces paying close attention to how the characters, scenes, and the moves the author makes play into slightly different themes or messages. As you read and collaboratively discuss these texts in depth, make an anchor chart around these guiding questions. How are the viewpoints different between the texts? What role do the characters play in developing the theme? Did the characters share similar experiences? How did their reactions differ?
Bloom’s Levels: remember, apply, analyze
Webb’s DOK: 3/4

Engaging Experience 15
Teaching Point: Readers compare characters’ connections to theme
Suggested Length of Time: 1 minilesson
Standards Addressed
  Priority: RL.5.2, RL.5.3, RL.5.9
  Supporting: RL.5.4, RL.5.6, RI.5.6, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers do this is to first identify the theme of the text. To look deeper into the text, consider how different characters connect to the theme. Using the book White Socks Only think aloud as you work through the text. What is the theme or message of the text? What characters support the theme? Are there characters that may reject, or work against it? Have students stop to discuss these characters throughout the progression of the text. In book clubs, have students identify characters within their own books that support and deny the theme of their book.
Bloom’s Levels: apply, analyze, evaluate
Webb’s DOK: 3/4

Engaging Experience 16
Teaching Point: Readers study the choices an author DIDN’T make to better understand the ones they did
Suggested Length of Time: 2 minilesson

Standards Addressed

- **Priority:** RL5.2, RL5.5, RL5.6
- **Supporting:** RL5.1, RL5.4, SL5.1a, SL5.1b, SL5.1c, SL5.1d

Detailed Description/Instructions:

**One way** readers pay attention to particular craft moves that authors make as a way to come to new insights about the text. Revisit the text, *White Socks Only*, reread the text taking note of parts of the text that the author tends to focus (the scenes). Why did the author make this part a larger focus of the story? How does this scene add to the meaning of the text? What are parts the author intentionally left out? Why would they do this? How does it affect the story? These questions will lead to great discussions and close reading in their own book club selection.

**Bloom’s Levels:** understand, apply, analyze, evaluate

**Webb’s DOK:** 2/4

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**Engaging Scenario**

**Engaging Scenario** This I Believe

Students will be creating personal essays after NPR’s “This I Believe” segment. Using the social issues addressed in their books, students will create their own “This I Believe” essay. You may begin having students brainstorm a list of important social issues that directly relate to their texts, pulling in evidence that supports how the author portrays the social issue or theme within the text.

Mentor essays to use as examples:

- **Thirty Things I Believe** By: Kindergartener Tarak McLain
- **Inviting the World to Dinner** By: Jim Haynes
- **Do What You Love** By: Tony Hawk
### Rubric for Engaging Scenario:

<table>
<thead>
<tr>
<th>Assessment Leveling Guide</th>
<th>Grade: _____</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
</tr>
<tr>
<td></td>
<td>Approaching Advanced</td>
</tr>
<tr>
<td>PROFICIENT</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
<tr>
<td></td>
<td>Approaching Proficiency</td>
</tr>
<tr>
<td>BASIC</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
</tr>
<tr>
<td></td>
<td>Approaching Basic</td>
</tr>
<tr>
<td>BELOW BASIC</td>
<td>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</td>
</tr>
<tr>
<td>NO EVIDENCE</td>
<td>The student has produced no evidence.</td>
</tr>
</tbody>
</table>

### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>setting up your social issues study clubs</td>
<td>discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1. One way you</td>
<td>1 mini lesson</td>
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<td></td>
<td>can do this is to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered around a social issue would look like and sound like using <em>One and Only Ivan</em> by Katherine Applegate.</td>
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<tr>
<td>1</td>
<td>One way readers can read critically is to explore the issues that hide within the pages of our books. Readers look closely for issues that authors may be trying to address and keep those in the forefront of our minds as we are reading. Reading the book, <em>Home of the Brave</em>, guide students to notice that it isn’t just about Kek’s experience in a new school, but bigger issues of immigration, discrimination, breakdowns in communication, absent parents, and so on. On an anchor chart, generate a list of issues and the texts where these issues live. What is the problem in the story, and how does that lead to the social issue the author addresses? What is the big idea? What is the text really about?</td>
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<td></td>
<td>One way to do this is to look closely at the characters within the book. Reading the book, <em>Fly Away Home</em>, paying close attention to the main characters, readers will look closely at problems the characters are facing and how they are reacting to these challenges. Guide students to look at the character and their reaction to the issue. Use think aloud and collaborative discussions. How are the characters deal with these issues in similar and different ways? What can we infer about them? How do the characters’ reactions to living in the airport teach us about homelessness?</td>
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<td></td>
<td>One way to do this is to not only think about characters reactions, but also the crucial scenes where social issues are developing. We can mark the pages where issues are jumping off the page and consider how the issue is shown in these parts. We can notice how our characters react to the situations in these</td>
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</table>

1 mini lesson
1 mini lesson
1-2 mini lessons
1 mini lesson
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<th></th>
<th></th>
<th>scenes and figure out what that teaches us about the issues that are present in the book. What new issues have you discovered after revisiting the text? I used to think________ about this about the character, but now I think ___________. I noticed something new about the character. What does this important scene tell me about what the book is really about?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Readers think about crucial scenes to uncover what their story is truly about</td>
<td>One way to do this is to revisit <em>Locomotion</em> or a mentor text you have read. Readers will identify that Lonnie is struggling with being in foster care and he is lonely. Push their thinking to a deeper level by having students grasp the larger idea, “Being in foster care can make children to feel alone in the world.” In book club conversations, readers will acknowledge the universal themes in their stories, by creating more general sentences like the one above.</td>
</tr>
<tr>
<td>1</td>
<td>Readers realize that texts aren’t just about one issue, texts address multiple issues that tug on our hearts.</td>
<td>One way to do this is for readers to realize that books are not about any one thing. There might be one or two main issues, and a few smaller ones, but no book is about one issue. Readers know that issues travel in packs. For example, you might have spotted divorce in one book, and realized that another issue that goes with that is not fitting in, because their character feels like their family is falling apart, or that their family is different than others. The character might also have an issue of not fitting in. Create an anchor chart highlighting how these issues are correlated and interdependent on one another.</td>
</tr>
<tr>
<td>1</td>
<td>Readers incorporate nonfiction into our social issues book clubs</td>
<td>One way to do this is to have readers look at nonfiction text that correlates with an issue you have been uncovering. Have an assortment of current event articles or media</td>
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<td>clips that coincide with issues studied during previous mini-lessons. Using an article(s), create an anchor chart as you read closely the nonfiction text. What connections can we make to our fiction text? What information in this nonfiction text adds to our thinking of the social issue of ____? What are the themes you see in both texts?</td>
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<td>2</td>
<td>readers practice empathy when speaking about social issues</td>
<td>One way to do this is to recognize that as you read more about issues, readers will become interest in certain issues and read with a raised awareness. Readers will notice that talking about these ideas can be tricky at times, and it helps to keep an open mind and ask each other questions. Provide an anchor chart with talking stems to guide book club discussions throughout the unit: Are we OK with how this group is being represented? Does this fit with what we have seen in the world? Is there something the author wants us to know about being a member of that group? Does this fit with our lives? What kind of community is this? What causes people to act this way? What does “this” say about what we believe? What would happen if the character’s group was flipped? (girl/boy, rich/poor) Would that change their choices?</td>
</tr>
<tr>
<td>2</td>
<td>Thinking about our own representations can help readers empathize with characters in their stories.</td>
<td>One way to do this is to not just stand on the outside of our books looking in. Now that we have become experts on all sorts of issues that can live in our books, we want to look at our own lives, and the groups that we belong to and then bring that sense of who we are to the books we are reading. For example, I might take a few minutes to jot down a few groups I belong to: (female, teacher, sister, Latina, vegetarian). Then I might take another few</td>
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1 mini lesson

1 mini lesson
minutes to write or talk about what it means to be a member of that group: challenges and rewards, misunderstanding people who are not members of this group might have, obligations from being a member of that group, issues that this group deals with. Model for students to do the same work creating Venn diagrams, webs, and lists. Then, return to your reading and think about how the groups I belong to are represented (or not represented), and whether I agree or disagree with the books representations.

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<tr>
<td>2</td>
<td>Readers use nonfiction text with their fiction selections to look more critically at a social issue</td>
<td>One way we do this is to push readers into nonfiction text to support their social issue(s). Readers that use multiple sources of nonfiction on the same topic get an even deeper understanding of the topic. Begin a think aloud surrounding the book <em>Locomotion</em>. I might start with the thinking prompt...reading this book got me thinking about what is happening in our country around inequity of education. Read a nonfiction article to get a stronger understanding of what is happening in our country today. For book clubs, encourage readers to find nonfiction work to complement their fiction reading. What issues are you seeing in the nonfiction piece? Do the texts agree with the way these issues are being portrayed? How does belonging to one group or another change the way one reads a nonfiction text?</td>
<td>1 mini lesson</td>
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<td>Readers look at the craft moves authors use to present a stance on social issues</td>
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| 3 | Readers compare characters’ connections to theme | One way readers do this is to first identify the theme of the text. To look deeper into the text, consider how different characters connect to the theme. Using the book *White Socks Only* think aloud as you work through the text. What is the theme or message of the text? What characters support the theme? Are there characters that may reject, or work against it? Have students stop to discuss these characters throughout the progression of the text. In book clubs, have students identify characters within their own books that support and deny the theme of their book. | 1 mini lessons |

| 3 | Readers study the choices an author DIDN’T make to better understand the ones they did | One way readers pay attention to particular craft moves that authors make as a way to come to new insights about the text. Revisit the text, *White Socks Only*, reread the text taking note of parts of the text that the author tends to focus (the scenes). Why did the author make this part a larger focus of the story? How does this scene add to the meaning of the text? What are parts the author | 2 mini lessons |
| intentionally left out? Why would they do this? How does it affect the story? These questions will lead to great discussions and close reading in their own book club selection. |
Unit 3: Tackling Complexity: Moving Up Levels of Nonfiction

Subject: Reading Workshop
Grade: 5th Grade
Name of Unit: High Interest Informational Text and Personal Inquiry Projects
Length of Unit: Approximately 9 weeks

Overview of Unit: In this unit, students will be immersed in non-fiction. This unit contains two parts: reading high interest nonfiction, followed by reading to learn in a personal inquiry project.

Topic 1 (Bend One): Working with Text Complexity
In this topic, the major goal is to support students in determining main ideas and key details, when nonfiction text is complex. In addition, the bend will focus on using context clues to determine vocabulary. Students will be working to determine importance and summarize, considering text structures. This work will set them up well to compare and contrast text structures at many levels.

Topic 2 (Bend Two): Applying Knowledge about Non-Fiction Reading to Personal Inquiry Projects
In topic 2, students will delve into learning to research a personal inquiry project. Students will use primary sources and learn to write about their non-fiction reading. Students will apply multiple strategies to synthesize information across multiple resources.

Getting Ready for the Unit:
• Read Lucy Calkins Unit Two: Bends I and II
• Immerse students into non-fiction prior to the beginning of the unit, carefully selecting a variety of nonfiction for read alouds.
  ○ Gather digital sites, magazines, and audio informational texts
  ○ A Few High Interest Text Sets
  ○ Hybrid Non-Fiction
  ○ Magazines and Websites
  ○ Science Texts
• Define types of non-fiction (expository, narrative, and hybrid) in an anchor chart to refer back to in the unit
• Develop a response system for students to use during independent reading. How will they be documenting their thoughts and ideas as they read? Be sure to model this within read alouds before allowing them to try independently.
• Choose a personal topic of interest to use in Topic II, to model the work of research, note taking and synthesizing for students.
• Continue to reserve at least 15 minutes for students to continue reading literature at their levels. Be sure to monitor reading logs to monitor the total of volume of reading they are doing. The single most important way to accelerate students’ progress up the ladder of text complexity is to
be sure they are reading a high volume of texts they can read with high levels of comprehension and engagement.

**Pre-Assessment (given prior to starting the unit):**

Give students two different texts on a topic, where the structures of the stories are different. In a written response, have students compare and contrast the structures of the texts, noting how the author presents the information. Have students summarize one of the articles.

**Read aloud considerations:**

- What best describes the main text structure of the entire article?
- Why does the author start/end the article with a question, quote, etc.?
- What best describes the text structure used to connect the events told in this text?
- How would you summarize this (paragraph, section, part) of the text?
- What are the main ideas of this entire text?
- Which detail would be most important to include in a summary of the text?
- What is a main idea of the first three paragraphs of this text? The final section?
- What does each author want us to know? How does the structure help the author to present that information?
- What structures has each author chosen? Why might they have used these different structures?

- **Gorillas** by: Seymour Simon
- **Gorillas in Danger** by: Natalie Smith
- **Ivan: The True Story of the Shopping Mall Gorilla** by: Katherine Applegate
- **The Most Beautiful Roof in the World** by: Kathryn Lasky (with Scholastic’s online interview with Eve Nilson)
- **We Are the Ship: The Story of Negro League Baseball** by: Kadir Nelson
- **Heroes of the Negro Leagues** by: Jack Morelli

**Priority Standards for unit:**

- **RI.5.2:** Determine two or more main ideas of a text and explain how they are supported by key details’ summarize the text.
- **RI.5.5:** Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
- **RI.5.8:** Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
- **W.5.7:** Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
Supporting Standards for unit:

- **RI.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RI.5.6:** Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
- **RI.5.4:** Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.
- **RI.5.7:** Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
- **RI.5.9:** Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.
- **RI.5.10:** By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently.
- **L.5.4a:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading a content. Use context (e.g. cause effect relationships and comparisons in text) as a clue to the meaning of the word or phrase.
- **L.5.4b:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading a content. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of the word (e.g. photograph, photosynthesis)
- **L.5.4c:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading a content. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases.
- **SL.5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **SL.5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- **W.5.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **W.5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.5.2</td>
<td>two or more main ideas of a text</td>
<td>determine</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td></td>
<td>how main ideas are supported by key details</td>
<td>explain</td>
<td>understand</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>text</td>
<td>summarize</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td>RI.5.5</td>
<td>overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts or information in two or more texts</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>skills and concepts (3)</td>
</tr>
<tr>
<td>RI.5.8</td>
<td>how an author uses reasons and evidence to support particular points in a text</td>
<td>explain</td>
<td>analyze</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>which reasons and evidence support which points</td>
<td>identifying</td>
<td>analyze</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td>W.5.7</td>
<td>short research projects that use several sources</td>
<td>conduct</td>
<td>analyze</td>
<td>extended thinking (4)</td>
</tr>
<tr>
<td></td>
<td>knowledge through investigation of different aspects of a topic</td>
<td>build</td>
<td>create</td>
<td>extended thinking (4)</td>
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</tbody>
</table>

**Essential Questions:**
1. How can I read tons of high-interest nonfiction texts, reading to learn all that I can, and to read faster, smoother, with absorption --while also learning from the text?
2. How can I use all that I know about nonfiction reading and research to learn about a personal inquiry topic?
Enduring Understanding/Big Ideas:
1. Authors present information in a variety of text structures to portray a certain idea. The way the author structures their work has an impact on how the reader reads the information.
2. Readers pick out main ideas to help them summarize informational text.
3. When researching, readers use a variety of sources to help them become knowledgeable about their content.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>determine</td>
<td>main idea</td>
</tr>
<tr>
<td>summarize</td>
<td>key details</td>
</tr>
<tr>
<td>compare and contrast</td>
<td>summary</td>
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<tr>
<td>describe</td>
<td>text structure</td>
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<tr>
<td>identify</td>
<td>primary sources</td>
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<tr>
<td>build</td>
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<tr>
<td>conduct</td>
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<td>explain</td>
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<tr>
<td>evidence</td>
<td></td>
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<tr>
<td>support</td>
<td></td>
</tr>
<tr>
<td>investigation</td>
<td></td>
</tr>
<tr>
<td>synthesize</td>
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</tr>
</tbody>
</table>

Topic 1: Working with Text Complexity

Engaging Experience 1
Teaching Point: Readers approach nonfiction texts with their knowledge of genre in mind, knowing the things that are apt to be important.

Suggested Length of Time: 1 mini lesson

Standards Addressed
Priority: N/A
Supporting: N/A

Detailed Description/Instructions:
One way to think about this is for readers to investigate their nonfiction lives. You might invite students to browse through the nonfiction library, encouraging them to look for books on topics about which they feel like an expert and placing those in their book baggies. Model for students that reading nonfiction is different than reading literature, “when we rev up our minds to read nonfiction, we don’t just preview by looking at what information we are going to learn but we also look at how that information is organized.”
**During this lesson, it will be important to take note of your students’ nonfiction reading habits. If needed, remind students to pick a variety of books before they get settled in and watch to ensure they are previewing texts before diving in.**

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 2**

**Teaching Point:** Readers think about how text tends to go, noticing how the author has chosen to structure the information

**Suggested Length of Time:** 3 mini lessons

**Standards Addressed**

**Priority:** RI.5.5

**Supporting:** RI.5.1, RI.5.4

**Detailed Description/Instructions:**

“One way to do this is to not only preview the text to see what it is about, but we also look at how that information is organized.” Using the text, Gorillas in Danger, model some of the structures used. The section headings -- Losing Their Homes; Deadly Disease; Gorilla Rescue-- these sections seem to show a problem/solution text structure. Also model how certain sections might have a different structure, and how readers remain open to revision of structures within a story. Students should be familiar with these structures from last year, but creating the following anchor chart might be a great way to refresh their minds.

<table>
<thead>
<tr>
<th><strong>Text Structure</strong></th>
<th><strong>Key Words to Look for in Text:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Comparison</td>
<td>“Just like…”, “Different than…”, “Alike…”, “Both…”</td>
</tr>
<tr>
<td>Cause/Effect</td>
<td>“As a result…”, “Because of…”, “This brought about…”, “The effect of this was…”, “This changed…”, “Therefore…”</td>
</tr>
<tr>
<td>Chronological</td>
<td>“First,” “Second”, “Next,” “Afterwards”, “Years Later”</td>
</tr>
</tbody>
</table>

You might guide students to consider questions like,

- What best describes the main text structure of the entire article?
● Why does the author start/end the article with a question, quote, etc.?
● What best describes the text structure used to connect the events told in this text?

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 3
Teaching Point: Readers use strategies to find the main idea of the text, which can lead them to developing a summary of text
Suggested Length of Time: 2 mini lessons
Standards Addressed
  Priority: RI.5.2, RI.5.8
  Supporting: RI.5.1, RI.5.4, SL.5.2, SL.5.3
Detailed Description/Instructions:
  One way to do this is to read with a pencil. We use a pencil to help us pay attention to the main ideas, to note the way those ideas are developed, and to make those thoughts and ideas visible. You can demonstrate this work in Gorillas in Danger, showing students how you read a chunk of text and then pause to recall content in summary form, boxes and bullets, using your hand as a graphic organizer. Model what your main idea might be, and what the key details that support the main idea may be.
Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Engaging Experience 4
Teaching Point: Readers reflect on their work as nonfiction readers to set goals to push their thinking
Suggested Length of Time: 2 mini lessons
Standards Addressed
  Priority: RI.5.2, RI.5.8
  Supporting: RI.5.1, RI.5.4, SL.5.2, SL.5.3
Detailed Description/Instructions:
  One way readers become stronger nonfiction readers is to set goals for themselves on how they can improve their reading. You might involve your students in looking over the work they have done at the very start of the unit -- looking at post-its and notebook work -- in order to self-assess the extent to which they have drawn on all they were taught previously. Students can set personal goals with action plans on how they will achieve their goals.

  **Over the next two days, you will want to continue to support students’ working to determine importance. **
Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3
Engaging Experience 5
Teaching Point: Readers categorize nonfiction when headings aren’t there to do the work for us
Suggested Length of Time: 3 mini lessons
Standards Addressed
Priority: RI.5.2, RI.5.8
Supporting: RI.5.1, RI.5.4, RI.5.6, RI.5.9, SL.5.2, SL.5.3
Detailed Description/Instructions:
One way to do this is instead of memorizing all the information, creating larger
categories for information helps us organize our learning. We sort the bits of information under
bigger points. It is almost as if, as we read, we write headings for the texts that don’t have any.
You may model this with Seymour Simon’s Gorillas considering how you create headings for
the text.
• Another way to do this is that readers can be on the lookout for a “pop-out sentence” as
  they read, knowing that often one sentence summarizes the content of a paragraph or a
  passage.
• Another way to do this is that when readers read, they push themselves to think about
  how new information fits with what the text has taught them so far. They read, pausing to
  ask themselves “What is the big thing this part teaches me? How does this fit with what’s
  been said so far?”
• Another way to do this is noticing that readers identify key details first. They pay
  attention to what important details they are learning and then ask, “What big idea are
  these details trying to support? To help them do this work, readers might mentally or
  physically cut up an article and study the different parts to ask themselves what those
  parts add up to show. (____+____=?)
You might also introduce the following questions that students can ask themselves to support this
work:
• How would you summarize this (paragraph, section, part) of the text?
• What are the main ideas of this entire text?
• Which detail would be most important to include in a summary of the text?
• What is a main idea of the first three paragraphs of this text? The final section?
Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Engaging Experience 6
Teaching Point: Readers rely on a host of strategies to help them make sense of the increasingly
complex vocabulary used by authors of nonfiction texts
Suggested Length of Time: 2 mini lessons
Standards Addressed
Priority: N/A
Supporting: RI.5.4, L.5.4a, L.5.4a, L.5.4b, L.5.4c
Detailed Description/Instructions:
One way readers tackle new vocabulary is to look at the context in which the word is embedded in. Thinking about we know about the topic can help us determine the meaning of an unknown word. You may model this with the word “concise” which can be carried across and discussed in each area of the curriculum. You might also introduce morphology, or looking at the structure of the word to determine meaning. Thinking about Greek and Latin affixes can also be another strategy readers use when defining new vocabulary.

**Bloom’s Levels:**

**Webb’s DOK:**

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**Engaging Experience 7**

**Teaching Point:** Readers notice how authors use specific structures which are best for their purpose as writers

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

- **Priority:** RI.5.5
- **Supporting:** RI.5.1, RI.5.4, RI.5.6, RI.5.7, RI.5.9

**Detailed Description/Instructions:**

*One way to do this is to notice the deliberate choices the authors are making. Authors use different structures to connect the ideas, events, and concepts in their texts. Each author makes the choices that are best for his/her purpose. Paying attention to what structures they have chosen to use can help readers to figure out the author’s purpose for writing the text. To model this, use a section of Gorillas by Seymour Simon and the article Gorillas in Danger by Natalie Smith. Let students discuss what the author wanted the reader to know in each section and how the structure chosen helped to make the purpose clear.*

And now, they might ask:

- What does each author want us to know? How does the structure help the author to present that information?
- What structure has each author chosen? Why might they have used these different structures?

**Bloom’s Levels:** Understand

- **Webb’s DOK:** 2, 3

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**Engaging Experience 8**

**Teaching Point:** Readers monitor their own comprehension, and when they notice their comprehension breaking down, they rely on a toolkit of strategies to help get themselves unstuck

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** RI.5.4, RI.5.7, RI.5.10

**Detailed Description/Instructions:**

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One way readers monitor their comprehension is by reading closely to their text. You may model this with a complex text in which you are unfamiliar with the topic. Model the strategies of rereading, reading on, annotating, and recognizing and defining new vocabulary. Readers recognize when text gets tricky, and read with a different lens for learning.

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Topic 2: Applying Knowledge about Nonfiction Reading to Personal Inquiry Projects**

**For this bend, you might model the work of a researcher through your own topic. Prior to the bend, think about your topic and find research to use as you model this work with readers.**

**Engaging Experience 9**

**Teaching Point:** Choosing a topic for personal inquiry
**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
- **Priority:** N/A
- **Supporting:** N/A

**Detailed Description/Instructions:**

One way to do this is to think about your personal interests. Readers can brainstorm ideas that could provide possible topics to research. Have students think about the following questions: What do you care about? What moves you? What bothers you? What do you wonder? What are you passionate about? From the list, have students select their personal inquiry projects, making note of student selections to help guide their research.

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Engaging Experience 10**

**Teaching Point:** Readers use primary research to learn as much as they can about their topic, discover patterns, and determine main ideas

**Suggested Length of Time:** 3 mini lessons

**Standards Addressed**
- **Priority:** W.5.7
- **Supporting:** R.5.7, R.5.9, W.5.8, W.5.9

**Detailed Description/Instructions:**
One way readers do this is by organizing their research using a variety of note taking strategies. Using your research topic, show students how you pick out important information and take notes on your research. Keeping their topic in mind, introduce students to note taking strategies such as timelines, boxes and bullets, idea mapping, or organizing information into categories. Students will delve into research, evaluating resources as they go.

**As your students embark on this work, make note of the strategies your students are using. Do they jot the title and author of the book they are reading? Are they creating a plan for themselves as readers?**

Bloom’s Levels: Analyze, Create
Webb’s DOK: 3, 4

Engaging Experience 11
Teaching Point: Readers write down critical information in their own words
Suggested Length of Time: 2 mini lesson
Standards Addressed
  Priority: W.5.7
  Supporting: R.5.7, R.5.9, W.5.8, W.5.9
Detailed Description/Instructions:
  **One way to do this is** to choose only what seems most important to write down, and to jot down that information in your own words, quickly, without full sentences. You might model this by showing students how you read a chunk of text then look up from the book and try to summarize what you read by listing the major points then come up with an idea those points support. You might then show students how you quickly jot down what you wrote and then decide on a heading for the points you have listed.
Bloom’s Levels: Analyze, Create
Webb’s DOK: 3, 4

Engaging Experience 12
Teaching Point: Readers approach texts differently after having done some primary research on a topic
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: W.5.7
  Supporting: R.5.7, R.5.9, W.5.8, W.5.9
Detailed Description/Instructions:
  **One way to do this is** to think about new patterns that are not noticed by novice readers. Researchers push themselves to draw on all they have learned from anywhere about the topic they are researching, and they read across texts, thinking, “How are the lessons I am learning from these different texts the same and different?”
Some questions you might have readers consider are
  ● That fits with what I’m learning because…
● That’s different from what I read because…
● What you just said is making me realize that…
● Now I’m starting to have a new idea…

**Bloom’s Levels:** Analyze, Create

**Webb’s DOK:** 3, 4

**Engaging Experience 13**

**Teaching Point:** Readers synthesize information across subtopics, both within a single text and across texts

**Suggested Length of Time:** 2 mini lessons

**Standards Addressed**

- **Priority:** W.5.7
- **Supporting:** R.5.7, R.5.9, W.5.8, W.5.9

**Detailed Description/Instructions:**

One way to do this is to notice how parts of the text work together and determine why one part of the texts is important to the rest of the text or the rest of the topic. As readers synthesize, they can develop new theories about their topic they hadn’t considered. Readers can ask themselves, “What do these have in common? What is different about these ideas? and then use the answers to create a new theory.

**Bloom’s Levels:** Analyze, Create

**Webb’s DOK:** 3, 4

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**Engaging Experience 14**

**Teaching Point:** Readers write about their reading from big ideas to specifics

**Suggested Length of Time:** 2 mini lessons

**Standards Addressed**

- **Priority:** W.5.7
- **Supporting:** R.5.7, R.5.9, W.5.8, W.5.9

**Detailed Description/Instructions:**

One way to do this is to notice how the best writing moves back and forth from specific details to big ideas. You’ll help readers see that they need both ideas and details to develop strong thinking and identify what they really want to say about their topic. Pulling mentor texts from the first bend and old anchor charts of boxes and bullets can help remind readers how authors move back and forth from specific ideas to big ideas.

**Bloom’s Levels:** Analyze, Create

**Webb’s DOK:** 3, 4
**Engaging Experience 15**
**Teaching Point:** Readers pay attention to how authors portray topics in similar and different ways

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**
- **Priority:** W.5.7, RI.5.5, 5L.5.6
- **Supporting:** R.5.7, R.5.9, W.5.8, W.5.9

**Detailed Description/Instructions:**

One way to do this is to compare and contrast what authors say and how they say it. They compare and contrast the central ideas authors teach, and they examine how those authors teach those central ideas. They also figure out the point of view of the author of that text and how he/she might be swaying you to think a certain way about the topic.

**Bloom’s Levels:** Analyze, Create

**Webb’s DOK:** 3, 4

**Engaging Experience 16**
**Teaching Point:** When readers study topics deeply, they allow the research they’ve done to change the way they think and feel about their research topic

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
- **Priority:** N/A
- **Supporting:** N/A

**Detailed Description/Instructions:**

One way readers do this is to reflect on the work they have done over the last few weeks to think about how their research has changed their beliefs, or how the research has caused them to take action in their world.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

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**Engaging Scenario**

Students will be engaged in a short research project to show their powers as researchers, critical thinkers, and writers. Your students will first watch a short video and read an article. Each text will give some information about the issue of whether zoos are helpful or not for endangered animals. Then, they will synthesize the information to create an informational piece.

**Written prompt:**
[Phoenix Zoo Helps Save Endangered Species](#) Video from Fox News. In this video, people who work at the Phoenix Zoo tell about what they have done with one endangered species. Summarize the main ideas this video presents by writing a paragraph or two that records those main ideas and key details.
You may want to plan this first with an outline. This will show me how well you can summarize main ideas and key details. If you hear any quotes that you may want to include in your essay, write those down so you’ll be able to quote accurately.”

Watch video three times for students, then allow them to write their summaries.

Now you have a chance to add to your research with an article called *Zoochosis*. This article was written by two fourth-grade students, named Stephanie Santana and Shauwn Lukose. You may write on this article, if you’d like to underline, and you can take whatever notes will help you with your essay. After you finish reading, write a summary that gives the main ideas and key details of the article.

Now, students will create their informational essay, citing evidence from both the video and the article.

**Rubric for Engaging Scenario:**

<table>
<thead>
<tr>
<th>Advanced</th>
<th>In addition to PROFICIENT, in-depth inferences or applications.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
<tr>
<td>Basic</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
</tr>
<tr>
<td>Below Basic</td>
<td>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</td>
</tr>
<tr>
<td>No Evidence</td>
<td>The student has produced no evidence.</td>
</tr>
</tbody>
</table>
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Readers approach nonfiction texts with their knowledge of genre in mind, knowing the things that are apt to be important</td>
<td>One way to think about this, is for readers to investigate their nonfiction lives. You might invite students to browse through the nonfiction library, encouraging them to look for books on topics about which they feel like an expert and placing those in their book baggies. Model for students that reading nonfiction is different than reading literature, “when we rev up our minds to read nonfiction, we don’t just preview by looking at what information we are going to learn but we also look at how that information is organized.”</td>
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</tr>
<tr>
<td>1</td>
<td>Readers think about how text tends to go, noticing how the author has chosen to structure the information</td>
<td>“One way to do this is to not only preview the text to see what it is about, but we also look at how that information is organized.” Using the text, Gorillas in Danger, model some of the structures used. The section headings -- Losing Their Homes; Deadly Disease; Gorilla Rescue-- these sections seem to show a problem/solution text structure. Also model how certain sections might have a different structure, and how readers remain open to revision of structures within a story.</td>
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<td>Readers use strategies to find the main idea of the text, which can lead them to developing a summary of text</td>
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<td>Readers reflect on their work as nonfiction readers to set goals to push their thinking</td>
<td>One way readers become stronger nonfiction readers is to set goals for themselves on how they can improve their reading. You might involve your students in looking over the work they have done at the very start of the unit -- looking at post-its and notebook work -- in order to self-assess the extent to which they have drawn on all they were taught previously. Students can set personal goals with action plans on how they will achieve their goals.</td>
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</tr>
<tr>
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<td>Readers categorize nonfiction when headings aren’t there to do the work</td>
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<td>1</td>
<td>Readers rely on a host of strategies to help them make sense of the increasingly complex vocabulary used by authors of nonfiction texts</td>
<td>One way readers tackle new vocabulary, is to look at the context in which the word is embedded in. Thinking about we know about the topic can help us determine the meaning of an unknown word. You may model this with the word “concise” which can be carried across and discussed in each area of the curriculum. You might also introduce morphology, or looking at the structure of the word to determine meaning. Thinking about Greek and Latin affixes can also be another strategy readers use when defining new vocabulary.</td>
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</tr>
<tr>
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<td>Readers notice how authors use specific structures which are best for</td>
<td>One way to do this to notice the deliberate choices the authors are making. Authors use different structures to connect the ideas, events, and concepts in their texts. Each</td>
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<td>their purpose as writers</td>
<td>author makes the choices that are best for his/her purpose. Paying attention to what structures they have chosen to use can help readers to figure out the author’s purpose for writing the text. To model this, use a section of <em>Gorillas</em> by Seymour Simon and the article <em>Gorillas in Danger</em> by Natalie Smith. Let students discuss what the author wanted the reader to know in each section and how the structure chosen helped to make the purpose clear.</td>
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<td>1</td>
<td>Readers monitor their own comprehension, and when they notice their comprehension breaking down, they rely on a toolkit of strategies to help get themselves unstuck</td>
<td>One way readers monitor their comprehension, is by reading closely to their text. You may model this with a complex text in which you are unfamiliar with the topic. Model the strategies of rereading, reading on, annotating, and recognizing and defining new vocabulary. Readers recognize when text gets tricky, and read with a different lens for learning.</td>
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<tr>
<td>2</td>
<td>Choosing a topic for personal inquiry</td>
<td>One way to do this is to think about your personal interests. Readers can brainstorm ideas that could provide possible topics to research. Have students think about the following questions: What do you care about? What moves you? What bothers you? What do you wonder? What are you passionate about? From the list, have students select their personal inquiry projects, making note of student selections to help guide their research.</td>
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</tr>
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<td>Readers use primary research to learn as much as they can about their topic, discover patterns,</td>
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</tr>
<tr>
<td>Reading Level</td>
<td>Activity Description</td>
<td>Notes</td>
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<td>Readers approach texts differently after having done some primary research on a topic</td>
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<td>One way to do this is to notice how parts of the text work together and determine why one part of the texts is important to the rest of the text or the rest of the topic. As readers synthesize, they can develop new theories about their topic they hadn’t considered. Readers can ask themselves, “What do these have in common? What is different about these ideas? and then use the answers to create a new theory.</td>
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<td>When readers study topics deeply, they allow the research they’ve done to change the way they think and feel about their research topic</td>
<td>One way readers do this is to reflect on the work they have done over the last few weeks to think about how their research has changed their beliefs, or how the research has caused them to take action in their world.</td>
<td>1 mini lesson</td>
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</tbody>
</table>
Unit 4: Argument and Advocacy: Researching Debatable Issues

Subject: Reading Workshop
Grade: 5
Name of Unit: Argument and Advocacy
Length of Unit: 5 weeks

Overview of Unit: In this unit students continue to take the path of ambitious reading work in which it is necessary for them to engage in order to meet the expectations of global standards, as well as to live as active, critical citizens. The standards call for students to read across multiple points of view on topics or issues, comparing ideas, information and perspectives. This is also work that is at the heart of being an informed citizen- understanding different positions on issues and the reasons behind these position, analyzing the strengths and merits of each of these positions and ultimately, forming one’s own thoughtful viewpoint on an issue.

Topic 1 (Bend One): Launching into Investigating Issues
In Bend I of this unit you will rally students into work that is foundational to the unit-the work of analyzing arguments-with a one day argument intensive in which students read and analyze a variety of arguments. With this experience in mind, students will then work in research clubs, each club studying a debatable, current issue. (Should we ban or support zoos? Are extreme sports worth the risks?) To study the issue, students will read text sets included in the units which are designed to offer different perspectives on each issue. A resources to use with multiple articles is Calkins high interest nonfiction text sets. Students will read a variety of informational and argumentative texts, and then debate the issue, work which will push their cross-texts synthesis skills to new heights, as well as support their abilities to make their own arguments. Across the bend, they will continue to engage in debates, while you ramp up the level of their research, teaching them research is a cycle of reading and thinking in response to that thinking and showing them how to summarize arguments and think about how to respond with their own meaningful argument and claims.

Topic 2 (Bend Two) Raising the Level of Research
In Bend II, you will continue to push students to dig deeper into research. They will develop deeper questions and new ideas on their issue, and they will engage in more complicated conversations. You will teach them to read and reread more difficult texts with a critical eye, showing students that they can consider and compare perspective, craft, and strength of argument, in addition to information and ideas of the author as they read across texts on a topic. By the end of the bend, the debates you hear should be deeply informed and nuanced, showing students’ firm grasp of the complexity of the issues they have been studying.

Topic 3 (Bend 3) Studying a New Research Issue with More Agency and Independence
In Bend III, you will rally students to study a new issue, reminding them to use all they have learned about research, reading information and argumentative texts, and using conversations as tools for understanding. You will push them into higher-level critical literacies work by asking
them to consider why texts were made and who benefits from them. Students will continue to apply critical and analytical lenses to the texts they read as they work to understand their new issue, debate these issues and formulate thoughtful, ethical, evidence-based, logical positions. By the end of the unit, you will show them the relationship between argument and advocacy and students will apply their argument writing and reading practices to raise awareness of others on an issue.

**Getting Ready for the Unit:**
- Explore and collect multiple debatable issue texts that support different side of an issue. Resources can include:  
  - Time for Kids,
  - Scholastic News,
  - Read-Write-Think,
  - New ELA Pro/Con Articles,
  - debate.org (disclaimer: not all articles on this site are 5th grade appropriate; teacher preview and selection is essential)
- Choose 3-5 debatable topics for your students to use during Bend I in their Research Club. These topics should be high interest and show multiple perspectives.
- Organize students into Research Clubs.

**Pre-Assessment (given prior to starting the unit):**

**Before Bend 1:**
Provide students with two texts around a debatable issue. These texts should support and claim different sides of the issue. Have them read and look closely at the texts, and then consider the questions: Why these texts were made? Who benefits from them? This is the final essential understanding of Bend III.

**Read aloud considerations:**
- Prepare for this unit by carefully selecting high interest text set that meet the needs of your students Some suggestions include: Time for Kids, Scholastic News, Read-Write-Think, New ELA Pro/Con Articles, debate.org (disclaimer: not all articles on this site are 5th grade appropriate; teacher preview and selection is essential)

**Priority Standards for unit:**
- **R1.5.2:** Determine two or more main ideas of a text and explain how they are supported by key details’ summarize the text.
- **R1.5.5:** Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
- **R1.5.8:** Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
Supporting Standards for unit:

- **RI.5.1**: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RI.5.3**: Explain the relationships or interactions between two or more individuals, events, or ideas, or concepts in a historical, scientific, or technical text based on specific information in a text.
- **RI.5.6**: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
- **RI.5.4**: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.
- **RI.5.7**: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
- **RI.5.9**: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.
- **SL.5.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 5 topics and texts, building on others’ ideas and expressing their own clearly.
- **SL.5.2**: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **SL.5.3**: Summarize the points a speakers makes and explain how each claim is supported by reasons and evidence.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
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</thead>
<tbody>
<tr>
<td>RI.5.2</td>
<td>two or more main ideas of a text</td>
<td>determine</td>
<td>understand</td>
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<tr>
<td></td>
<td>how main ideas are supported by key details</td>
<td>explain</td>
<td>understand</td>
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<tr>
<td></td>
<td>text</td>
<td>summarize</td>
<td>understand</td>
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<tr>
<td>RI.5.5</td>
<td>overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts or information in two or more texts</td>
<td>compare and contrast</td>
<td>analyze</td>
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<tr>
<td>RI.5.8</td>
<td>how an author uses reasons and evidence to support particular points in a text</td>
<td>explain</td>
<td>analyze</td>
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</tbody>
</table>
Essential Questions:
1. How do authors’ perspective and craft form arguments?
2. How can reading across texts deepen my understanding of an issue?
3. How can I become an advocate?

Enduring Understanding/Big Ideas:
1. Authors present information in a variety of text structures to portray an argument. The way the author structures their work has an impact on how the reader reads the information and applies it.
2. When researching, readers use a variety of sources to help them become knowledgeable about their content.
3. Readers speak knowledgeably about their topic, and use others’ ideas to push their thinking and research.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>determine</td>
<td>argument</td>
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<tr>
<td>summarize</td>
<td>advocacy</td>
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<td>compare and contrast</td>
<td>claim</td>
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<td>describe</td>
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<td>identify</td>
<td>summary</td>
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<td>build</td>
<td>text structure</td>
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<td>conduct</td>
<td>primary sources</td>
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<td>explain</td>
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<td>evidence</td>
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<td>support</td>
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<td>investigation</td>
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<td>synthesize</td>
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<tr>
<td>perspective</td>
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Topic 1: Launching into Investigating Issues

Engaging Experience 1
Title: Readers have an argument incentive
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: RI.5.2, RI.5.8
   Supporting: RI.5.1, RI.5.3

Detailed Description/Instructions:
One way to do this is to model your own thinking, using pre-selected text, how readers recognize that a good argument is supported by reasons backed up by evidence, so when readers analyze an argument, they ask themselves questions about the claim being made, the reasons supporting the claim, and the evidence backing up those reasons.

Bloom’s Levels: understand, apply
Webb’s DOK: 1, 2

Engaging Experience 2
Title: Organizing an ethical research life to investigate an issue
Suggested Length of Time: 1 mini-lesson

Standards Addressed
   Priority: RI.5.2, RI.5.8
   Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.9

Detailed Description/Instructions: One way to do this is show readers that it is important to dissect arguments looking at both sides. Students should be placed in their Research Clubs prior to this lesson. In their Research Clubs, students create a t-chart to focus their attention to both sides of the issue and the claims made. They are to collect evidence from both sides of the issue and place in their chart.

<table>
<thead>
<tr>
<th>Pro</th>
<th>Con</th>
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<tbody>
<tr>
<td>homework teaches responsibility to children at a young age</td>
<td>homework can become busy work that doesn’t provide meaningful learning.</td>
</tr>
<tr>
<td>students that complete homework show greater academic growth</td>
<td>homework can create tension in the family</td>
</tr>
</tbody>
</table>

Bloom’s Levels: understand, apply
Webb’s DOK: 1, 2

Engaging Experience 3
Title: Letting nonfiction reading on an issue spur flash debates
Suggested Length of Time: 1 mini-lesson

Standards Addressed
   Priority: RI.5.2, RI.5.8
   Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1

Detailed Description/Instructions: One way to do this is to have students use their t-chart research from the previous day’s lesson to spur conversation and flash debates, which can help them clarify their thinking and know what further research needs to be done. Before beginning their flash debates, it is essential to review expectations for productive debates. Have each
student within their Research Club choose a side (pro or con) to debate within their group. Have them only use one side of their research t-chart in this conversation/debate within their team.

**Bloom’s Levels:** 1, 2, and 3  
**Webb’s DOK:** 1, 2, 3

**Engaging Experience 4**  
**Title:** Mining texts for relevant ideas to grow our thinking as we read  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9  
**Detailed Description/Instructions:** One way to do this to reflect on the flash debates from the previous day. What information was essential to your discussion? What information did you not need or was not as relevant to the discussion? Have students use their t-chart to highlight pieces of evidence that were essential, and cross off those that are not strongly tied to the idea and claim. After revising and mining their research have them look at these questions: **What do you still need to know about your topic? How can I make my research more meaningful and powerful?**  
Another way to do this is to have students use this new pro/con chart to show how readers shift from taking in information to reflecting on that information in order to grow new ideas within the topic.  
**Bloom’s Levels:** 2, 3, and 4  
**Webb’s DOK:** 2, 3

**Engaging Experience 5**  
**Title:** Summarizing to hold onto what is most essential  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.2  
**Detailed Description/Instructions:** One way to do this is to have the students, once again, pull out their updated t-chart and research to show students that readers summarize one side of an argument by using their own words to express the most essential parts of the writer’s argument, while being careful to not distort or change what the writer meant. Model how a summary could be written using student work.  
**Bloom’s Levels:** 2, 3, and 4  
**Webb’s DOK:** 2, 3

**Engaging Experience 6**  
**Title:** Arguing to learn  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1, SL.5.2, SL.5.3
**Detailed Description/Instructions:** One way to do this is to arrange students within their Research Clubs to hear and collaborate with an opposing viewpoint. If there is not an even number of pros/cons it can still work to have similar viewpoints collaborate and discuss their thinking. They will prepare for and construct a debate on the issue they are currently researching. During the debate/collaborative discussion, one student is to speak at a time. The partner is to then summarize what they have heard them say, and then select evidence within their own research to counterpoint or further support the claim. All conversations should be research based and flow from one idea to another. By debating using essential information, this can help students find new ways of thinking about their ideas and give them new insights into the issue.

**Bloom’s Levels:** 2, 3, 4.5.6  
**Webb’s DOK:** 2, 3, 4

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**Topic 2: Raising the Level of Research**

**Engaging Experience 7**  
**Title:** Moving beyond considering one debatable question  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9  
**Detailed Description/Instructions:** One way to do this is to push the students to ask new questions about their topic and develop new ideas about their issue. Have the students create 2-3 questions surrounding their topic that they are still wondering. These questions will guide their reading and research and deepen their curiosity and understanding. Remind students that by narrowing their topic they can produce deep and meaningful research.  
**Bloom’s Levels:** 3,4,5,6  
**Webb’s DOK:** 3, 4

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**Engaging Experience 8**  
**Title:** Raising the level of annotating texts  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.5, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9  
**Detailed Description/Instructions:** One way to do this is to have students find complex articles and text to answer their new questions. Model how to annotate text in a purposeful and deliberate way as you read-to help remember the author’s big idea, as well as your own thoughts as you read. Readers can use their annotations to facilitate evidence-based conversation about the text. Show how structure of text and events can help a reader better connect and understand the deeper ideas and claims the author is trying to make. Send students off to research and find articles to support their personal questions while using close reading strategies.
Engaging Experience 9
Title: Who said what? Studying perspective
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: RI.5.2, RI.5.8
   Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9
Detailed Description/Instructions: One way to do this is to show students that readers figure out an author’s perspective (viewpoint) to understand how his or her ideas fit into an issue. By giving them a short piece of selected text, read and discuss the author’s perspective. What is the major claim they are supporting? What does this tell us about the author? How does this perspective relate to other pieces we have read?
Bloom’s Levels: 3, 4, and 5
Webb’s DOK: 3, 4

Engaging Experience 10
Title: Considering craft
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: RI.5.2, RI.5.5, RI.5.8
   Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9
Detailed Description/Instructions: One way to do this is study the piece used in the previous mini-lesson to look deeper into the piece. Think about this text not only with the author’s perspective and content, but also the choices the author(s) made that shape the content. How does craft shape this piece?
Bloom’s Levels: 3, 4, 5
Webb’s DOK: 3, 4

Engaging Experience 11
Title: Evaluating arguments
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: RI.5.2, RI.5.5, RI.5.8
   Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9
Detailed Description/Instructions: One way to do this is to pre-select a piece to read closely with the students during the lesson. As you read, approach the text with a critical eye, skeptically, carefully evaluating evidence to determine whether it supports or weakens a claim. What evidence aides the claim? Which pieces of evidence weaken it? Readers dissect pieces of text to better understand and apply meaningful evidence and connections to support their argument.
Bloom’s Levels: 3, 4, 5
Webb’s DOK: 3, 4
Engaging Experience 12
Title: A day of shared learning
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.5.2, RI.5.8
  Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1, SL.5.2, SL.5.3
Detailed Description/Instructions: One way to do this is to have partnerships pre-selected based on topics chosen and depth or research compiled. Students will hold debates/collaborative discussions to celebrate the work they have done around this topic. These discussions should be deep, meaningful, and show a deeper understanding of the issue and perspectives gained throughout this bend.
Bloom’s Levels: 3, 4, 5
Webb’s DOK: 3, 4

Topic 3: Studying a New Research Issue with More Agency and Independence

Engaging Experience 13
Title: Diving into new research with more agency and independence
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.5.2, RI.5.8
  Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9
Detailed Description/Instructions: One way to do this is to provide an opportunity for readers to think about a new research project that interests them. This can be tied to their previous work during Bend I and Bend II, or something new to embark upon. Model how to make an effective plan for their study, drawing on all they know and have learned from previous research. What questions do you have? How will you locate them?
Bloom’s Levels: 1, 2,
Webb’s DOK: 1, 2, 3

Engaging Experience 14
Title: Letting conversations spark new ideas
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.5.2, RI.5.8
  Supporting: RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1
Detailed Description/Instructions: One way to do this have students create an interview scenario. Questions might include: What do you believe about my topic? What questions do you have about my topic? What do you really want to know about my topic? Have students talk with others to better understand their new research topic and gather more ideas to investigate.
Bloom’s Levels: 1, 2, 3, 4, 5, 6
Webb’s DOK: 1, 2, 3, 4
Engaging Experience 15  
**Title:** Talking and writing analytically across sources  
**Suggested Length of Time:** 3 mini-lessons  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.5, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1  
**Detailed Description/Instructions:** One way to do this is to model how readers read across multiple texts, paying careful attention to craft, and comparing and contrasting the choices made by the authors of the text. Do you notice similarities? Do you notice differences? How do multiple accounts help us better understand the issue? Send students to locate meaningful text surrounding their research and apply these skills.  
**Bloom’s Levels:** 2, 3, 4, 5  
**Webb’s DOK:** 2, 3

Engaging Experience 16  
**Title:** Reading nonfiction with the lens of power  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.5, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1  
**Detailed Description/Instructions:** One way to do this is to show how nonfiction readers read with a powerful purpose, and read with an emotional connection. Using a pre-selected text, look at the piece critically and with an emotional stance. This text makes you feel a particular way about a topic and might stir enough emotion to want to do something. What parts of the text speak to you? What in the text moves you to this position of thinking?  
**Bloom’s Levels:** 2, 3, 4, 5  
**Webb’s DOK:** 2, 3

Engaging Experience 17  
**Title:** Advocacy  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.5.2, RI.5.5, RI.5.8  
- **Supporting:** RI.5.1, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, SL.5.1  
**Detailed Description/Instructions:** One way to do this is to show readers that they can take a stand for their beliefs and become powerful advocates for the change in the world. Using the text from the previous lesson look closely and study its structure and purpose while contemplating these questions: Why does this change need to happen? Why does this belief stir emotion? What evidence and claims create these emotions and power? What can you do to make the change?  
**Bloom’s Levels:** 1, 2, 3, 4, 5, 6  
**Webb’s DOK:** 1, 2, 3, 4
**Engaging Scenario**

Using the research your students have done over the last few weeks, students will be creating a digital Public Service Announcement, to advocate for or against a topic. In their PSA, students should list specific claims that support their ideas, and solutions to fix the argument at hand. Students can use a variety of digital tools to create these announcements. This engaging scenario will teach children that the work of looking for evidence, weighing and evaluation arguments, and forming thoughtful, considered judgments on important issues is not just work for school, but work they will do for a lifetime.

**Rubric for Engaging Scenario:**

<table>
<thead>
<tr>
<th>Assessment Leveling Guide</th>
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<td><strong>Grade:</strong> _____</td>
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<tr>
<th>ADVANCED</th>
<th>In addition to PROFICIENT, in-depth inferences or applications.</th>
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<tbody>
<tr>
<td>Approaching Advanced</td>
<td>In addition to PROFICIENT performance, in-depth inferences and applications with partial success.</td>
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<thead>
<tr>
<th>PROFICIENT</th>
<th>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</th>
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<tbody>
<tr>
<td>Approaching Proficiency</td>
<td>No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content.</td>
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<thead>
<tr>
<th>BASIC</th>
<th>The student exhibits no major errors or gaps in the simpler details and processes.</th>
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<tbody>
<tr>
<td>Approaching Basic</td>
<td>Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>BELOW BASIC</th>
<th>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</th>
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<tr>
<th>NO EVIDENCE</th>
<th>The student has produced no evidence.</th>
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<tbody>
<tr>
<td>Topic</td>
<td>Engaging Experience Title:</td>
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<td>-------------------------------------------</td>
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<td>Raising the Level of Research</td>
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<td>Raising the level of annotating texts</td>
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<td>A day of shared learning</td>
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<td>Studying a New Research Issue with More Agency and Independence</td>
<td>Diving into new research with more agency and independence</td>
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<tr>
<td>Study Topic</td>
<td>Activity</td>
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<tr>
<td>Studying a New Research Issue with More Agency and Independence</td>
<td>Letting conversations scenario create new ideas</td>
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<td>Advocacy</td>
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<tr>
<td><strong>Agency and Independence</strong></td>
<td>for the change in the world. Using the text from the previous lesson look closely and study its structure and purpose while contemplating these questions: Why does this change need to happen? Why does this belief stir emotion? What evidence and claims create these emotions and power? What can you do to make the change?</td>
</tr>
</tbody>
</table>
Unit 5: Fantasy Book Clubs

Subject: Reading Workshop  
Grade: 5  
Name of Unit: Fantasy Book Clubs  
Length of Unit: 6 weeks

Overview of Unit:
This unit of study is designed as a book club unit. Since fantasy novels are inherently complex, readers will benefit from the intellectual support of book club conversations, learning to use their book clubs to build collaborative interpretations.

Topic 1 (Bend 1): Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places, and Plots
The goal of this bend is for readers to use all the strategies for holding onto and monitoring for comprehension as they are reading what will likely be more complex and complicated fantasies than they have encountered before. As they launch into reading fantasies with great enthusiasm, they’ll quickly become enmeshed in multiple subplots and characters and it will be helpful for them to develop and try out tools to help them hold onto the worlds of fantasies.

Topic 2 (Bend 2): Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves
In bend two, students will come to see fantasies as more than epic adventures but as symbolic of larger themes and they will begin to think and talk about their fantasies metaphorically.

Topic 3 (Bend 3): Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns
In bend three, you’ll raise the level of their work even further by pushing them to consider the literary traditions found in fantasies and begin to compare and contrast the ways that different authors develop fantasies.

Getting Ready for the Unit:
- Gather multiple copies of fantasy text for book clubs.
- Read Lucy Calkins Fantasy Book Clubs: Unit 6
- Place kids into book clubs and allow them some time to begin reading their text. Review expectations for book club accountability and conversations.
- Collect a few short clips or trailers of popular fantasy movies, such as How to Train Your Dragon, Harry Potter, and Narnia. These clips show different settings -- how some start in the real world and then magic infuses that world, and others are set in a magical world that is usually medieval, with horses, swords, dragons, and so forth.
Collect songs from fantasy films or show (Wicked or Oz). So many of the songs play with the terms “good” and “bad” and rely on multiple meanings of words. Listening to and analyzing these songs can help students do similar work of looking closely at the way authors have used language in their books. Do their characters want to explore “Over the Rainbow” at the start of their fantasy? Are they longing for something more?

Pre-Assessment (given prior to starting the unit):
The short story “Family Monster” by Pamela Service from the text But That’s Another Story edited by Sandy Asher is a time travel fantasy which is of grade level text complexity and can serve as your initial assessment. The same text can again serve as your post assessment, if you do not use the text as a teaching tool throughout the unit. Here are three possible questions you might pair with this text:

1. Urky’s opinion of his name changes from the beginning of the story to the end. What was his initial opinion of his name? What was his opinion of his name at the end? What happened to change his opinion?
2. Read this phrase from the top of page 105: “Without stopping she sped over the pebbles into the water -- deeper and deeper until her long pale hair floated behind her like a shaft of sunlight. Like the glinting scales of a fish. A silvery fish that grew longer and longer until it became a sleek water beast.” What does the author mean to suggest is happening by using this figurative language?
3. At the start of the story, Urky does not seem like a hero but by the end he has become one. What has led to his becoming a hero? How does his name symbolize the larger themes of the story?

Read aloud considerations:
Choose one or two shorter books, so you can practice with your students how readers track what has changed at the end of the book, and what hasn’t, how characters develop across a series, and how themes recur across novels.

- Short Texts: Chris Van Allsburg
- Dragon Slayer Academy
- The Lightning Thief
- Gregor the Overlander

Priority Standards for unit:
- **RL.5.2**: Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **RL.5.3** Compare and Contrast two more characters, settings or events in a story or drama, drawing on specific details in the text.
• **RL.5.5:** Explain how series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem.

• **RL.5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.

• **RL.5.9:** Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.

• **SL.5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

**Supporting Standards for unit:**

• **RL.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

• **RL.5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

• **RL.5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.

• **RF.5.3:** Know and apply grade-level phonics and word analysis skills in decoding words.

• **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.

• **SL.5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

• **SL.5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

• **SL.5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

• **SL.5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

• **SL.5.2:** Summarize a written text read aloud or information present in diverse media and formats, including visually, quantitatively and orally.

• **SL.5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

• **SL.5.4:** Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **SL.5.5**: Include multimedia components (e.g. graphics sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

- **L.5.5**: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.5.2</td>
<td>theme of a story, drama, or poem, including how characters respond to challenges within text</td>
<td>determine</td>
<td>understand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RL.5.3</td>
<td>two or more characters, settings or events in a story or drama</td>
<td>compare and contrast</td>
<td>analyze</td>
</tr>
<tr>
<td></td>
<td>on specific details in the text (e.g. how characters interact).</td>
<td>drawing</td>
<td>understand</td>
</tr>
<tr>
<td>RI.5.3</td>
<td>relationships or interactions between two or more individuals, events, ideas or concepts based on specific information in the text.</td>
<td>explain</td>
<td>analyze</td>
</tr>
<tr>
<td>RL.5.6</td>
<td>how a narrator’s or speaker’s point of view influences how events are described</td>
<td>describe</td>
<td>understand</td>
</tr>
<tr>
<td>RL. 5.9</td>
<td>stories in the same genre on their approaches to similar themes and topics</td>
<td>compare and contrast</td>
<td>analyze</td>
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<tr>
<td></td>
<td>in a range of collaborative discussions</td>
<td>engage</td>
<td>evaluate</td>
</tr>
<tr>
<td>SL.5.1</td>
<td>on others’ ideas</td>
<td>building</td>
<td>create</td>
</tr>
<tr>
<td></td>
<td>their own ideas clearly</td>
<td>expressing</td>
<td>create</td>
</tr>
</tbody>
</table>
Essential Questions:

1. How will I tackle the demanding and complex genre of fantasy? What will my strategies and goals be that help me make sense of multiple plot lines, layered characters, and complex themes?

2. How are the themes in fantasy text connected?

3. How is the story influenced by the point of view it is written in?

Enduring Understanding/Big Ideas:

1. Authors make deliberate choices that influence how their story unfolds. They incorporate symbolism, allusion and other craft moves to hook their readers and develop their stories.

2. There are certain themes that fantasy writers typically write about. These themes can be developed differently in text.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>determine</td>
<td>theme</td>
</tr>
<tr>
<td>summarize</td>
<td>figurative Language</td>
</tr>
<tr>
<td>express</td>
<td>word Relationships</td>
</tr>
<tr>
<td>understand</td>
<td>word Meaning</td>
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<tr>
<td>build</td>
<td>word Nuances</td>
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<tr>
<td>engage</td>
<td>genre</td>
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<tr>
<td>compare and contrast</td>
<td>tone</td>
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<tr>
<td>analyze</td>
<td>characters</td>
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<tr>
<td>explain</td>
<td>settings</td>
</tr>
<tr>
<td>describe</td>
<td></td>
</tr>
<tr>
<td>draw</td>
<td></td>
</tr>
</tbody>
</table>

Resources for Vocabulary Development:

- As students read their fantasies, they will likely encounter unfamiliar terms, perhaps even words that were invented by the author of their fantasy. It might be worthwhile, then, to ensure that a few mid-workshop interruptions and share are dedicated to the particular task of understanding the language, archaic, invented, complicated, that is one of the hallmarks of the challenge of reading fantasy.
• Another share or mid workshop might include teaching around the idea that when words repeat, that’s a signal that these words are worth coming back to again and again to try to figure out their meaning.

• For students who are struggling, pulling a small group and working through the first chapter of *The Lightning Thief* could be beneficial. Pause to show students how you figure out what a half-blood is alongside Percy.

**This work could easily be adapted to its own mini-lesson if you are finding your students are struggling with the vocabulary of their book club novels**

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**Topic 1: Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places and Plots**

**Engaging Experience 1**

**Teaching Point:** When readers study fantasy, they are really studying the human condition

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1

**Detailed Description/Instructions:**

One way to do this is to browse a variety of fantasy novels. Gesture to these books as you tell your readers that in these tales the fate of all mankind may rest on the choices made by the main character. Everything is more important, more intense, more vivid, in fantasy stories. The stories are never really about elves and hobbits. They’re about the struggle between good and evil, they’re about how power sometimes corrupts, they’re about the quest to be better than we are, they’re about how even the smallest of us can affect what happens in the world. (You could create an anchor chart of these themes to frontload the work your readers will be doing.) Allow students the chance to pick up their novels and get started!

**Bloom’s Levels:** Understand, Apply

**Webb’s DOK:** 1, 1

**Engaging Experience 2**

**Teaching Point:** Fantasy readers use multiple resources to research the settings of our stories

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** RL.5.3
- **Supporting:** RL.5.1, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1

**Detailed Description/Instructions:**

One way readers do this is by looking for clues about the time period and the magical elements, in particular, using the cover, blurbs, and details from the beginning of the story for our research. You might demonstrate how you synthesize these details from the cover of the book such as *The Lightning Thief* then let your students try on their own. Students can take this
work to the next level by analyzing the setting for its psychological implications as well as its physical. As you set children up to think about the atmosphere of the setting, show them how to not simply describe it, but to analyze it so students see that in many fantasies, there are multiple settings, each with its own psychological and physical elements.

Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 1, 2, 3

**Engaging Experience 3**
Teaching Point: Fantasy readers learn alongside the main character
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.5.5
Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9, SL.5.1

Detailed Description/Instructions:
One way to do this is to learn how the pieces of the story fit together. Often the main character sets out on an adventure, and has to figure out what the rules are about the place where that adventure, or quest, takes place. You may model this with Harry learning about Hogwarts, or Percy learning about half-bloods. When the main characters are told important information or have new and unfamiliar experiences, alert readers see those moments in the story as opportunities not only for the characters to learn, but for them to learn hand in hand with the main characters.

** For some of your stronger readers, you may also show them how in complex novels, sometimes the reader synthesizes information ahead of the character -- that is, our understanding comes before the main character, as we infer more rapidly than he or she.**

Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3

**Engaging Experience 4**
Teaching Point: Readers use a variety of tools to help them keep track of their stories
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.5.5
Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9, SL.5.1

Detailed Description/Instructions:
One way to do this is to teach students that when fantasy readers tackle more complicated books, they use charts, timelines, and other graphic organizers to help track and analyze multiple problems and plotlines. Readers often use a pencil as they read, jotting lists, making sketches and drawing plotlines of their characters. Students will work in clubs and use their reading notebooks to try out a variety of tools to help them hold onto the world of their story. A museum walk showcasing how different students use their notebooks to record their thinking could be a good share for this day.

Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3
Engaging Experience 5
Teaching Point: Readers pay close attention to not only the inner struggles of their characters, but also the outer struggles they face
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL.5.3
  Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.9, SL.5.1
Detailed Description/Instructions:
  One way to do this is to teach readers to track the multiple characters faced by characters. Model how you study a character, paying close attention to the pressures they suffer, the forces that are exerted on them and by them, the relationships they make, all the intricacies of their complicated inner lives. Sometimes the problems of one character, for instance, affect the other characters. Show readers that often, when one problem is solved, another arises.
Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3

Topic 2: Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves

Engaging Experience 6
Teaching Point: Fantasy readers understand that their text is more than just epic adventures, but it’s symbolic of larger themes and metaphors that can be applied to the real world
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.2, RL.5.9
  Supporting: RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, SL.5.1
Detailed Description/Instructions:
  One way to do this is to share a “Here be Dragons” image such as The Carta Marina. You might explain to your students how this phrase, and these maps, show how early map makers were depicting their literal understanding of the world, as well as their metaphoric understanding that it was dangerous. You might encourage book clubs to think about the “dragons” in their own lives, as well as the lives of their characters. After all, one reason we participate in book clubs is so that we come to know each other better through the stories that we read.
Bloom’s Levels: analyze
Webb’s DOK: 3, 4

Engaging Experience 7
Teaching Point: Readers Learn Real Life-Lessons from Fantastical Characters
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.2, RL.5.9
  Supporting: RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, SL.5.1
Detailed Description/Instructions:
One way to do this is to ask ourselves, “What is this story really about?” Often, with great stories, the plot is the vehicle for teaching about ideas. The stories are not just about what happens. Stories are also about themes and life lessons. Insightful readers mine these stories for these themes and life lessons. Model this work with your read aloud, discussing some of the underlying themes of your fantasy story. Teach your readers that in their clubs, they can move from retelling what happens in their books, to investigating the underlying themes that the story seems to suggest. Create an anchor chart of themes that book clubs are finding. Some themes might include:

- the struggle between good and evil
- how power corrupts
- the physically strong can use their gifts to protect others
- the smallest and physically weakest can find moral strength to defeat evil
- love and how love drives us to be better than we are

Bloom’s Levels: analyze
Webb’s DOK: 3, 4

**Engaging Experience 8**
Teaching Point: Fantasy readers know that their characters’ quests can be internal as well as external
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  - Priority: RL.5.2, RL.5.9
  - Supporting: RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, SL.5.1
Detailed Description/Instructions:
  One way to do this is to investigate both the external and internal quests of major characters. One thing that happens in fantasy novels, that is unusual for children’s fiction, is that characters are sometimes unpredictable, or even deceptive, because they struggle between good and evil. For example, Luke in *The Lightning Thief* turns out to be trouble despite his charming persona. Teach your readers that characters are complicated -- they are usually more than one way -- and experienced readers, knowing this, are alert for the character flaws in the hero and the admirable traits in the villain.
Bloom’s Levels:
Webb’s DOK:

**Engaging Experience 9**
Teaching Point: Fantasy readers think about how the point of view influences how the story is told
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  - Priority: RL.5.6
  - Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:
  One way to do this is to think about how the story would change if it were told from a different character's perspective. You might ask your readers to consider how *Harry Potter*
might have been told otherwise if Harry himself had told parts. What would be changed? What would be lost or gained in those different choices? Students can compare this narration to the first person narration in *The Lightning Thief*. Percy tells his own story. How does that influence the mood and tone of parts of the story? How does that influence the way events are told? You can show students that the author might have made this choice to put the reader in the same place as Percy -- totally confused. A third person narrator would likely have more understanding and the story would lose the tension between what is happening and the reader (and Percy’s) confusion about events. By starting this work on texts where the narrator is evident and there are more overt reasons for this authorial decision, students will be able to transfer and apply analysis of the narrator to their own texts.
Bloom’s Levels: understand
Webb’s DOK: 2

**Engaging Experience 10**
Teaching Point: Fantasy readers notice patterns emerging within the characters, themes, and structures of their stories
Suggested Length of Time: 2 mini-lessons
Standards Addressed

- **Priority:** RL.5.3
- **Supporting:** RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1

**Detailed Description/Instructions:**

One way to do this is to consider how authors are developing their stories. You may show your readers how the main character is typically the hero, although that may look different in each text. Some main characters are the *traditional* hero, where some may be the *reluctant* hero. It’s common for one of the companions to be jealous and volatile. It’s common for the mentor to perish before the hero comes to age. It’s common for the villain to have many guises. It’s common for the hero to be uncertain of his or her powers. The hero often has a heroic flaw which holds her back from succeeding and must be overcome before she is a true hero. You might create an anchor chart with some of these archetypes, and how they are emerging within different book clubs.
Bloom’s Levels: analyze
Webb’s DOK: 3

**Engaging Experience 11**
Teaching Point: Fantasy readers understand symbolism as a window into meaning
Suggested Length of Time: 2 mini-lessons
Standards Addressed

- **Priority:** RL.5.9
- **Supporting:** RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, SL.5.1

**Detailed Description/Instructions:**
One way to do this is to look for symbols within text. For example, in Chris Van Allsburg’s story *The Wretched Stone* the stone is a symbol for distractions from the world, which feeds into the theme of the story. Fantasy readers try to figure out if repeated or highlighted images, objects, characters, or settings are a symbol of something else, and how this symbol might connect to a possible theme for the story. You may create a working anchor chart where students list the symbols, their meanings, and their connections with the theme of the story.

Bloom’s Levels: analyze
Webb’s DOK: 4

**Engaging Experience 12**

Teaching Point: Fantasy readers notice the same themes emerging across different texts
Suggested Length of Time: 2 mini-lessons

Standards Addressed
- Priority: RL.5.9
- Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, SL.5.1

Detailed Description/Instructions:

One way to do this is to notice the choices the author has made and how they approach these themes differently. We can hold up two similar characters or two similar plot patterns and ask, “What choices has each author made to develop these differently? What has the author made those choices to show? How did these author approach these themes differently?” You may add to your theme anchor chart with the following new themes:

- Those who have been hurt can be the most dangerous
- We all have the potential for goodness and evil in us and can choose which side to be on
- There is more power inside of us than we realize
- Sometimes in life we hold ourselves back from our fullest potentials
- Sometimes in life when one betrays a friend, one needs to pay for that betrayal
- Sometimes innocent characters can sacrifice themselves to save others

Another way to do this, is to compare and contrast how authors approach themes differently.

We can compare and contrast:

- moments of choice
- times when character(s) respond to trouble
- moments when characters feel conflicting emotions
- perspectives authors have chosen
- physical and psychological settings
- parts where image, objects, etc. seem to resurface
- parts where minor, seemingly unimportant characters resurface
- choices of language (names of titles characters, places) and how this language might connect to the themes of the story
• how life lessons are taught (some are taught through characters themselves realizing lessons while others are taught through readers seeing characters’ mistakes/flaws)

And asking ourselves:
• What can I learn from these moments?
• What does each author seem to be trying to really say?
• How is each author approaching a theme in his/her own way?

Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 13
Teaching Point: Fantasy readers analyze a story with critical lenses for stereotypes and gender norms, or rules
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL.5.3
  Supporting: RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:
  One way to do this is to consider characters’ actions and appearances. You might begin by showing images of Disney characters, such as the Little Mermaid, Cinderella, and so forth. It doesn’t take long to see that all these characters get to be brave and strong, but they also have to be beautiful. Only beautiful girls get to be heroines in Disney. Then, teach your students that one way readers analyze stories is with critical lenses, being alert to stereotypes and gender norms. You might analyze the way Katniss from Hunger Games is portrayed, or Annabeth from The Lightning Thief. Readers ask ourselves, “Does this character fit with common stereotypes?
Bloom’s Levels: analyze
Webb’s DOK: 3

Engaging Experience 14
Teaching Point: Readers reflect on what they have done as readers, to prepare themselves for future reading work
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:
  One way to do this is for readers to look back at their reading logs, reading notebooks, and book club reflection sheets to see what goals they have met and what they have yet to achieve. You might teach that when readers find success they build upon that success to make goals.
Bloom’s Levels: N/A
Webb’s DOK: N/A
Engaging Scenario

Students will be creating book trailers for their book club books. Students will begin by watching a variety of sample book trailers. Book trailers should include the theme, the overarching quest or problem in the story, the characters, and enough information to hook a reader into reading their story. Students will create a storyboard that highlights each scene of their book trailer, and work together to create their digital project. Rubrics and planning sheets can be found [here](#). When finished, host a celebration to share the book trailers with other classes or families!

**Rubric for Engaging Scenario:**

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
</tr>
<tr>
<td>PROFICIENT</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
<tr>
<td>BASIC</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
</tr>
<tr>
<td>BELOW BASIC</td>
<td>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</td>
</tr>
<tr>
<td>NO EVIDENCE</td>
<td>The student has produced no evidence.</td>
</tr>
</tbody>
</table>

<table>
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<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>In addition to PROFICIENT performance, in-depth inferences and applications with partial success.</td>
</tr>
<tr>
<td>PROFICIENT</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
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<td>Topic</td>
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<td>-------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It's Another World: People, Places, and Plots</td>
<td>When readers study fantasy, they are really studying the human condition</td>
</tr>
<tr>
<td>Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It's Another World: People, Places, and Plots</td>
<td>Fantasy readers use multiple resources to research the settings of our stories</td>
</tr>
</tbody>
</table>
up to think about the atmosphere of the setting, show them how to not simply describe it, but to analyze it so students see that in many fantasies, there are multiple settings, each with its own psychological and physical elements.

<table>
<thead>
<tr>
<th>Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places, and Plots</th>
<th>Fantasy readers learn alongside the main character</th>
<th>One way to do this is to learn how the pieces of the story fit together. Often the main character sets out on an adventure, and has to figure out what the rules are about the place where that adventure, or quest, takes place. You may model this with Harry learning about Hogwarts, or Percy learning about half-bloods. When the main characters are told important information or have new and unfamiliar experiences, alert readers see those moments in the story as opportunities not only for the characters to learn, but for them to learn hand in hand with the main characters.</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places, and Plots</td>
<td>Readers pay close attention to not only the inner struggles of their characters, but also the outer struggles they face</td>
<td>One way to do this is to teach readers to track the multiple characters faced by characters. Model how you study a character, paying close attention to the pressures they suffer, the forces that are exerted on them and by them, the relationships they make, all the intricacies of their complicated inner lives. Sometimes the problems of one character, for instance, affect the other characters. Show readers that often, when one problem is solved, another arises.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Launching Your Kids Into Fantasy</td>
<td>Fantasy readers understand that</td>
<td>One way to do this is to share a “Here be Dragons” image such as a map.</td>
<td>2 mini-lessons</td>
</tr>
</tbody>
</table>
With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places, and Plots

| Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves | Fantasy readers understand that their text is more than just epic adventures, but it’s symbolic of larger themes and metaphors that can be applied to the real world | One way to do this is to share a “Here be Dragons” image such as *The Carta Marina*. You might explain to your students how this phrase, and these maps, show how early map makers were depicting their literal understanding of the world, as well as their metaphoric understanding that it was dangerous. You might encourage book clubs to think about the “dragons” in their own lives, as well as the lives of their characters. After all, one reason we participate in book clubs is so that we come to know each other better through the stories that we read. | 2 mini-lessons |

Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves

| Readers Learn Real Life-Lessons from Fantastical Characters | One way to do this is to ask ourselves, “What is this story really about?” Often, with great stories, the plot is the vehicle for teaching about ideas. The stories are not just about what happens. Stories are also about themes and life lessons. Insightful readers mine these stories for these themes and life lessons. Model this work with your read aloud, discussing some of the underlying themes of your | 2 mini-lessons |
fantasy story. Teach your readers that in their clubs, they can move from retelling what happens in their books, to investigating the underlying themes that the story seems to suggest. Create an anchor chart of themes that book clubs are finding. Some themes might include:

- the struggle between good and evil
- how power corrupts
- the physically strong can use their gifts to protect others
- the smallest and physically weakest can find moral strength to defeat evil
- love and how love drives us to be better than we are

| Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves | Fantasy readers know that their characters’ quests can be internal as well as external | One way to do this is to investigate both the external and internal quests of major characters. One thing that happens in fantasy novels, that is unusual for children’s fiction, is that characters are sometimes unpredictable, or even deceptive, because they struggle between good and evil. For example, Luke in *The Lightning Thief* turns out to be trouble despite his charming persona. Teach your readers that characters are complicated -- they are usually more than one way -- and experienced readers, knowing this, are alert for the character flaws in the hero and the admirable traits in the villain. | 1 mini-lesson |
| Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves | Fantasy readers think about how the point of view influences how the story is told | One way to do this is to think about how the story would change if it were told from a different character's perspective. You might ask your readers to consider how *Harry Potter* might have been told | 1-2 mini-lessons |
otherwise if Harry himself had told parts. What would be changed? What would be lost or gained in those different choices? Students can compare this narration to the first person narration in *The Lightning Thief*. Percy tells his own story. How does that influence the mood and tone of parts of the story? How does that influence the way events are told? You can show students that the author might have made this choice to put the reader in the same place as Percy -- totally confused. A third person narrator would likely have more understanding and the story would lose the tension between what is happening and the reader (and Percy’s) confusion about events. By starting this work on texts where the narrator is evident and there are more overt reasons for this authorial decision, students will be able to transfer and apply analysis of the narrator to their own texts.

| Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns | Fantasy readers notice patterns emerging within the characters, themes, and structures of their stories | One way to do this is to consider how authors are developing their stories. You may show your readers how the main character is typically the hero, although that may look different in each text. Some main characters are the *traditional* hero, where some may be the *reluctant* hero. It’s common for one of the companions to be jealous and volatile. It’s common for the mentor to perish before the hero comes to age. It’s common for the villain to have many guises. It’s common for the hero to be uncertain of his or her powers. The hero often has a | 2 mini-lessons |
heroic flaw which holds her back from succeeding and must be overcome before she is a true hero. You might create an anchor chart with some of these archetypes, and how they are emerging within different book clubs.

| Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns | Fantasy readers understand symbolism as a window into meaning | One way to do this is to look for symbols within text. For example, in Chris Van Allsburg’s story *The Wretched Stone* the stone is a symbol for distractions from the world, which feeds into the theme of the story. Fantasy readers try to figure out if repeated or highlighted images, objects, characters, or settings are a symbol of something else, and how this symbol might connect to a possible theme for the story. You may create a working anchor chart where students list the symbols, their meanings, and their connections with the theme of the story. | 2 mini-lessons |

| Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns | Fantasy readers notice the same themes emerging across different texts | One way to do this is to notice the choices the author has made and how they approach these themes differently. We can hold up two similar characters or two similar plot patterns and ask, “What choices has each author made to develop these differently? What has the author made those choices to show? How did these author approach these themes differently?” You may add to your theme anchor chart with the following new themes:  
- Those who have been hurt can be the most dangerous  
- We all have the potential for goodness and evil in us | 2 mini-lessons |
and can choose which side to be on
- There is more power inside of us than we realize
- Sometimes in life we hold ourselves back from our fullest potentials
- Sometimes in life when one betrays a friend, one needs to pay for that betrayal
- Sometimes innocent characters can sacrifice themselves to save others

<table>
<thead>
<tr>
<th>Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns</th>
<th>Fantasy readers analyze a story with critical lenses for stereotypes and gender norms, or rules</th>
<th>One way to do this is to consider characters’ actions and appearances. You might begin by showing images of Disney characters, such as the Little Mermaid, Cinderella, and so forth. It doesn’t take long to see that all these characters get to be brave and strong, but they also have to be beautiful. Only beautiful girls get to be heroines in Disney. Then, teach your students that one way readers analyze stories is with critical lenses, being alert to stereotypes and gender norms. You might analyze the way Katniss from <em>Hunger Games</em> is portrayed, or Annabeth from <em>The Lightning Thief</em>. Readers ask ourselves, “Does this character fit with common stereotypes?”</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns</td>
<td>Readers reflect on what they have done as readers, to prepare themselves for future reading work</td>
<td>One way to do this is for readers to look back at their reading logs, reading notebooks, and book club reflection sheets to see what goals they have met and what they have yet to achieve. You might teach that when readers find success they</td>
<td>1 mini-lesson</td>
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</tbody>
</table>
Unit 6: Author Study

Subject: Reading Workshop
Grade: 5
Name of Unit: Author Study
Length of Unit: Approximately 4 weeks

Overview of Unit In this unit, and book club, students will be strengthening their interest and love of a favorite author, focusing on specific moves authors make to create elements of stories. Readers will analyze how an author’s work is specific and unique to themselves. Students will deepen their understanding of an author and evaluate themes and larger life messages particular authors tend to address.

Topic 1 (Bend 1) When Readers Read More than One Book by the Same Author, We Come to Know the Author
In Bend One, students will work in clubs to get to know an author, by reading or rereading one or two books by this author. Students will study particular aspects of the content in the book they are currently reading and think about how these aspects might in fact be hallmarks of this author’s body of work.

Topic 2 (Bend 2) When We Read Many Books by an Author, We Love, We Apprentice Ourselves to That Author’s Craft
In Bend Two clubs will begin to draw upon all the work they have done across the year around intent to note and name specific craft moves that this author makes, apprenticing themselves to this author’s craft and use of language.

Topic 3 (Bend 3) Becoming an Author Expert
In Bend 3, readers will have read many books by this author, as well as (perhaps) texts about the author, and they will begin a better position to compare and contrast across texts. Book clubs can begin to analyze themes that recur in this author’s books and also begin to evaluate the bigger life messages that the author seems focus in each book.

Topic 4 (Bend 4) Readers Explore the Deeper Connections That an Author Inspires in Us
In the final bend, students will end on an introspective note, with each reader exploring why they gravitates to one particular author over another and noting ways in which a favorite author’s work moves and shapes their thinking about a particular subject.

Getting Ready for the Unit:
- Gather multiple titles of texts, a large sample, that from favorite authors. (Picture books, chapter books) Sandra Cisneros is a great author to use for your initial study of moves a particular author makes in their work. Pre-assessment is aligned to these texts. Take into
account your students’ interests, you will want to choose the strongest, most popular, or bestselling authors. Some authors include: Gary Paulsen, Rick Riordan, Suzzane Collins, Roland Smith, Patrica Reilly Giff, James Howe, and Patricia MacLachlan.

- Read Lucy Calkins Author’s Study : Unit 9
- Introduce book club norms and expectations prior to beginning of unit
- Refer to BrightSpace Author Study Unit and create anchor charts needed to launch the unit.
- Choose your read alouds. Keep in mind student interests. You will want to choose an author that will grab their fascination. You will want to make sure your author has at least a few short texts that can be read fairly quickly. Several authors that provide shorter texts that illustrate commonalities at a higher level of reading are Patricia Pollaco, and Sandra Cisneros. Cynthia Rylant, Sarah Weeks, Kevin Henkes, and James Howe provide a combination of shorter and longer texts.
- Before beginning Bend 1, use the first five days to model author craft using Sandra Cisneros texts for read aloud. The students should each have a copy of the piece, and take notes of their thinking right along with you. Create anchor charts as you go, paying attention to her particular moves and getting to know her as a unique author. Once these have been shared and collaboratively discussed in mini lessons and anchor charts, the pre assessment may be given to see where students fall in their abilities to notice moves made by an author. Example: some students may focus strictly on character, while others can think more deeply noticing multiple craft moves (language, characters, settings, tone, mood, relationships, theme etc.)
- You will need to begin using Sandra Cisneros texts during read aloud as you complete and wind up the previous unit. This way the pre assessment can be given prior to beginning the unit and Bend 1.

Pre-Assessment (given prior to starting the unit):
Assess your students’ abilities to identify craft moves regarding (theme, characters moves, setting, tone, mood, figurative language, relationships, theme etc.) within a particular author’s text following an immersion pre-unit study with Sandra Cisneros texts.

Pre-assessment

Read aloud considerations for first five to six days prior to preassessment:
- Sandra Cisneros texts:
  - Eleven,
  - Papa Who Wakes Up Tired in the Dark,
  - Salvador Early or Late
  - The House on Mango Street.
- Multiple selections by authors: Patricia Pollaco, James Howe, Kevin Henke, Eve Bunting etc.
Priority Standards for unit:

- **RL.5.2**: Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

- **RL.5.3**: Compare and contrast two more characters, settings or events in a story or drama, drawing on specific details in the text.

- **RL.5.4**: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

- **RL.5.5**: Explain how series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem.

- **RL.5.6**: Describe how a narrator’s or speaker’s point of view influences how events are described.

- **RL.5.9**: Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.

- **W.5.5**: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- **W.5.8**: Recall relevant information from experience or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

- **W.5.9a**: Draw evidence from literary or information texts to support analysis, reflection, and research. Apply grade 5 reading strategies to literature.

- **SL.5.1**: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

Supporting Standards for unit:

- **RL.5.1**: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

- **RF.5.3**: Know and apply grade-level phonics and word analysis skills in decoding words.

- **RF.5.4**: Read with sufficient accuracy and fluency to support comprehension.

- **SL.5.1a**: Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

- **SL.5.1b**: Follow agreed-upon rules for discussions and carry out assigned roles.
- **SL.5.1c**: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- **SL.5.1d**: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- **SL.5.2**: Summarize a written text read aloud or information present in diverse media and formats, including visually, quantitatively and orally.
- **SL.5.3**: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- **SL.5.4**: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **SL.5.5**: Include multimedia components (e.g. graphics sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Skills</th>
<th>Unwrapped (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.5.2</td>
<td>theme of a story, drama, or poem, including how characters respond to challenges within text</td>
<td>determine</td>
<td>understand</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>text</td>
<td>summarize</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td>RL.5.4</td>
<td>two or more characters, settings, or events in a story or drama</td>
<td>compare and contrast</td>
<td></td>
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<tr>
<td>RL.5.5</td>
<td>how a series of chapters, scenes fit together to provide structure</td>
<td>explain</td>
<td></td>
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<tr>
<td>RL.5.6</td>
<td>how a narrator’s or speaker’s point of view influences how events are described</td>
<td>describe</td>
<td>understand</td>
<td>skills and concepts (2)</td>
</tr>
<tr>
<td>RL.5.9</td>
<td>stories in the same genre on their approaches to similar themes and topics</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>extended thinking (4)</td>
</tr>
<tr>
<td>SL.5.1</td>
<td>in a range of collaborative discussions</td>
<td>engage</td>
<td>evaluate</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td></td>
<td>on others’ ideas</td>
<td>building</td>
<td>create</td>
<td>extending thinking (4)</td>
</tr>
<tr>
<td></td>
<td>their own ideas clearly</td>
<td>expressing</td>
<td>create</td>
<td>strategic thinking/reasoning</td>
</tr>
<tr>
<td>W.5.5</td>
<td>writing by planning, revising, editing, and rewriting, or trying a new approach</td>
<td>develop</td>
<td>create</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td>W.5.5</td>
<td>writing by planning, revising, editing, and rewriting, or trying a new approach</td>
<td>strengthen</td>
<td>create</td>
<td>strategic thinking/reasoning (3)</td>
</tr>
<tr>
<td>W.5.8</td>
<td>relevant information from experiences</td>
<td>recall</td>
<td>remember</td>
<td>skills/concepts (2)</td>
</tr>
<tr>
<td>W.5.8</td>
<td>relevant information from print and digital sources</td>
<td>gather</td>
<td>remember</td>
<td>skills/concepts (2)</td>
</tr>
<tr>
<td>W.5.8</td>
<td>information in notes</td>
<td>summarize</td>
<td>understand</td>
<td>skills/concepts (2)</td>
</tr>
<tr>
<td>W.5.8</td>
<td>information in notes</td>
<td>paraphrase</td>
<td>understand</td>
<td>skills/concepts (2)</td>
</tr>
<tr>
<td>W.5.8</td>
<td>lists of sources</td>
<td>provide</td>
<td>understand</td>
<td>skills/concepts (2)</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. How can I follow an author like a fan, learning not only about the distinctive moves?
2. Do authors tend to produce writing that follow similar ideas?
3. How can I analyze similar and different ways that an author approaches the same theme?

**Enduring Understanding/Big Ideas:**
1. Authors are unique. Every author has different moves they make in creating a story.
2. By paying close attention to text and how an author develops the story, I will get to know the author and the crafts he uses.
3. By reading multiple texts by the same author I can get to know the author and apply their craft to my own writing.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>determine</td>
<td>theme</td>
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<tr>
<td>summarize</td>
<td>drama</td>
</tr>
<tr>
<td>compare and contrast</td>
<td>poem</td>
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<tr>
<td>describe</td>
<td>narrator</td>
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<tr>
<td>express</td>
<td>point of view</td>
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<tr>
<td>collaborate</td>
<td>genre</td>
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<tr>
<td>explain</td>
<td>engage</td>
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### Topic 1: When Readers Read More than One Book by the Same Author, We Come to Know the Author

#### Engaging Experience 1
Suggested Length of Time: 1 mini lesson
Standards Addressed
- Priority: SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
- Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.

**Detailed Description/Instructions:**

**Teaching Point:** Setting up your author study book clubs
You will also want to discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1. One way you can do this is to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered around an author would look like and sound like using Sandra Cisneros text.

**Bloom’s Levels:** apply
**Webb’s DOK:** 2

#### Engaging Experience 2
Suggested Length of Time: 1 mini lesson

**Teaching Point:** Readers read their favorite authors like a fan

**Standards Addressed**
- Priority: N/A
- Supporting: N/A

**Detailed Description/Instructions:**

One way to do this is to show readers that once you are a fan of an author, just like with music or sports, you read their books, sometimes more than once, study chapters, paragraphs, even sentences until you them almost by heart. Revisiting a Sandra Cisneros text, share your favorite parts, marking up the text as you read. What parts made you laugh? What parts made you cry? What surprise you? Mark these places in your book, because readers talk about their author. As they work in their book club book, encourage them to read like a fan, marking their favorite parts and thinking about why these places speak to them.

**Bloom’s Levels:** apply
Engaging Experience 3
Title: Readers recognize the world of their story
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.1, RL.5.3, RL.5.5, RL.5.9
  Supporting: RL.5.2, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers get to know an author is by paying attention to the setting the author creates. Revisiting a different Sandra Cisneros that was read during read aloud in preparation of the unit. Create an anchor chart, while marking up the text. What is the world of the story? Does the author always create this same world? Who is the hero in the story? Is this hero like others in Sandra Cisneros’ other stories? In their book clubs, encourage conversations centering around characters and their worlds. Clubs will begin to compare these elements within their texts.
Bloom’s Levels: apply, analyze,
Webb’s DOK: 3

Engaging Experience 4
Title: Readers that are fans, go beyond studying characters in one book
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.1, RL.5.3, RL.5.5, RL.5.9
  Supporting: RL.5.2, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers delve deeper into their authors is studying characters across books and compare and contrast the character in different books by the same authors. Revisiting another Sandra Cisneros text that was shared prior to the unit, look at one selection, focusing on the character(s): What does the character want? What are his/her struggles? How are these things similar or different from the characters in other books? Push students to think critically about their characters in their current book club book as well as others they have read.
Bloom’s Levels: apply, analyze,
Webb’s DOK: 3

Engaging Experience 5
Title: Readers notice how setting and characters add meaning
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.1, RL.5.3, RL.5.5, RL.5.9
  Supporting: RL.5.1, RL.5.2, RL.5.3, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers pay close attention to characters and settings to realize that it isn’t enough to say that “Most of Sandra Cisneros texts books take place in communities that are not so wealthy, and her characters are Mexican-American.” Pull out her texts, and highlight characters and the way they react to their worlds. Discuss Salvador, have the students find parts in the text that
speak to them showing who he is as a person. What parts of the text show the world he lives in? Have them collaboratively share throughout this discovery. Readers know that these worlds and characters traits have an effect on how the characters act, and the choices they make. Why would the character in Salvador Late or Early make the choices he does? How does his world effect these choices?

Bloom’s Levels: apply, analyze,
Webb’s DOK: 3

**Engaging Experience 6**
Title: Reading like a purposeful fan of an author
Suggested Length of Time: 1 mini lesson
Standards Addressed
   - Priority: RL.5.1, RL.5.3, RL.5.9
   - Supporting: RL.5.2, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

Detailed Description/Instructions:
One way readers continue to read like a fan is to read more, and continue to collect their favorite moments in the book(s) they are reading, just as they did in the first days of the unit. Pulling a portion of text from a previous read aloud, look closely at the text. Let’s look closely at this piece by one of our favorite author and ask some different questions, posting our thoughts as we go. Is there a lot of action in this story? Do things happen quickly or is the story slow paces and full of description of the setting? Does the story make me have questions right from the start? Do all books by this author provide turns that change the direction the story takes? Students can return to their previous post its and reflect. Send students to book clubs with these guiding questions, and thoughts. It might be a good idea to post a list of guiding questions to use during book clubs Encourage students to post- it moments that make them think, question, or feel a deep connection to the story. These are the true moments in the story that the author wants you to experience with them.

Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 3

**Engaging Experience 7**
Title: Readers pull text out of the pages
Suggested Length of Time: 2 mini lessons
Standards Addressed
   - Priority: RL.5.1, RL.5.3, RL.5.9
   - Supporting: RL.5.2, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

Detailed Description/Instructions:
One way readers can do this is to study different parts of a text and then devise ways to pull what they have learned out of context to compare it with other works by the same author. Model this by pulling books or short texts by the same author. On Day 1, create a story arch of one text, highlighting plot events, and structure of the story. Have them draw a story arch of a story by their author. Day 2, repeat day one. Have them take their created story arches to book club discussion. Does your author how similar plot events? Do they follow similar structures?

Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 3
Topic 2: When We Read Many Books by an Author We Love, We Apprentice Ourselves to That Author’s Craft

Engaging Experience 8
Title: Taking text apart to deepen our understanding
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.1, RL.5.3, RL.5.9
  Supporting: RL.5.2, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

Detailed Description/Instructions:
One way readers begin to read with a writer’s eye. Let’s look at a Sandra Cisneros text much like a mechanic would look at a car---pulling all the pieces apart, and then putting it back together again. The mechanic has a deeper appreciation for the car, and you will too for your author and how the book was written. Model this technique using a familiar Sandra Cisneros text. How does the author use repetition and symbolism? Does she start and end her stories in similar ways? Do they choose specific words in their books? Have students look for these craft moves in the shared text. Use collaborative discussions to pull the text apart. When we put it back together, what do you better understand?
Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 3

Engaging Experience 9
Title: Readers find text that speaks to them
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.1, RL.5.3, RL.5.9
  Supporting: RL.5.2, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers apprentice themselves to an author is to pore over sections and places we have loved and been move by. Have the students bring with them their book club book, sitting close to their book club members. Have the students each find one post-it or section of the book that really moved them. Create an anchor chart with stems to guide thinking. Why does this affect us so much? Is it a situation the character is in? Is it the character’s motivation? Is it the word choice? Punctuation? Have them share collaboratively, and record their thinking in their reading notebooks. In book clubs, they can look for evidence of these moves in the author’s other books.
Bloom’s Levels: understand, apply, analyze, evaluate
Webb’s DOK: 3

Engaging Experience 10
Title: Readers try what the author is doing in their own writing
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: W.5.5
Supporting: N/A

Detailed Description/Instructions:
One way readers can do this is to work on their independent writing project in writing workshop time. By closely looking at your author’s work, it makes you stronger readers, and writers as well. The authors they are studying could be a mentor to their own personal pieces. Have them bring with them their current writing piece to the lesson along with their book club book. Are there parts you could to your piece add a move that would speak to your readers? Is there a move your author makes that you could try in your own writing?
Bloom’s Levels: understand, apply, analyze, create
Webb’s DOK: 3

Engaging Experience 11
Title: What would you expect from your author?
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RL.5.1, RL.5.3, RL.5.9
Supporting: RL.5.2, RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers read like a true fan of an author you get excited about a new book, talk with friends about it, make references to other books they have written, sharing memories of their other books. Using a familiar author to your class, discuss what their new book would be like if they were to publish one. Visualize this author, what kind of book would you expect from them? How did you make these inferences and predictions? What craft moves have led us to visualize this about our author?
Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 3

Engaging Experience 12
Title: Readers recognize their author’s themes and moves
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9
Supporting: RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way readers we need to pay attention to the themes, ideas and big issues that run through an author’s text. If you had to recognize this author’s work from a pile of many coverless, nameless books how might you be your author’s voice apart from another? Most authors have a few themes that they return to again and again. Using a familiar author or text set create an anchor chart of all the themes that are seen within the author’s work.
Another way to show readers that authors stand apart from one another is their craft. Some authors are diverse and do not write with a common theme in mind, but instead work with common ideas: settings, characters, voice or descriptive language. Send them to workshop with this question in mind.
Bloom’s Levels: understand, apply, analyze
Webb’s DOK: 3

**Engaging Experience 13**

Title: Readers learn more about theme from their author’s past  
Suggested Length of Time: 1 mini lesson  
Standards Addressed  
  - Priority: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9  
  - Supporting: RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

Detailed Description/Instruction:  
One way readers deeply understand the themes and text they are reading is by learning more about the author they are reading. Model researching Sandra Cisneros and her past. You will find that she was raised in poverty, and writes about alienation and being raised in a very large family, and tends to bring her past experiences, or similar ones into her writing. Have the students take time to research their author, finding if their pasts or interests resonate in their books.
Bloom’s Levels: understand, apply, analyze, evaluate,  
Webb’s DOK: 3, 4

**Engaging Experience 14**

Title: Readers compare and contrast their author’s work  
Suggested Length of Time: 2 mini lessons  
Standards Addressed  
  - Priority: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9, W.5.8, W.5.9a, W.5.9b  
  - Supporting: RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d

Detailed Description/Instruction:  
One way readers become to know their author by understanding the themes and topics that the author tends to return to you can begin to know what that author is “known for”. Today I want to show you that you can compare and contrast authors work focusing on what they are “known for”. Using a familiar author and text, think aloud about what this particular author is “known for”. Is it a recurring theme of hope or perseverance, the mood and tone, or the detailed language? Does your favorite part mirror other scenes in his/her other books? Have the students create a quick write(s) about what they believe their book club author is “known for”.
Bloom’s Levels: understand, apply, analyze  
Webb’s DOK: 3
Engaging Experience 15
Title: Readers continue to read even when the school year is over
Suggested Length of Time: 1 mini lesson
Standards Addressed
- Priority: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9,
- Supporting: RL.5.5, RL.5.10, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d
Detailed Description/Instructions:
One way that readers continue to grow is to continue to read books by the authors they love. In fact, summer is an even better time for readers because you have even more time for reading! You can gather together books by your authors that you haven’t yet read. You can find new titles by buzzing about books, visiting your library. Have different members from each book club group with others from other author study groups. Have them provide recommendations and share why they are a fan of this author. Have students create a list of books they want to read like a fan during summer vacation.
Bloom’s Levels: apply, analyze, evaluate, create
Webb’s DOK: 3

Engaging Scenario

Engaging Scenario
Pull various book trailers from a favorite author (example Roland Smith or Kate DiCamillo). As you watch various clips from their different books, create an anchor chart while discussing recurring themes, characters, plot events, scenes, mood or tone you see in these short video clips.

This trailer should answer the question: How would you know these books were written by your author, if the covers were removed and nameless. What makes your author unique?

Students will create an “Author Trailer” based on what common themes, language, plot events and story structure, characters and their moves, and common scenes their author tends to follow.
Rubric for Engaging Scenario:

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<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>1</td>
<td>Setting up your author study book clubs</td>
<td>You will also want to discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1. One way you can do this is to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered around an author would look like and sound like using Sandra Cisneros text.</td>
<td>1 mini lesson</td>
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<tr>
<td>1</td>
<td>Readers read their favorite authors like a fan</td>
<td>One way to do this is to show readers that once you are a fan of an author, just like with music or sports, you read their books, sometimes more than once, study chapters, paragraphs, even sentences until</td>
<td>1 mini lesson</td>
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you them almost by heart. Revisiting a Sandra Cisneros text, share your favorite parts, marking up the text as you read. What parts made you laugh? What parts made you cry? What surprise you? Mark these places in your book, because readers talk about their author. As they work in their book club book, encourage them to read like a fan, marking their favorite parts and thinking about why these place speak to them.

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<th>1</th>
<th>Readers recognize the world of their story</th>
<th>One way readers get to know an author is by paying attention to the setting the author creates. Revisiting a different Sandra Cisneros that was read during read aloud in preparation of the unit. Create an anchor chart, while marking up the text. What is the world of the story? Does the author always create this same world? Who is the hero in the story? Is this hero like others in Sandra Cisneros’ other stories? In their book clubs, encourage conversations centering around characters and their worlds. Clubs will begin to compare these elements within their texts.</th>
<th>1 mini lesson</th>
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<td>1</td>
<td>Readers that are fans, go beyond studying characters in one book</td>
<td>One way readers delve deeper into their authors is studying characters across books and compare and contrast the character in different books by the same authors. Revisiting another Sandra Cisneros text that was shared prior to the unit, look at one selection, focusing on the character(s): What does the character want? What are his/her struggles? How are these things similar or different from the characters in other books? Push students to think critically about their characters in their current book club book as well as others they have read.</td>
<td>1 mini lesson</td>
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<tr>
<td>1</td>
<td>Readers notice how setting and characters add meaning</td>
<td>One way readers pay close attention to characters and settings to realize that it isn’t enough to say that “Most of Sandra Cisneros texts books take place in communities that are not so wealthy, and her characters are Mexican-American.” Pull out her texts, and highlight characters and the way they react to their worlds. Discuss Salvador, have the students find parts in the text that speak to them showing who he is as a person. What parts of the text show the world he lives in? Have them</td>
<td>1 mini lesson</td>
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collaboratively share throughout this discovery. Readers know that these worlds and characters traits have an effect on how the characters act, and the choices they make. Why would the character in Salvador Late or Early make the choices he does? How does his world effect these choices?

| 1 | Reading like a purposeful fan of an author | One way readers continue to read like a fan is to read more, and continue to collect their favorite moments in the book(s) they are reading, just as they did in the first days of the unit. Pulling a portion of text from a previous read aloud, look closely at the text. Let’s look closely at this piece by one of our favorite author and ask some different questions, posting our thoughts as we go. Is there a lot of action in this story? Do things happen quickly or is the story slow paces and full of description of the setting? Does the story make me have questions right from the start? Do all books by this author provide turns that change the direction the story takes? Students can return to their previous post its and reflect. Send students to book clubs with these guiding questions, and thoughts. It might be a good idea to post a list of guiding questions to use during book clubs Encourage students to post- it moments that make them think, question, or feel a deep connection to the story. These are the true moments in the story that the author wants you to experience with them. | 1 mini lesson |
|---|---|---|
| 1 | Readers pull text out of the pages | One way readers can do this is to study different parts of a text and then devise ways to pull what they have learned out of context to compare it with other works by the same author. Model this by pulling books or short texts by the same author. On Day 1, create a story arch of one text, highlighting plot events, and structure of the story. Have them draw a story arch of a story by their author. Day 2, repeat day one. Have them take their created story arches to book club discussion. Does your author how similar plot events? Do they follow similar structures? | 2 mini lessons |
| 2 | Taking text apart to deepen our understanding | One way readers begin to read with a writer’s eye. Let’s look at a Sandra Cisneros text much like a mechanic would look at a car--pulling all the | 1 mini lesson |
pieces apart, and then putting it back together again. The mechanic has a deeper appreciation for the car, and you will too for your author and how the book was written. Model this technique using a familiar Sandra Cisneros text. How does the author use repetition and symbolism? Does she start and end her stories in similar ways? Do they choose specific words in their books? Have students look for these craft moves in the shared text. Use collaborative discussions to pull the text apart. When we put it back together, what do you better understand?

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<td>Readers try what the author is doing in their own writing</td>
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<td>One way readers can do this is to work on their independent writing project in writing workshop time. By closely looking at your author’s work, it makes you stronger readers, and writers as well. The authors they are studying could be a mentor to their own personal pieces. Have them bring with them their current writing piece to the lesson along with their book club book. Are there parts you could to your piece add a move that would speak to your readers? Is there a move your author makes that you could try in your own writing?</td>
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