4th Grade ELA-Reading Curriculum

Course Description:
In fourth grade, students will delve into complex texts and see significance in details. Students study the complexity of characters and explore themes while developing skills such as inference and interpretation. Students will delve into nonfiction topics while developing their skills in cross-text synthesis, practicing close reading, comparing and contrasting, and evaluating sources to determine credibility. Students take on the challenge of researching history as they study multiple points of view, support a position with reasons and evidence, tackle complex texts, and learn strategies for using new domain-specific words. In this work, students practice reading analytically, synthesizing complicated narratives, comparing and contrasting themes, and incorporating nonfiction research into their reading.

Scope and Sequence:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Unit</th>
<th>Title: Select link for further professional learning/planning resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Getting to Know Yourself as a Reader</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Following Characters Into Meaning</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>Reading High Interest Informational and Literary Nonfiction Closely</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Historical Fiction Book Clubs</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>The Study of Short Text: Diving into Language</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>Interpretation of Texts</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>If...Then...Revision</td>
</tr>
</tbody>
</table>
Unit 1: Getting to Know Yourself as a Reader

Subject: Reader’s Workshop  
Grade: 4th  
Name of Unit: Getting to Know Yourself as a Reader  
Length of Unit: 2 weeks, middle to end of August  
Overview of Unit: In this unit, students will learn how to author their reading lives by becoming a classroom community of readers. Students will also obtain the identity of being a reader by setting goals, creating a life that revolves around shared books, and helping students develop a sense of personal agency in their lives.

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’ Following Characters 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.4.4.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:

- The Tiger Rising by Kate DiCamillo
- Bridge to Terabithia by Katherine Patterson
- During your read aloud make sure to hit standard SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Priority Standards for unit:

- RL.4.1; RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- RF.4.3: Know and apply grade-level phonics and word analysis skills in decoding words.
- RF.4.4: Read with sufficient accuracy and fluency to support comprehension.
- SL.4.1: 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.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Supporting Standards for unit:
- RF.4.3.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.4.4.a: Read grade-level text with purpose and understanding
- RF.4.4.b: Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- RF.4.4.c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- SL.4.1.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.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles
- SL.4.1.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.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.4.6/L.3.c: Differentiate between contexts that call for formal English (e.g. presenting ideas) and situations where informal discourse is appropriate (e.g. small group discussion); use 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.4.1; RI.4.1</td>
<td>to details and examples in a text when explaining what the text says explicitly and when refer</td>
<td>refer</td>
<td>apply</td>
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</tr>
<tr>
<td>RF.4.3</td>
<td>grade level phonics and word analysis skills in decoding words</td>
<td>know and apply</td>
<td>remember</td>
<td>1</td>
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<tr>
<td>RF.4.4</td>
<td>sufficient accuracy and fluency to support comprehension.</td>
<td>read</td>
<td>remember</td>
<td>1</td>
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<tr>
<td>SL.4.1</td>
<td>effectively in a range of collaborative discussions (one-on-one, in groups, teacher-led) with diverse partners on grade 4 topics and texts</td>
<td>engage</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>on each others’ ideas</td>
<td>build</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>own ideas clearly</td>
<td>express</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>SL.4.4</td>
<td>on a topic or text, tell a story, or recount an experience in an organized manner.</td>
<td>report</td>
<td>apply</td>
<td>3</td>
</tr>
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<td></td>
<td>appropriate facts and relevant, descriptive details to support main ideas or themes</td>
<td>use</td>
<td>apply</td>
<td>4</td>
</tr>
<tr>
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<td>speak</td>
<td>apply</td>
<td>3</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. How can I author and organize my own reading life so that I read lots and lots, and live toward goals that I set for myself?

**Enduring Understanding/Big Ideas:**
1. Living a reading life means I read proficiently, accurately, and fluently with books of my choice that I can develop and share ideas about to show and share my thinking to others.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>refer</td>
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<tr>
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</tbody>
</table>
Topic 1: Making Reading Lives

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.4.3; RF.4.4
Supporting: RF.4.3.a; RF.4.4.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: “Readers don’t just read books; we build reading lives, ‘author’ reading lives, in which reading matters. For each one of us, it is always “My Life” by me. And each one of us has choices. We can make lives for ourselves in which reading is the pits, or we can make lives for ourselves in which reading can be the best that it can be. Today, I want to teach you that to build powerful, wonderful reading lives, we need to reflect on our reading and then make wise changes so reading becomes the best it can be for each of us.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RF.4.3; RF.4.4
Supporting: RF.4.3.a; RF.4.4.a/c

Detailed Description/Instructions:
- One way you can do this is by creating a timeline of your reading life, sharing with students when reading has been the pits and when it has been great. Share with them explicitly what makes it great for you and what makes it awful. This will help them think about their reading lives and identities in order to formulate meaningful goals. Highlight the power of reflection for this specific element in their life.
- Hand out book logs for students (see sample). Let them know this will be another tool that will help them author their reading life. It will tell the story of who they are as a reader, allowing you to be a better reading teacher for them.
- Add to “Good Readers…” anchor chart--choose books we love, adding them to our book log.

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.4.3; RF.4.4
Supporting: RF.4.3.a; RF.4.4.a/c

Detailed Description/Instructions:

- **One way to do this** is to review with students that resolutions should be important and realistic. Thinking about an important goal, I need to show students how I can’t have ten important things, but 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: Take charge of our reading lives

Bloom’s Levels: remember; remember

Webb’s DOK: 1; 1

Engaging Experience 4

Teaching Point: “Today, I want to teach you that reading researchers have found that all of us--you and me, both--need tons and tons of high-success reading to grow as readers. We need tons of time to read when we are not fussing over hard words, when we are not stopping and starting and stopping again, and when we don’t need to furrow our foreheads. We need lots of mind-on-the-story reading. Today, I want to teach you how to recognize the kinds of books that are at your own personal level--ones you can read smoothly, with accuracy and comprehension.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: RF.4.3; RF.4.4
- Supporting: RF.4.3.a; RF.4.4.a/c

Detailed Description/Instructions:

- **One way to do this** is to develop an anchor chart with a T-chart labeled “Too Hard/Just Right”. Have a student model reading a “too hard” book in front of the class and notice behaviors together that make a book too hard. Remember, choose a student who feels comfortable in front of others and understands the purpose of this lesson so as not to embarrass them. If you feel more comfortable, you can model this. Fill in the “too hard” side with signals that this book was not a good fit (e.g. don’t understand, read slowly, no expression, keep getting stuck). After that move into a “just right” book and fill in that side of the anchor chart (e.g. understand, find it funny or infuriating, know most the words, read fast and smooth, read with expression, notice punctuation).

- Add to “Good Readers…” anchor chart: choose books that are just right
Bloom’s Levels: remember; remember
Webb’s DOK: 1; 1

Engaging Experience 5
Teaching Point: “Today I want to teach you that you are the boss of your reading life. You get to make the decisions about when a book is or is not working for you. And sometimes that means we have to abandon a book if it is not making reading the best it can be for you.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RF.4.3; RF.4.4
  Supporting: RF.4.3.a; RF.4.4.a/c
Detailed Description/Instructions:
  ● One way to do this is to go back to the anchor chart you created when you were reflecting on when reading had been great for you and when it had been the pits. Look at those moments when it was the pits and think aloud with students about when it would have been okay to abandon a book. Create an anchor chart as a class that could include the following points:
    ○ too easy
    ○ too difficult
    ○ boring--not interesting or going anywhere
    ○ not interested in the genre
    ○ too long before the action begins
    ○ expected something different from this author
    ○ not connecting with the characters
    ○ too confusing
    ○ found a book I’m more excited about
  ● Add to “Good Readers…” anchor chart: Know when a book is not working
Bloom’s Levels: remember; remember
Webb’s DOK: 1; 1

Engaging Experience 6
Teaching Point: “Today I want to teach you that readers create a buzz about books we love so that those books will be exciting, not strange to others. To do this, it helps to talk about the sort of readers who will like a book, to summarize the book (without giving too much away), to read a little bit aloud to others, and above all, to tell them why the book is special.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RF.4.3; RF.4.4; SL.4.4
  Supporting: RF.4.3.a; RF.4.4.a/c
Detailed Description/Instructions:
One way to do this is to book talk a book that you love, modeling for students how to buzz. Make sure you have a student in mind who you want to recommend it to and ask them questions about who they are as a reader, so students see explicitly how to do this part as well. Have them notice things that you did when talking about your book, so that you can create a reference anchor chart together for the class. The anchor chart 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.

Remind students that our book boxes should be filled with books we love and this is one way to help us do that.

Refer back to “Good Readers…” anchor chart and add: share their books with a reading community

Bloom’s Levels: remember; remember; apply
Webb’s DOK: 1; 1; 3/4/3

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.4.3; RF.4.4; RL.4.1; RI.4.1; SL.4.4
- Supporting: RF.4.3.a; RF.4.4.a/c; SL.4.6/L.4.3.c

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; apply; apply
Webb’s DOK: 1; 1; 3; 3/4

Engaging Experience 8
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.4.1
Supporting: SL.4.1.b-d; SL.4.6/L.4.3.c

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.4.1.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 Experience 9**

**Teaching Point:** “You know what, readers. I’m realizing now that reading a book is a lot like going to the movies. A lot of the fun part comes after reading time over, when you get to talk about what you’ve read.”

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

**Standards Addressed**
- **Priority:** SL.4.1; SL.4.4
- **Supporting:** SL.4.1.a-d; SL.4.6/L.4.3.c

**Detailed Description/Instructions:**
- **One way to do this** is to model for students (once again in your partnership with a teacher or student) how to share an experience about your life. Share with students that you talk about your reading the same way, excited and highlighting the good parts. Remind them of the rules you made yesterday for discussion regarding accountable talk and being a good listener. Then send student partners to each of the four corners of the room to practice sharing an experience from their life, then sharing about their book. The other students will take notes as to what they are doing. Students then share what they noticed--both the partnerships and those observing.

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

**Webb’s DOK:** 3/2/3; 3/4

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**Engaging Experience 10**

**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.4.3; RF.4.4; RL.4.1; RI.4.1
- **Supporting:** RF.4.3.a; RF.4.4.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; apply
**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 partnership 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>
<thead>
<tr>
<th></th>
<th>Assessment Leveling Guide</th>
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<tbody>
<tr>
<td><strong>Grade:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>ADVANCED</strong></td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
</tr>
<tr>
<td><strong>PROFICIENT</strong></td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
<tr>
<td><strong>BASIC</strong></td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
</tr>
<tr>
<td><strong>BELOW BASIC</strong></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><strong>NO EVIDENCE</strong></td>
<td>The student has produced no evidence.</td>
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<tr>
<td></td>
<td>Approaching Basic</td>
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<tr>
<td></td>
<td>Approaching Proficiency</td>
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</table>
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting up Workshop Structures</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 ways we’ll make our classroom a learning and reading space for everyone.”</td>
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<td><strong>One way to do this</strong> is to review with students that resolutions should be important and realistic. Thinking about an important goal, I need to show students how I can’t have ten important things, but 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.</td>
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<td>1</td>
<td><strong>One way to do this</strong> is to go back to the anchor chart you created when you were reflecting on when reading had been great for you and when it had been the pits. Look at those moments when it was the pits and think aloud with students about when it would have been okay to abandon a book.</td>
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<td>1</td>
<td><strong>One way to do this</strong> is to develop an anchor chart with a T-chart labeled “Too Hard/Just Right”. Have a student model reading a “too hard” book in...</td>
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of high-success reading to grow as readers. We need tons of time to read when we are not fussing over hard words, when we are not stopping and starting and stopping again, and when we don’t need to furrow our foreheads. We need lots of mind-on-the-story reading. Today, I want to teach you how to recognize the kinds of books that are at your own personal level—ones you can read smoothly, with accuracy and comprehension.”

| “Today I want to teach you that readers create a buzz about books we love so that those books will be exciting, not strange to others. To do this, it helps to talk about the sort of readers who will like a book, to summarize the book (without giving too much away), to read a little bit aloud to others, and above all, to tell them why the book is special.” | **One way to do this** is to book talk a book that you love, modeling for students how to buzz. Make sure you have a student in mind who you want to recommend it to and ask them questions about who they are as a reader, so students see explicitly how to do this part as well. Have them notice things that you did when talking about your book, so that you can create a reference anchor chart together for the class. | 1 mini-lesson |

<p>| “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 | <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, | 1 mini-lesson |</p>
<table>
<thead>
<tr>
<th>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.”</th>
<th>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.</th>
<th>1 mini-lesson</th>
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<tr>
<td>“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.”</td>
<td><strong>One way to do this</strong> 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 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.4.1.b).</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“You know what, readers. I’m realizing now that reading a book is a lot like going to the movies. A lot of the fun part comes after reading time over, when you get to talk about what you’ve read.”</td>
<td><strong>One way to do this</strong> is to model for students (once again in your partnership with a teacher or student) how to share an experience about your life. Share with students that you talk about your reading the same way, excited and highlighting the good parts.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“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,</td>
<td><strong>One way to do this</strong> 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</td>
<td>1 mini-lesson</td>
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Unit 2: Following Characters into Meaning

Subject: Reading  
Grade: 4  
Name of Unit: Following Characters into Meaning  
Length of Unit: approximately 5 weeks (End of August-Beginning of October)  
Overview of Unit:  
Readers focus on developing ideas about characters and their motivations. This unit pays attention to student stamina, choosing books, and setting goals as readers.

In this unit readers will be focusing on strengthening their abilities to make interpretations of texts. This is a unit which teaches students to read with inference and interpretation, developing text-based theories about characters, supporting those theories with evidence from the text, and viewing characters and their motivations through a different lens. Students will consider big-life issues that relate to many stories and determine how these issues affect the message of the stories they are reading. Your students have already done some of this thinking in prior years, and you’ll want to help them transfer these skills even as they learn new ones.

In Topic 1 (Bend I) of the unit readers will read to envision, predict and infer about characters. During these lessons students will move forward asking themselves how they can get lost in the world of the story and while doing that get to know the characters so well that they get lost in their world.

In Topic 2 (Bend II) of the unit readers will build theories about characters. During these lessons students will focus on reading to develop precise, defendable, grounded ideas about characters within and across books.

In Topic 3 (Bend III) of this unit readers will work to study characters and build interpretations. Students will focus on finding recurring images, objects and details and demonstrate how they support or contribute to the overall theme of the text.

Getting Ready for the Unit:

- Read through Lucy Calkins’ 2013-2014 Unit 1 (Bends II and III)
- Start a read aloud several days before beginning reading lessons for Interpreting Characters (Books are suggested above)
- Gather multiple titles of appropriate grade level fictions books, with strong characters and themes
- Make sure that you taught students how to write SMART goals
- You might want to introduce book clubs that revolve around books with strong main characters. If you are wanting to introduce book clubs, you would want to introduce this idea by Experience #6.

**Pre-Assessment:**
- Using a grade level appropriate text (ex., Thank You Mr. Faulker, The Lemonade Club, My Rotten Redheaded Older Brother) perform a read aloud. After reading the text to your class have students record their thinking about the main character. Ask them to use any evidence from the text to support their ideas. Collect these notes and use this information to direct your unit, based on what your students need to better understand characters.

**Read aloud considerations:**
During read aloud ask students questions that encourage them to think deeply about character motivations and how they are interacting with the text.

- Have you seen the characters show a behavior or a side of themselves that was unexpected? What was happening in the story that explains why the character behaved that way?
- “Let’s think about what’s going on here. Turn and talk to your neighbor about what you think (so and so) is thinking right now.”
- Describe some of the characters inner thoughts? What does this tell you about who they are on the inside?
- Describe some of the characters choices and actions? What does this tell you about how they want others to view them?
- How do the character’s actions help determine the theme?
- How do the character’s actions help support the theme?
- What phrases, words or images are repeated throughout the text? What do you think the author was trying help us understand about the character or theme?
- Which sentence from the story explains how it could be that____________ (inference about a character’s actions)?
- Which sentence from the story explains why ______?
- Read these sentences from the story. Based on these sentences, with which statement would ____ (one of the characters) most likely agree?

**Suggested Text:**
*Possible Read Alouds*
The Tiger Rising by Kate DiCamillo
Wonder by R.J. Palacio
Because of Mr. Terupt by Rob Buyea
Bridge to Terabithia by Katherine Patterson
Pecan Pie Baby by Jacqueline Woodson (From Trade Book Collection)
The Mysteries of Harris Burdick by Chris Van Allsburg

Poetry That Analyzes Characters
On Turning 10
Salvador Late and Early

Possible Book Club Books

Priority Standards for unit:

- RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- RL.4.2 Determine theme of a story, drama or poem from details in the text; summarize the text
- RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. character’s thoughts, words or actions)
- SL.4.1 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.

Supporting Standards for unit:

- RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths and traditional literature from different culture.
- RL.4.10: By the end of the year, students will read and comprehend literature, including stories, drama, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- L4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
- L.4.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
- RF.4.3: Know and apply grade-level phonics and word analysis skills in decoding words.
• RF.4.3a. 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.4.4c: c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

• RF.4.4: Read with sufficient accuracy and fluency to support comprehension.

• RF.4.4a-c: Read with sufficient accuracy and fluency to support comprehension.
  a. Read grade-level text with purpose and understanding.
  b. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
  c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

• SL.4.1a-d 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.
  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.
  b. Follow agreed-upon rules for discussions and carry out assigned roles.
  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.
  d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

<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>
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<tbody>
<tr>
<td>RL.4.1</td>
<td>Refer to details and examples in a text. What it says explicitly and when drawing inferences from the text.</td>
<td>Explain</td>
<td>Understand</td>
<td>3</td>
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<tr>
<td>RL.4.2</td>
<td>theme of a story, drama or poem from details in the text</td>
<td>Determine</td>
<td>Analyze</td>
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<tr>
<td></td>
<td>theme of a story, drama or poem</td>
<td>Summarize</td>
<td>Understand</td>
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Essential Questions:
1. How can I read to understand the many layers of a character?
2. Why do authors repeat words, ideas and symbols throughout a text?
3. How do the characters in your story handle big life issues and events?
4. How do discussions about books help me to become a better reader?

Enduring Understanding/Big Ideas:
1. Like me, characters have many layers to who they are, as a reader I must pay close
   attention to their internal thoughts, and external actions to understand them better.
2. Paying attention to characters’ experiences and conversations help me to understand the
   lessons they learn, and how I can apply those lessons to my life.
3. When an author repeats words, phrases, or symbols, this means the information is
   important, and I need to pay close attention to determine the meaning.
4. Many text share similar themes. These themes help me to understand life lessons.
5. Other’s ideas add meaning to my own, and allow me to think in a way I may not have
   before.
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>Determine</td>
<td>Themes</td>
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<td>Summarize</td>
<td>Internal Thoughts</td>
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<td>Describe</td>
<td>External Actions</td>
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<td>Compare and Contrast</td>
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<td>Demonstrate</td>
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<td>Engage</td>
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<td>Express</td>
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<td>Differentiate</td>
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Engaging Experience 1

Teaching Point: Reading Alongside Characters - Readers read alongside their characters so closely that they can begin describing them using evidence to support their thinking.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:
- **Priority**: RL.4.3
- **Supporting**: RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

Detailed Description/Instructions

At this point in your Read Aloud texts you will want to start having your students focus on zooming in deeply on the main character(s).

- **One way to do this is to** choose a powerful scene based on where you are currently in your text. Ask them the following questions to start describing their character:
  - What is their personality like? What examples in the text support your thinking?
How do they act? What trait(s) could we give to that character to describe their actions?

What clues is the author giving us based on how the character feels about _______?

What is the character feeling/thinking internally? What traits could we use to describe them on the inside?

How does the character act externally? What traits could we use to describe how they want to portray themselves on the outside?

Does the character act differently on the outside compared to their thinking or feelings on the inside? If so why might there be this conflict?

You will want to create an Anchor T-Chart with your class with two columns titled Internal and External. You will want to model evidence and specific trait that correlates with what you are modeling and creating with your class.

*Note: Stress the importance of using specific, higher level traits (Ex. There is a big difference between a character who is mean versus a character that is manipulative).

Bloom’s Levels: Understand, Evaluate, Create
Webb’s DOK: 3, 4

Experience 2
Teaching Point: As readers we must understand that characters choices, actions, and feelings all stem from their motivation. It is their motivation that guides the plot of the story.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:
Priority: RL.4.1, RL.4.3
Supporting: RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L.4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

Detailed Description/Instructions

- One way you can show this is using your Read Aloud/Mentor text refer back to your anchor chart of traits and evidence from the previous days. Work together and scaffold your thinking out loud. Deep down what does the main character really want/desire? This is called the motivation. Pull out with your students the main motivation of the main character from the read aloud or the mentor text. Next model how to assess the accuracy of your thinking by referring back to their actions, personality, and traits to see if that supports the motivation you’ve chosen. Talk to students about how if our evidence does not align with the motivation we have selected we need to go back and revise our thinking.

Bloom’s Levels: Understand, Evaluate, Create
Webb’s DOK: 3, 4
Engaging Experience 3

Teaching Point: Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters - “Readers pay special attention to details that reveal characters’ desires, the obstacles they encounter, and their struggles to overcome them, in order to best understand both characters and the story.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RL.4.3

Supporting: RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

Detailed Description/Instructions

● One way to do this is to use a familiar mentor text/read aloud. Model how stories follow a common story arc. Have students help as you map the familiar story on a story arc anchor chart. After completing the chart go back and pull out details that helped to understand the characters desires, obstacles and struggles. Map these details on the arc to show how the events are connected and help to develop an understanding of the character.

● Another way to do this is to read a trade book that pays special attention to how a character changes over time. Throughout the story model for students how your thoughts about the character grow and change as you read and learn more. Stop mid-way through reading and mark details you learn about the character, as well as ways you see them change on a story arc.

Bloom’s Levels: Understand

Webb’s DOK: 3

Topic 2: Developing Theories about Characters

Engaging Experience 4

Teaching Point: Simple to Complex: Developing Theories about Characters

“Readers must understand that like people, characters are complex. They have many layers that make up their overall identity of who they are as a person.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RL.4.1, RL.4.3

Supporting: RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

Detailed Description/Instructions

● One way to do this is to hook your students by describing their own layers. Have students describe different emotions that they feel, or thoughts and choices they make in
different situations. Then explain that like all people characters are also complex. As readers we need to analyze these complexities in order to develop theories about who they are overall as a person. Pull up your evidence and traits anchor charts from the Engaging Experience 7 lessons. Re-read the evidence we have collected so far. Model how to come up with one theory based on this evidence. Then have students work with you to come up with another theory (Note: The language in the theories at first doesn’t have to be as specific, as our expectations would normally be, because in Experience 10 they will be learning how to refine their original theories by using precise academic language).

- **Another way to do this** is to create a four box anchor chart for one character. Your boxes should be labeled beginning, middle 1, middle 2, and end. Inside each box they will have space for evidence (details) and a theory at the bottom of the box. As your read aloud progresses you will be adding to these components about your character and revising theories in the beginning, middle, and end of your read aloud. This is helpful in highlighting how characters grow and change over time. It is also helpful to emphasize the importance of as readers we need to continue to revise our theories about characters as we get to know them more deeply in a novel.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

**Engaging Experience 5**

**Teaching Point:** Improving Theories by Reaching for Precise Academic Language - “Readers’ ideas about characters can become more precise, insightful, and sophisticated when readers reach for exact, precise, true language that captures those ideas.”

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

**Standards Addressed**

- **Priority:** RL.4.3
- **Supporting:** RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d

**Detailed Description/Instructions**

- **One way to do this** is to revisit a theory that was created during lesson #9. Choose a theory that is uses more general vocabulary. For example, in an original theory you may have used the terms “happy,” “sad,” and “scared.” Model thinking aloud more precise words that could be used to describe the character. Let this be a lesson in synonyms for your students.

- **Another way to do this** is to think about specific vocabulary, as it relates to figurative language by using similes and metaphors. Pull similes and metaphors from in the text, that you have some strong models to use if needed. If students need to start by using those examples, let them. For instance, “Rob is as closed up as a suitcase or a caged bird,” but then allow them time to think about what other objects they could compare him
to that are closed. Or if they are using a different adjective to describe him, have them think about those comparisons they could make.

**Bloom’s Levels:** Describe
**Webb’s DOK:** 3

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**Engaging Experience 6**

**Teaching Point:** Finding Complications in Characters - In this session, you’ll teach students that readers recognize that characters are complex and may seem one way in some relationships or settings, and another way in a different context. Readers look for text evidence that shows this complexity in order to build solid ideas about characters and books.

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

**Standards Addressed**

- **Priority:** RL.4.3
- **Supporting:** RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

**Detailed Description/Instructions**

- **One way to do this** is to model your thinking for your students, highlighting specific moments from a previously shared mentor text/read aloud, where a character, shows different sides of their personality to different people (ex. In Wonder August’s mom talks to August about how nice Julian seems. August does not agree with this statement. August has seen Julian show a different side of his personality that helps the reader understand August’s point of view.) You will model for readers how actions relate to your theory.
  - How do the actions we are reading about support my theory?
  - Does information we have learned make you think I need to revise my theory about this character?
  - Do want/need to start a new theory altogether about this character?

- **Another way to do this** might to read a trade book, (ex. My Rotten Redheaded Older Brother) as you read, share with students traits, actions and quotes that establish how you feel about a character. As you see the character show a different side of themselves stop to share with students how the character’s words, actions and thoughts helped you to revisit your thoughts about this character and change your understandings of this character. Pointing out that readers read expecting to be surprised, knowing that they will sometimes have to revise their predictions-or grow new ones-based on new information they learn as they read on. Ask questions such as:
  - “What does this character really want? Is this different than what I initially thought about this character?”
  - “Why might the author have had the character do this? How did it change my understanding of the story?”

**Bloom’s Levels:** Understand
**Webb’s DOK:** 3
Engaging Experience 7
Teaching Point: It is common for readers to have a different perspective on a text. Readers can debate differing viewpoints on a provocative question about a book they have both read. In debate each reader supports his or her side with evidence in order to persuade the other person.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: SL.4.1
Supporting: RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L.4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A,

- **One way you can do this is by:** selecting a thought provoking statement or question that goes with a larger idea from your Read Aloud text. Then select a student who through whole group discussion you know has a strong opinion about this statement or question. Prepare the student ahead of time the question or statement you want them to debate with you. Make sure they have a day in advance to collect their evidence for their stance. As the teacher take the opposite side. For example, if you chose to read Wonder, you may argue over the statement that everyone is born with an equal chance for success in life. Or if you chose Because of Mr. Terupt then maybe you debate over whether or not Mr. Terupt was at fault for not setting up enough boundaries with his students.

- Carry out your debate to the rest of the class with clear evidence to support both arguments. Have students pay attention to the elements that make a debate strong. Have a discussion tying in these important components of a quality debate with your class, emphasizing places they might not have identified on their own.

Bloom’s Levels: Create
Webb’s DOK: 3

Engaging Experience 8
Teaching Point: Grounding Evidence Back in the Text - In this session, you’ll teach children that strong readers defend and critique ideas by quoting specific words, sentences, and passages from the text that provide evidence for their ideas.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RL.4.1, RL.4.3
Supporting: RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L.4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

Detailed Description/Instructions

- **One way to do this** is to pick out a specific academic word to describe a character from the read aloud/a mentor text. Share this word with the class. Ask students if they can think of specific events, action, or words from the story that “prove” that your word is accurate. Provide students with several examples from the text that support your word.
Use a variety of types of evidence, so that students are able to see how this information fits together.

- **Another way to do this is** to read a wordless book to students. Reading books with little to no words (Ex. The Mysteries of Harris Burdick, Flotsam, The Stranger) allow readers to make specific inferences based on specific visual clues from the text. As you share the pictures from this text with your students you will stop to ask questions about information students add to your thinking. Examples of questions that will encourage connecting thoughts to text evidence:
  - “What in the text makes you say that?”
  - “I thought that too because…”
  - “I thought something different because…”
  - “Can you show me the part in the story where you got that idea?”
  - “How do you know?”

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 3

**Engaging Experience 9**

**Teaching Point:** Looking through Many Lenses at Not Just a Scene, but at the Whole Story  
In this session, students will learn that readers who read interpretively pay attention to parts that stick out. They think about how a particular part might fit with other parts, remembering to think across the whole book. Readers think, “If I were getting to know someone and these were my observations of them, how would I think about them?” They use those answers to create a solid theory.

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**
- **Priority:** RL.4.1, RL.4.3  
- **Supporting:** RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

**Detailed Description/Instructions**
- **One way to do this** is to gather your own jottings whether they be post-its, anchor charts, or notes you have made in your own reader’s notebook during the unit to help students see how their separate ideas can come together around one new theory.

  **Example Jottings**

  1. In the poem The Giving Tree early we hear the quote, “And the boy loved the tree....very much. And the tree was happy.
  2. When the poem says, "I am too big to climb and play" said the boy. "I want to buy things and have fun.” Is this the beginning of the end of their connection? Or just a spot where their connection changes.
  3. In the story the boys comes to the tree over and over again, and the tree offers all she has.
4. At the end of the poem it says,” Come, Boy, sit down. Sit down and rest." And the boy did. And the tree was happy. The boys is just sitting on the tree. This is all the tree has left. New theory: When the tree has things to give the boys she is not always happy that he goes away to use the things she has given him. The tree is happier when she and the boy are together. Even if that means they are just sitting.

- **Another way to do this** is by modeling how readers stop and think about the events and characters in their story are connected. As well as what these connections tell us about the characters and the story as a whole. Create a Smart Board Document that has these questions:
  - What does the character want?
  - What are some of the obstacles that have been getting in the way?
  - How does the character respond to those obstacles?
  - What resources does the character draw upon, from deep inside, to meet the challenges and reach the goals?

  During modeling stop to ask yourself the questions above.

Bloom’s Levels: Understand
Webb’s DOK: 3

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**Topic 3: Developing Interpretations About Characters**

**Engaging Experience 10**

**Teaching Point:** Looking Beyond Characters: Studying other Elements of the Story - Readers must begin to look more globally than just what's happening to a character. We must be thinking about the larger, universal lesson that we can be learning alongside the character that the author is trying to teach us. (Theme)

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

**Standards Addressed**

**Priority:** RL.4.2

**Supporting:** RL 4.1, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L4.4, L4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d

**Detailed Description/Instructions**

- **One way to do this** is to use your Read Aloud to pull out the problems that the character has struggled with, or the repetition of an idea that continues to resurface in the text. Highlight these places and model these questions to guide the drafting of the theme:
  - What idea keeps reoccurring in the text?
  - What is the author trying to teach us about this idea?
How is the character struggling with or working through a central conflict?
What universal lesson is the author trying to teach us about life based on the character's journey?

Model how to pull out one theme from your read aloud. Explicitly model your thinking and the evidence in the text that supports your decision. Make sure to stress the importance of pulling out a universal message that everyone can relate to. Readers should avoid using the characters, and a detail that is extremely specific to the text when creating their theme.

**Bloom’s Levels:** Analyze
**Webb’s DOK:** 3

**Engaging Experience 11**
**Teaching Point:** Connecting Thoughts to Build Interpretations - “Readers push themselves to have deeper thoughts and build interpretations about a story by looking across their cumulative thinking finding patterns and making connections.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** RL.4.2, RL.4.3
- **Supporting:** RL.4.1, RL.4.6, RL.4.9, RL.4.10, L.4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d,

**Detailed Description/Instructions**
- **One way to do this** is to remind students of the tools you can focus in on to pull out the theme- (looking at the problems characters face, looking at a reoccurring thought or idea, thinking about what the author is trying to teach us as we learn alongside the character)
Pull up the theme you used in your lesson from the day before. Re-read it with the class.
Tell students that today we will be looking at recurring patterns that we see multiple characters struggling with or thinking about. These characters may have different perspectives on the same idea and issue. The teacher will model how to pull out these different struggles/viewpoints that characters are going through and how they revolve around a central idea. Ask students what lesson is the author trying to teach the character and in turn us as the reader? Draft a new theme that also fits in with your book club text. Make sure to explicitly point out how themes are universal, and are supported by multiple pieces of evidence from the text.

**Bloom’s Levels:** Analyze
**Webb’s DOK:** 3

**Engaging Experience 12**
**Teaching Point:** A Method for Crystallizing Central Interpretations - In this session, you'll teach children that when readers develop a central interpretation of a book, they consider big life-
issues that relate to many people and stories, choose one that pertains to that particular book, and then figure out what the book is saying about that issue.

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

**Standards Addressed**

- **Priority:** RL.4.1, RL.4.2, RL.4.3
- **Supporting:** RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d

**Detailed Description/Instructions**

- **One way to do this** is to start by talking to students about identifying a central problem in a story. Identifying these central problems allows readers to focus in on the big life-issue the text addresses. Using a Trade Book or poem, that has already been shared with the class, identify the big life-issue being addressed in this text. From here model a discussion of how that event might relate to the theme(s) of the story. Identify what the events that address these big life-issues in this story teach us about these issues. As you are guiding this model create a SMART Board Doc that share these questions:
  - What is the character’s central problem in this scene? How does that relate to the theme(s) of the story?
  - Which of the details about ___________ seem most important to the reader’s understanding of him or her? How do those details convey themes?
  - Which detail in this scene best helps to show a theme of this story?

**Bloom’s Levels:** Understand, Analyze

**Webb’s DOK:** 2, 3

**Engaging Experience 13**

**Teaching Point:** Finding Symbolism in Recurring Images and Objects - As readers we should pay attention to repeated images and objects because they often represent a larger idea or message.

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

**Standards Addressed**

- **Priority:** RL.4.1
- **Supporting:** RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4A, SL.4.1, SL.4.1a-d

**Detailed Description/Instructions**

- **One way to do this** is to engage students in a group discussion by having them think of well-known objects that they know stand for or represent something else. Have students talk to one another and share their thinking with you. Tell students that an object or image that represents a larger idea or message is called symbolism. Pull out one object or image that is referenced multiple times in your read aloud text. Ask students in one word or phrase what they think that image or object represents.
  - **Examples:**
Because of Mr. Terupt- Object: Snowball  Represents: mistakes, taking things too far, pain

Wonder- Object: The astronaut helmet  Represents: masking insecurities, hiding, shielding flaws

- Then model taking this concept deeper by explicitly pulling out what lesson (theme) the author is trying to teach us through the symbolism.

- Going back to the Wonder example what is the author trying to teach us about insecurities? You could say the author is trying to teach us that we shouldn’t hide our insecurities because someone will always like you for who you are. You could also say that our insecurities/ flaws are what make us unique and they should be celebrated not kept hidden.

Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 14
Teaching Point: Celebrations as Readers - In this session, you will celebrate the teaching and learning that have happened across the unit. Students will have the opportunity to share out the ideas that they have learned during this unit.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: SL.4.1
- Supporting: RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, RF.4.3, RF.4.3a, RF.4.4c, RF.4.4, RF.4.4a, SL.4.1, SL.4.1a-d

Detailed Description/Instructions
- One way to do this is to have students, students contribute with post it notes, what we must think about when we think about characters. Encourage students to list terms, questions and ideas that support what they have learned in this unit. Create an Anchor Chart that collects these ideas in an orderly way to display in the room.

Bloom’s Levels: Evaluate, Create
Webb’s DOK: 3, 4
Engaging Scenario

Engaging Scenario
Have students create a story arc that tells about the journey that the character, from the book they are reading, went through during the course of the story.
Story Arc Should Include:
* Pulling out dialogue
* Figurative Language
* Character Choices
* Feelings to support their theories
* At the bottom students should write 2 theories they have about this character

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>
</tbody>
</table>
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invision, Predict, Infer Characters</td>
<td>Reading Alongside Characters</td>
<td><strong>One way you can show this is</strong> using your Read Aloud/Mentor text refer back to your anchor chart of traits and evidence from the previous days. Work together and scaffold your thinking out loud. Deep down what does the main character really want/desire? This is called the motivation. Pull out with your students the main motivation of the main character from the read aloud or the mentor text. Next model how to assess the accuracy of your thinking by referring back to their actions, personality, and traits to see if that supports the motivation you’ve chosen. Talk to students about how if our evidence does not align with the motivation we have selected we need to go back and revise our thinking.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters</td>
<td>Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters</td>
<td><strong>One way to do this</strong> is to use a familiar mentor text/read aloud. Model how stories follow a common story arc. Have</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Developing Theories about Characters</td>
<td>Simple to Complex: Developing Theories about Characters</td>
<td>One way to do this is to hook your students by describing their own layers. Have students describe different emotions that they feel, or thoughts and choices they make in different situations. Then explain that like all people characters are also complex. As readers we need to analyze these complexities in order to develop theories about who they are overall as a person. Pull up your evidence and traits anchor charts from the Engaging Experience 7 lessons. Re-read the evidence we have collected</td>
<td>1 mini-lesson</td>
</tr>
</tbody>
</table>
so far. Model how to come up with one theory based on this evidence. Then have students work with you to come up with another theory (Note: The language in the theories at first doesn’t have to be as specific, as our expectations would normally be, because in Experience 10 they will be learning how to refine their original theories by using precise academic language).

**Another way to do this** is to create a four box anchor chart for one character. Your boxes should be labeled beginning, middle 1, middle 2, and end. Inside each box they will have space for evidence (details) and a theory at the bottom of the box. As your read aloud progresses you will be adding to these components about your character and revising theories in the beginning, middle, and end of your read aloud. This is helpful in highlighting how characters grow and change over time. It is also helpful to emphasize the importance of as readers we need to continue to revise our theories about characters as we get to know them more deeply in a novel.

| Improving Theories by Reaching for Precise Academic Language | **One way to do this** is to revisit a theory that was created during lesson #9. Choose a theory that is uses more general | 1 mini-lesson |
vocabulary. For example, in an original theory you may have used the terms “happy,” “sad,” and “scared.” Model thinking aloud more precise words that could be used to describe the character. Let this be a lesson in synonyms for your students. **Another way to do this** is to think about specific vocabulary, as it relates to figurative language by using similes and metaphors. Pull similes and metaphors from in the text, that you have some strong models to use if needed. If students need to start by using those examples, let them. For instance, “Rob is as closed up as a suitcase or a caged bird,” but then allow them time to think about what other objects they could compare him to that are closed. Or if they are using a different adjective to describe him, have them think about those comparisons they could make.

| Finding Complications in Characters | **One way to do this** is to model your thinking for your students, highlighting specific moments from a previously shared mentor text/read aloud, where a character, shows different sides of their personality to different people (ex. In Wonder August’s mom talks to August about how nice Julian seems. August does not agree with this statement. | 1 mini-lesson |
August has seen Julian show a different side of his personality that helps the reader understand August’s point of view.) You will model for readers how actions relate to your theory.

- How do the actions we are reading about support my theory?
- Does information we have learned make you think I need to revise my theory about this character?
- Do want/need to start a new theory altogether about this character?

Another way to do this might to read a trade book, (ex. My Rotten Redheaded Older Brother) as you read, share with student’s traits, actions and quotes that establish how you feel about a character. As you see the character show a different side of themselves stop to share with students how the character’s words, actions and thoughts helped you to revisit your thoughts about this character and change your understandings of this character. Pointing out that readers read expecting to be surprised, knowing that they will sometimes have to revise their predictions-or grow new ones-based on new information they
learn as they read on. Ask questions such as:
“What does this character really want?
Is this different than what I initially thought about this character?”
“Why might the author have had the character do this? How did it change my understanding of the story?”

| Debating to Prompt Rich Book Conversations | **One way you can do this is by:** selecting a thought provoking statement or question that goes with a larger idea from your Read Aloud text. Then select a student who through whole group discussion you know has a strong opinion about this statement or question. Prepare the student ahead of time the question or statement you want them to debate with you. Make sure they have a day in advance to collect their evidence for their stance. As the teacher take the opposite side. For example, if you chose to read Wonder, you may argue over the statement that everyone is born with an equal chance for success in life. Or if you chose Because of Mr. Terupt then maybe you debate over whether or not Mr. Terupt was at fault for not setting up enough boundaries with his students. | 1 mini-lesson |
Carry out your debate to the rest of the class with clear evidence to support both arguments. Have students pay attention to the elements that make a debate strong. Have a discussion tying in these important components of a quality debate with your class, emphasizing places they might not have identified on their own.

| Grounding Evidence Back in the Text | One way to do this is to pick out a specific academic word to describe a character from the read aloud/a mentor text. Share this word with the class. Ask students if they can think of specific events, action, or words from the story that “prove” that your word is accurate. Provide students with several examples from the text that support your word. Use a variety of types of evidence, so that students are able to see how this information fits together. Another way to do this is to read a wordless book to students. Reading books with little to no words (Ex. The Mysteries of Harris Burdick, Flotsam, The Stranger) allow readers to make specific inferences based on specific visual clues from the text. As you share the pictures from this text with your students you will stop to ask questions about information students add to | 1 mini-lesson |
your thinking. Examples of questions that will encourage connecting thoughts to text evidence:
“What in the text makes you say that?”
“I thought that too because…”
“I thought something different because…”
“How do you know?”

<p>| Developing Interpretations About Characters | Looking through Many Lenses at Not Just a Scene, but at the Whole Story | One way to do this is to gather your own jottings whether they be post-its, anchor charts, or notes you have made in your own reader’s notebook during the unit to help students see how their separate ideas can come together around one new theory. Another way to do this is by modeling how readers stop and think about the events and characters in their story are connected. As well as what these connections tell us about the characters and the story as a whole. Create a Smart Board Document that has these questions: What does the character want? What are some of the obstacles that have been getting in the way? | 1 mini-lesson |</p>
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### Looking Beyond Characters: Studying other Elements of the Story

**One way to do this** is to use your Read Aloud to pull out the problems that the character has struggled with, or the repetition of an idea that continues to resurface in the text. Highlight these places and model these questions to guide the drafting of the theme:

- What idea keeps reoccurring in the text?
- What is the author trying to teach us about this idea?
- How is the character struggling with or working through a central conflict.
- What universal lesson is the author trying to teach us about life based on the character's journey?

Model how to pull out one theme from your read aloud. Explicitly model your thinking and the evidence in the text that
| Connecting Thoughts to Build Interpretations | **One way to do this** is to remind students of the tools you can focus in on to pull out the theme—(looking at the problems characters face, looking at a reoccurring thought or idea, thinking about what the author is trying to teach us as we learn alongside the character) Pull up the theme you used in your lesson from the day before. Re-read it with the class. Tell students that today we will be looking at recurring patterns that we see multiple characters struggling with or thinking about. These characters may have different perspectives on the same idea and issue. The teacher will model how to pull out these different struggles/viewpoints that characters are going through and how they revolve around a central idea. Ask students what lesson is the author trying to teach the character and in turn us as the reader? Draft a new theme that also fits in with your book club text. Make sure to explicitly point out how themes | 1 mini-lesson |
| A Method for Crystallizing Central Interpretations | **One way to do this** is to start by talking to students about identifying a central problem in a story. Identifying these central problems allows readers to focus in on the big life-issue the text addresses. Using a Trade Book or poem, that has already been shared with the class, identify the big life-issue being addressed in this text. From here model a discussion of how that event might relate to the theme(s) of the story. Identify what the events that address these big life-issues in this story teach us about these issues.

As you are guiding this model create a SMART Board Doc that share these questions:

What is the character’s central problem in this scene? How does that relate to the theme(s) of the story?
Which of the details about ___________ seem most important to the reader’s understanding of him or her? How do those details convey themes?
Which detail in this scene best helps to show a theme of this story? | 1 mini-lesson |
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Unit 3: High Interest Informational Text Sets

Subject: Reading
Grade: 4
Name of Unit: High Interest Informational Texts
Length of Unit: 5 weeks (mid-October to mid-November)

Overview of Unit:
This main focus of this unit is to be able to understand the underlying structures of texts to help them understand the overall text structures of non-fiction. This unit will address students’ abilities to determine the main idea of a text and summarize the text, including how key details support the main idea. In addition to work on determining main idea, this unit places a strong emphasis on supporting students’ abilities to make inferences and grow ideas, always grounding their ideas in text evidence. The unit will also work to support students in describing text structures of texts or parts of texts. If you are able to gather any texts on the same high interest topics (wolves, sharks, baseball, and so on), then students can not only compare and contrast the information learned from these texts but also integrate what they have learned in order to speak and write knowledgeably.

The unit highlights the importance of text structures and channels students to focus in on texts of a particular structure for a bit, noting the ways that structure teaches readers.

In Topic 1 (Bend 1), then, students will closely read expository informational texts—focusing in on text structure.

In topic 2 (Bend 2), you will channel students to look closely at narrative nonfiction, pushing them to transfer and apply all that they already know about literary and informational reading to glean large concepts and key information from these texts.

In topic 3 (Bend 3), students will use all that they know about interpretation and building theories from reading literature and begin to apply that work to reading nonfiction. This third bend is extremely important and we highly encourage you to allot enough teaching time for it.

We envision that at the same time they are engaged in this unit, your students will be writing essays during writing workshop on topics of their own choice, getting much practice in planning and thinking in “boxes and bullets” frameworks. The work they do in writing workshop will directly bolster what they do in reading and, of course, the skills your students gain in reading informational texts and using texts as evidence for thinking will support them as writers.

Getting Ready for the Unit:
Here are some tips to help you get ready to teach this unit:

- Gather high interest texts (print and digital)
- Choose your read alouds
- Group some of your texts into topic sets, if possible Gather high interest texts (print and digital)
This unit incorporates lessons from the Learning Through History Unit. Because this unit has been eliminated it will be very important that students are also learning how to take notes, collect and organize research during informational and opinion writing units.

It is impossible to overstate the value of ascertaining the interests of your students, especially of those whose engagement in reading is at risk, and of making sure that you provision students with magazines and books that are engaging. Of course, it is to purchase tons of new materials each year so as to address the topics that are especially interesting to that year’s class, but it is possible to make a trip to a library and to track down books that can attract specific readers. If possible, you’ll want to separate your expository nonfiction from your narrative nonfiction. We suggest that you ask students to read expository nonfiction during the first bend, narrative during the second bend, and a mix of both during the third bend.

In addition to high interest books, here are some other suggestions of kinds of texts to engage your readers:

- Digital sites magazines (Cobblestone, Scholastic News, Sports Illustrated for Kids, ASK, National Geographic for Kids, Discover Kids, Storyworks, and Super Science. Super Science subscribers have access to video clips on the website that can be paired with the cover article for that month)
- Audio informational texts in your listening center (A listening center with audio books will support students in continuing to develop their fluency and vocabulary and help them to meet Foundational Skills Standards in Reading (RF 4.4). This will be especially helpful for your ELLs and speech and language students as these recordings provide models for fluent reading of nonfiction texts.
- Audio books also give students the opportunity to access topics and text levels that they may not have otherwise read on their own. You’ll want students to be listening to the audio books at the same time as they are following along with a print version.)

A word of advice: Especially if you do not have enough just-right texts for students to maintain their volume of reading during this unit, we strongly suggest that you reserve time every day (at least fifteen to twenty minutes in school and more time at home) for students to continue reading literature at their levels. And, in any case, be sure readers continue to maintain their reading logs so that you monitor the total volume of reading they do during these two upcoming units (as you have been doing all along). You should be expecting that readers are reading what you decide is an appropriate number of chapter books each week—probably anywhere from one to four, more for the readers who are reading lower level and therefore shorter books. That volume of fiction reading will be in addition to the reading they do of information texts. You may question this, thinking that every minute of a reader’s time should go toward reading information texts, but most literate people read a balance of fiction and information texts. Then, too, if you are accountable for your students’ results on your state’s high stakes test, keep in mind that at least until now, there is a tremendous alignment between the level of text complexity that a child can
read and his or her results on high stakes tests. 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.

**Choose your read alouds**

To mirror the work your students are doing, you will want to choose read alouds on high interest nonfiction topics. We are suggesting Wolves, a gorgeous, complex expository text about wolves by Seymour Simon. At Lexile level 970L (Guided Reading Level P), it will satisfy anyone who is sensitive about Lexile levels. If you do not choose this book you will need to choose a nonfiction text without headings. We also suggest that you read aloud parts of a narrative nonfiction after this text to mirror your students reading narrative nonfiction. One that we suggest is Face to Face with Wolves by Jim and Judy Brandenburg (Lexile 970L). This hybrid text has many parts that are told in narrative structure. Jim Brandenburg is a wildlife photographer who has observed wolves for years. He recounts what it is like to live near them and study them. Face to Face with Wolves has many similarities in focus and information to Seymour Simon’s book, making them a strong pairing. Students will be able to consider choices of text structure. Also in this unit the book, Dolphins by Seymour Simon, is referenced. This is simply a suggestion. This suggestion is based on the fact that this text shows a great comparison of text structure.

**Group some of your texts into topic sets, if possible**

As students are reading and experimenting with taking notes have students look for topics that interest them. Encourage students to have their nonfiction reading focus around the same idea or general concept. If it is possible for you to do so, you will want to gather multiple texts on at least a few of the subjects that interest students, so that you can develop their skills at synthesizing information learned from more than one text that addresses the same topic. By starting your students with easier books on a topic and moving them to more complex texts on the same topic.

**Possible Text:**

A Face to Face with Wolves by Jim Brandenburg  
Wolves by Seymour Simon  
Who Settled the West? by Bobbie Kalman  
Dolphins by Seymour Simon

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

Read aloud to students a nonfiction passage. Ask students to take notes about the main idea and details included in the reading. Collect students’ notes. Use this information to drive instruction. Ask students if they can identify and explain the text structure (compare and contrast, chronological, problem/solution, cause and effect, and description)
Read aloud considerations:
During read aloud ask students questions that encourage them to think deeply about character motivations and how they are interacting with the text.

- Which sentence from the text best supports the inference that_________?
- What does the author mean when he/she says “___________”?
- Which detail from the text best supports the idea that_____?
- Based on the text, which is most likely true about _________?

Priority Standards for unit:
- RI4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- RI4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific text information.
- RI4.5 Describe the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- RI4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
- RI4.8 Explain how an author uses reasons and evidence to support particular points in a text.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and tests, building on others’ ideas and expressing their own clearly.

Supporting Standards for unit:
- RI4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- RI4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
- RI4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
<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.4.1</td>
<td>to details and examples in a text</td>
<td>Refer</td>
<td>1</td>
<td>Remember</td>
</tr>
<tr>
<td></td>
<td>what the text says explicitly</td>
<td>Explain</td>
<td>1</td>
<td>Understand</td>
</tr>
<tr>
<td></td>
<td>inferences from the text</td>
<td>Draw</td>
<td>2</td>
<td>Understand</td>
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<tr>
<td>RI.4.2</td>
<td>the main idea of a text</td>
<td>Determine</td>
<td>2</td>
<td>Understand</td>
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<td></td>
<td>how it is supported by key details; summarize the text.</td>
<td>Explain</td>
<td>2</td>
<td>Understand</td>
</tr>
<tr>
<td></td>
<td>the text</td>
<td>Summarize</td>
<td>2</td>
<td>Understand</td>
</tr>
<tr>
<td>RI 4.3</td>
<td>events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific text information.</td>
<td>Explain</td>
<td>2</td>
<td>Understand</td>
</tr>
<tr>
<td>RI 4.5</td>
<td>the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</td>
<td>Describe</td>
<td>2</td>
<td>Analyze</td>
</tr>
<tr>
<td>RI 4.6</td>
<td>a firsthand and secondhand account of the same event or topic</td>
<td>Compare and Contrast</td>
<td>3</td>
<td>Evaluate</td>
</tr>
<tr>
<td></td>
<td>the differences in focus and the information</td>
<td></td>
<td>3</td>
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</tbody>
</table>
**Essential Questions:**
1. How can I read nonfiction in order to figure out what is important in the text?
2. How can I read nonfiction closely to help me organize and hold onto my thoughts about the subject?
3. How can identifying and understanding text structure help me to pull out the main ideas and supporting details from the text?
4. How can I organize my learning life so I can research to learn, synthesize across texts, and teach others what I am learning?
5. How can I begin to look at how different authors present different information, including noticing the facts and perspectives they include or exclude?
6. How can I think about how an author’s treatment of the subject sways readers’ thinking about topics?
7. How can I read expository texts, noticing the various ways that authors have structured those texts and using the specific text-structure of a piece to help me organize my understanding of the piece?
8. How can I apply what I know about reading literature to the job of reading narrative nonfiction?
Enduring Understanding/Big Ideas:
1. Reading nonfiction closely helps to develop an understanding of what is important in a text.
2. Reading nonfiction closely gives us the opportunity to look at information that is being shared. Using specific strategies to organize new information and thoughts allows readers to access that information easily when they need it.
3. Text is written to convey a clear idea. These ideas are supported with specific details that prove that this idea is true. Paying attention to text structures helps readers to zoom in on details and information that the author thought was important.
4. When researching we are learning new information. To be able to share this new information with others I have to have a deep understanding of a topic from a variety of text. I must take the information I am learning and think about how the information is connected. I can use this new understanding to teach others what I have learned.
5. Authors create text for a specific purpose. Paying close attention to what information authors share can help us understand what they want us to learn and think after reading their text. Paying close attention to what they leave out can help us to better understand what information they think is unimportant, or does not align with their thinking.
6. Author’s use specific text-structures to share nonfiction information. These structures help readers to organize the information they are learning about.
7. We must use many of the same reading strategies when reading nonfiction text, which we use when reading fictional text.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare and Contrast, Sequence, Problem and Solution, Cause and Effect, Description, Main Idea, Details, Narrative Non-fiction, Captions, Bold Words, Table of Contents, Glossary, Index, pictures, charts, graphs, Titles, Headings</td>
<td></td>
</tr>
</tbody>
</table>

Topic 1: Summarizing with Structure in Mind

Engaging Experience 1
Teaching Point: Investigating our Nonfiction Reading Lives - “Readers today we are going to explore who we are when we read non-fiction. Are we readers who like to explore topics we already feel like we are experts on? Or are we readers who like to explore new topics that interest us, but we know little about? Knowing the answers to these questions will help us keep our energy high in our reading during this unit.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** RI.4.5, RI.4.10

**Supporting:** RI.4.1, RI.4.3, RI.4.4, RI.4.6, RI.4.7, RI.4.8, RI.4.9

**Detailed Description/Instructions:**

- **One way you can do this is to** have bins set out of high interest nonfiction for your students to explore and gather texts from, so have a couple of those pulled up to the carpet for modeling purposes.
  - As you look at and through texts, model thinking aloud what you do and do not like about the texts, choosing those that will interest you:
    - Highlight text features here to start giving them exposure to some of that vocabulary
    - Discuss topic choices
    - Authors/series
  - End your modeling with explaining which texts you have selected and why.

- **Another way you can do this is to** make a T-chart for your students that is titled Investigating Nonfiction. Label the two columns “Topics I am an expert on,” and “Topics I am Interested in Learning About.” Model for students how to brainstorm topics that you are knowledgeable about and record them on your T-Chart on the Smart board or anchor chart. Then model how you might have some ideas of topics you know you are interested in as a reader, and begin recording them in the other column. Next model how you can add to the “Topics I am Interested In” by previewing different Nonfiction texts from book bins. Explicitly model how you use the text features to help you make your decisions, and model your self-talk of your thinking out loud. Add more book titles to the second column.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 2

**Engaging Experience 2**

**Teaching Point:** Text Previewing Strategies - Nonfiction readers read with energy, with power. One way that nonfiction readers do this is that we rev up our minds for reading. Even before we shift it into ‘go’ and read a sentence or a paragraph of the text, we read the title, subtitles, look over the chunks of the text and think, ‘I think this book is mostly about…. and it might start with… , and then it will also tell…”

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

**Standards Addressed:**

**Priority:** RI.4.1, RI.4.5, RI.4.10

**Supporting:** RI.4.1, RI.4.3, RI.4.4, RI.4.6, RI.4.7, RI.4.8, RI.4.9

**Detailed Description/Instructions:**

- **One way to do this would be** to use a text like, Wolves by Seymour Simon, which does not have headings or labels, to show students how you go about previewing a text before
you read it. Model for students how you will “rev” up to read this book, thinking aloud about if you will read about the typical information found in animal texts—eating habits, body, predators, habitat, etc.

- Using the document camera, highlight for students that this text does not have any headings, so you’ll want to pay attention to the words in italics and photographs to make sense of the content. Highlight that your previous thinking of wolves is that they are scary and are the “bad guys” in a lot of fairy tales, but this text seems to be showing them playing, running, sleeping. What might that mean?
- Provide students the following phrases to use as they talk about how they are previewing the text:
  - “This heading says ____________, so I think this page is mostly about ____________.”
  - “I looked at this (picture, caption, graph) and saw ____________, and then this (picture, caption, graph) and saw _____________. If I put them together I think it will be about ____________.”
- Model how to scan across a page, part-by-part, and point or circle to aspects they are paying particular attention to with their finger.
- Partners should respond to the first partner by giving feedback or revising their thoughts.

**Bloom’s Levels:** Remember, Understand, Analyze

**Webb’s DOK:** 1, 2

**Engaging Experiences 3-5**

**Teaching Point:** Using Boxes and Bullets to Identify the Main Idea and Key Details - Nonfiction readers 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.

**Suggested Length of Time:** 3-4 mini-lessons

**Standards Addressed**

- **Priority:** RI4.2, RI4.8: RI.4.10
- **Supporting:** RI4.1, RI4.3, RI4.4, RI4.5, RI4.6, RI.4.7, RI.4.9

**Detailed Description/Instructions:**

- **One way to do this would be** to read a text and demonstrate for students how you read a chunk of text and summarize that using your hand as a graphic organizer for boxes-and-bullets (main idea in your palm and key details on your fingers).
  - Start by reading just the first paragraph and thinking aloud with students about what the main idea or “box” might be and then what key details will support it, listing them across your fingers.
- **An additional way to do this would be** to apply the boxes and bullets method to a different paragraph from the same text. Using a different text to model this process.
During this lesson emphasis would be put on finding the details and determining a main idea based on what the details teach.

- **Another way to do this would be** find a chapter from a nonfiction text and zoom in on one paragraph, and model how to pull out key facts from the paragraph. Then model for students how to look at the details and come up with an overall main idea statement. This section is mostly about________. Make sure to have students explain the main idea as more than just one word.

**During lesson 3 and 4 you may want to choose a text that has subheadings. Showing students how subheadings help us to know the specific details we are looking for.**

*Note: You will continue this same work over the next 2-3 days (sessions 4-6). If students struggled with this today, you will want to choose another article and go through this again as a class, but with more independence each time. If your students seemed to grasp this concept quickly, have them continue working in their own nonfiction texts to continue doing this work. Additionally, you will want to have students set reading goals on one of these days, most likely during session 4, so that you can spend the next two days meeting with them about these goals and looking at their summarizing work during conferring time.*

**Bloom’s Levels:** Remember, Understand

**Webb’s DOK:** 1, 2

**Engaging Experience 6**

**Teaching Point:** Categorizing Information to see the Bigger Picture - Today I’m going to teach you that reading nonfiction is like taking a course in which a person is told a whole lot of new and detailed information. Instead of trying to memorize all that information, it helps to create a larger categories to organize that information. That way, as we read, we sort the little bits of information under bigger points, creating a boxes-and-bullets outline that matches the text. It’s almost as if, as we read, we write headings for the texts that don’t have any.

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- **Priority:** RI4.2, RI4.8, RI.4.10
- **Supporting:** RI4.1, RI4.3, RI.4.4, RI4.5, RI4.6, RI.4.7, RI4.9

**Detailed Description/Instructions:**

- **One way you can do this** Using Seymour Simon’s book, Wolves, model for students how this works. Tell them to keep in mind the essential question, “What is the one big thing that this text is teaching me and how do all other details connect to this?”

- **Another way is to read** part of the text and model thinking about how you might determine the main idea and the key details that support it, summarizing the first parts of
the text which have no headings. You’ll also want to transfer this to a boxes-and-bullets outline so students can explicitly see how their summary should connect to the outline and vice versa.

**Bloom’s Levels:** Remember, Understand

**Webb’s DOK:** 1, 2

**Engaging Experience 7**

**Teaching Point:** Synthesizing our Learning to Teach it to Others - Reading nonfiction is like taking a course in that subject or topic. And it’s no fun to keep that learning to ourselves. We want to share it and other want to learn from us!

**Standards Addressed**
- **Priority:** SL.4.1.a-d, RI.4.2, RI.4.10
- **Supporting:** RI4.1, RI4.3, RI4.4, RI4.5, RI4.6, RI.4.7, RI.4.9

**Detailed Description/Instructions:**

- **One way to do this** would be to show students an anchor chart that outlines what they should consider when thinking about their partner talk:
  - Pointing out details in pictures or diagrams that highlight what they’re saying
  - Linking previous learning to new information by going back and forth between pictures that build on one another, explaining how they are connected.
  - Using gestures in their explanations and using their voices to emphasize important points.
  - Use domain-specific vocabulary important to their topic
  - Act out what they learned and invite their partner to join in.

  Demonstrate what each of these might look like so students have a concrete understanding of what each bullet means.

- **Another way to do this is to** have students practice teaching each other during read aloud. For example read the text Wolves by Seymour Simon. Have students stop and talk to a classmate about howling. Ask students to give details of how wolves howl, why they howl and when they howl.

**Bloom’s Levels:** Understand, Evaluate, Create

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 8**

**Teaching Point:** Using conversation prompts to teach others - Conversation prompts help us to share information we have learned with other.

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

**Standards Addressed**
- **Priority:** SL.4.1.a-d, RI.4.2, RI.4.10
- **Supporting:** RI4.1, RI4.3, RI4.4, RI4.5, RI4.6, RI.4.7, RI.4.9

**Detailed Description/Instructions:**
• **One way to do this is to** model how conversation help students begin to talk about their content. Consider using those listed below to guide students in this work. Model how to use these conversation prompts to help teach your students what you as a reader have been learning.
  
  o Conversation prompts:
    - “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…”
    - “This is helping me understand why…”
    - “Now, I’m wondering…”

• **Another way to do this is to** go back the common text you took notes on together as a class and look at those notes, modeling how to synthesize all the information you have written, including your own thoughts you have grown and show students how to talk to others about their material in a way that shows synthesis, while also summarizing around the main idea.

**Bloom’s Levels: Understand**

**Webb’s DOK: 2**

**Engaging Experiences 9-10**

**Teaching Point:** Analyzing text structure to understand author’s purpose - Authors deliberately use different types of structures to connect the ideas, events, and concepts in their texts. Paying attention to what structures they have chosen to use can help readers to figure out how authors are making points.

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

**Standards Addressed**

  Priority: RI.4.8, RI.4.10
  Supporting: RI.4.1, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.9,

**Detailed Description/Instructions:**

  - **One way to do this** would be to show a passage from Seymour Simon’s book *Dolphins* which gives a very clear example of a compare and contrast structure.
    
    o Start by reading the section on how dolphins and porpoises are similar and different, stopping to show students how to notice key terms that signal compare and contrast—“just like” or “different than”.

  **Bloom’s Levels:** Analyze

  **Webb’s DOK:** 4

**Engaging Experience 11**

**Teaching Point:** Orienting Ourselves to Text Structure - When readers analyze a text for structure, we often see many different types. Yesterday we focused on the compare and contrast structure, but today we are going to open our minds to many different ways that authors organize text.

**Suggested Length of Time:** 1-2 mini-lessons
Standards Addressed
Priority: RI.4.5
Supporting: RI.4.1, RI.4.3, RI.4.4, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10

Detailed Description/Instructions:

- **One way to show this is** to have an anchor chart showing the following text structures with examples or titles that follow these structures: (It will be helpful to have students have their own personal organizer)
  - Comparison: “Just like…”, “Different than…”, “Alike…”, “Both…”
  - Cause and Effect: “As a result…”, “Because of…”, “This brought about…”, “The effect of this was…”, “This changed…”, “Therefore…”
  - Chronological: “First…”, “Second…”, “Afterward…”, “Next…”, “Years later…”
  - You may want to revisit previous shorter texts you’ve used and have students determine what other organizational structures they see within these texts.

- **Another way to do this is to** use the structure organizer as a tool and model for students how you focus on the content of a mentor text to identify the text structure. Point out specifically the evidence from the text that supports your justification. It will also be helpful to pull out and highlight key words to help in your justification.

Bloom’s Levels: Analyze
Webb’s DOK: 2

**Topic 2: Navigating Narrative Nonfiction**

**Engaging Experience 12**

**Teaching Point:** Using what we know about fiction to help us understand nonfiction - How you can use what you know about reading stories to help you read narrative nonfiction. So as you read, will you be thinking about the question.

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- Priority: R.I.4.5
- Supporting: R.I.4.4, R.I.4.7, R.I.4.9, R.I.4.10

**Detailed Description/Instructions:**

- **One way to do this** would be to make an anchor chart where students assist you in listing all the components they know about the structure and elements of reading stories. Then model using a picture book narrative nonfiction text (On a Beam of Light: A Story of
Albert Einstein) have students compare and contrast the similarities and differences from a fictional story to narrative nonfiction.

- Another way to do this would be to ask students about things readers do. In today’s lesson students will be using these skills that good readers us to look at a nonfiction piece. Model how you might use these skills while reading a text.

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

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**Topic 3: Making Inferences and Building Theories**

**Engaging Experience 13**

**Teaching Point:** Using notes to grow ideas about text - Readers push themselves to draw on all they have learned from anywhere about the topic they are learning about, and they read across texts thinking, ‘How is the information I am learning from these different texts the same and different?’

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

**Standards Addressed**

- **Priority:** RI.4.6
- **Supporting:** RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.7, RI.4.8, RI.4.9, RI.4.10

**Detailed Description/Instructions:**

- One way you can do this is by pulling two different mentor texts that have opposing points of view/ or different perspectives. Then highlight this difference in perspective by pulling out the similarities and differences between the texts. Make note that informational readers often need to compare a variety of sources to understand opposing sides and have a more consistent portrayal of what really happened.

**Note:** This might be a good time to pull in the differences between primary and secondary sources, and how primary sources can often have bias embedded in them.

**Bloom’s Levels:** Analyze, Evaluate  
**Webb’s DOK:** 3

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**Engaging Experience 14**

**Teaching Point:** Raising the level of note-taking by adding quotes - Readers can quote from our notes and other texts, as well as share the facts and ideas documented in their research. Creating notecards can serve as powerful tools when we want to challenge or extend someone else’s thinking.”

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

**Priority:** RI.4.9  
**Supporting:** RI.4.4, RI.4.5, RI.4.7, RI.4.10

**Detailed Description/Instructions:**

- **One way to do this** would be to use an anchor chart, with notes you have collected throughout this unit, model how students can begin to collect similar notes together and give them labels. Model sharing your notes and ideas with the class. Guide them to record specific quotes and facts from your research. Share ways that they can extend and/or challenge your ideas.
  - Make sure you have your notes on post-its and categories predetermined in your head before you begin this lesson.
  - Make sure you have specific quotes from the text you pulled out to share. Also, have some ideas for challenging your own work.

**Bloom’s Levels:** Create  
**Webb’s DOK:** 4

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**Engaging Experience 15**

**Teaching Point:** Comparing and Contrasting Information Across Multiple Texts - After readers have read multiple sources on a topic, it is helpful to compare and contrast those sources, noticing how the texts portray the topics in similar ways and how the texts are different. Then you will want to try to figure out why the authors may have made different craft decisions, thinking, “Does this relate to central ideas they are trying to get across?”

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

**Standards Addressed**

- **Priority:** RI.4.8, RI.4.9  
- **Supporting:** RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.10

**Detailed Description/Instructions:**

- **One way you can do this** is you will need to prepared two different texts that cover the same topic, but give the information in a different way.

The Split History of Westward Expansion and The Story of America's: Westward Expansion would be a good two good resources to use for this. You may want to talk to students during this lesson about skimming and scanning a text for the desired information if there is not a title or subtitle that explicitly states the topic they are looking for. Have your notes prepared on each of the sections you are going to have them read and allow them time to see that the information around the same event does not match. Have them compare and contrast what is the same and what is different.

An idea for students to apply this work is to have discussions to compare and contrast their own notes in groups. Coach their discussions as you hear them talking to ensure they are looking at
their notes to an appropriate depth and analyzing them in an appropriate way. Here is a list of conversational prompts that you may use:

- “This text says, but this text (does not say/also says)…”
- “This text conflicts with what the other text said by…”
- “This text builds on what the other text said by…”
- “What information is in this account that is not in the other account?”
- “What major points is each author making? What are the key details each author is including?”

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

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**Engaging Experience 16**

**Teaching Point:** Comparing and Contrasting Across Texts to Deepen Our Understanding -  
Readers, as you push yourself into harder texts it is going to be important to compare and contrast the information you have gotten from all sources in your research. We need to compare the information in order to determine the lessons we should be taking with us.  
I want to teach you that researchers push themselves to draw on all they have learned from anywhere about the topic they are researching, and they read across texts, thinking, ‘How are the lesson I am learning from these different texts the same and different?’  

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

- **Priority:** RI.4.9  
- **Supporting:** RI.4.4, RI.4.5, RI.4.7, RI.4.8, RI.4.10  

**Detailed Description/Instructions:**

- **One way to do this** would be to pair a text you have read together as a class with a photo that relates to it. Using the thought prompts from lesson 6 say aloud or write your thinking to show how you are comparing the information you have pulled from the text to what you are able to tell in the picture. (example on page 24 in overview for Learning Through Reading)  

**Bloom’s Levels:** Create  
**Webb’s DOK:** 4

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**Engaging Experience 17**

**Teaching Point:** Using Text Features and Structures to Understand Point of View and Purpose -  
Some texts like to begin with a story, a letter, a diary entry, or a mini-biography and the move into expository structures. When a text is structured this way boxes-and-bullets often don’t work. So instead we want to treat them like photographs or quotes, asking, ‘What is this letter or story teaching me? How does it fit with what I’ve been learning?’”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**
Priority: RI.4.6
Supporting: RI.4.4, RI.4.5, RI.4.7, RI.4.9, RI.4.10

Detailed Description/Instructions:

- **One way to do this would be** to show students a nonfiction section that includes a variety of text features and model how to synthesize all the information on the page. Model for readers how to stop at the end of a text to reflect on what they have learned. Demonstrate this process by thinking aloud about the following questions:
  - What do I know now that I didn’t know before reading this text/book?
  - How is my thinking different from reading this text?

- **Another way to do this is to** show students the following samples of your two mentor texts and ask students to analyze the different structures used by each author, and also the differences the notice between the first and second hand accounts in the context of author point of view (make sure to highlight any bias that may exist in one account or the other).

*Face to Face with Wolves, Jim and Judy Brandenburg p. 6*

“When I arrived on Ellesmere Island, just west of Greenland, I saw my first pack of seven white arctic wolves. I followed them as they headed toward an iceberg. The leader of the pack was the first to see me. He looked at me without fear, letting me know there was no way I would sneak up on him.”

*Wolves, Seymour Simon p. 19*

Wolves live in packs, but that is just a name for a family of wolves. Packs are usually made up of a leader male and female wolf and their young along with some close relatives. An average wolf pack has five to eight wolves, but packs can have as few as two or three, or as many as twenty-five wolves.

Bloom’s Levels: Evaluate, Analyze
Webb’s DOK: 3

**Engaging Experience 18 (17 LTH)**

**Teaching Point:** Using Close Reading Strategies to Determine the Emotion and Opinion of a Text - Readers don’t just think about the information in a text, they also figure out the point of view of the author of that text and how he/she might be saying you to think a certain way about a topic by paying close attention to the author’s emotion and opinion.

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

**Standards Addressed**

- **Priority:** RI.4.8
- **Supporting:** RI.4.4, RI.4.5, RI.4.7, RI.4.9, RI.4.10

**Detailed Description/Instructions:**

- **One way to do this will be to** model for students how to pull sentences or chunks of text that use words to give clues as to the author’s point of view and opinion. Highlight the words that help you determine this. Now you will give students a set of statements or
chunk of text, and allow students to pull sentences or chunks of text that use words to give clues as to the author’s point of view and opinion. Have students highlight the words that help you determine this.

- Encourage them to infer the author’s point of view
- Encourage them to discuss words or phrases that clue the reader into the author’s opinion

Another way to do this might be to provide examples with two paragraphs around the same event by two different authors. Encouraging students continue to infer the author’s point of view, and words or phrases that clue the reader into the author’s opinion. Have students compare and contrast how the author wrote about the event, denoting their point of view and opinion.

**Bloom’s Levels:** Analyze

**Webb’s DOK:** 4

**Engaging Experience 19 (18 LTH)**

**Teaching Point:** Using Primary Source Documents to Understand Point of View - “Readers, another way we can think about point of view is to get first-hand accounts of events that happened during this time and compare it with the second-hand accounts we have read about in our readings. Today we are going to use primary source documents in order to think about point of view from a first person account as opposed to a third person account.”

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- **Priority:** RI.4.6,
- **Supporting:** RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.7, RI.4.8, RI.4.9, RI.4.10

**Detailed Description/Instructions:**

- **One way to do this** is to read through the primary source document together, and model your thinking around the point of view of the author of the piece.
  - Again, pay attention to word choice used and who is providing the account of what happened, including their relationship to the event
  - Discuss how this would affect their point of view and description of the account.

**Note:** Library of Congress: [www.loc.gov](http://www.loc.gov) has many primary source documents available for Westward Expansion

**Bloom’s Levels:** Evaluate, Analyze

**Webb’s DOK:** 3
**Engaging Experiences 20-22**

**Teaching Point:** Finding Patterns in our evidence to Determine Theories - Let them know that it is now time to organize that work and find patterns in our thinking. “Today I want to teach you that when readers look at a series of ideas about a book (or set of books) they ask themselves, ‘What do these have in common? What is different about these ideas?’ And then they use the answers to create theories.”  

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**

- **Priority:** RI.4.1, RI.4.9, RI.4.6
- **Supporting:** RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.7, RI.4.8, RI.4.10

**Detailed Description/Instructions:**

- **One way you can do this** is model with your own sources that readers look at a series of ideas about a book (or set of books) they can ask themselves, “What do these have in common? What is different about these ideas?” and “How can I use the answers to these questions to create a theory?” Work through your own note cards that you have been modeling for your students to create a theory using the questions above to help you.

- **Another way you can do this** model for students how to develop theories from your note cards that you have drafted from a common text you have read as a class.
  - Group your post-its or notecards based on ideas that go together.
  - Then encourage students to do this same work with their post-its/note cards from both their topics.
  - Note: This will be the first time they put all their notes together to look for trends and patterns relating to more global issues. Coach students into this work as they get started to make sure they are on the right track and not overwhelmed by all the information.

- **Another way you can do this is to** use the class read aloud, *Wolves*, and the notes taken in that text to demonstrate this work. For instance, you may use your boxes-and-bullets outline to show students how that work can be further developed into theories.
  - Your notes might look like these:
    "**Wolves**
    
    - Some are leaders of their packs
    - Others are social
    - Others are loners

    "**Wolves’ legs are made for running for great distances when they are hunting large prey.**
    
    - They have strong muscles in their legs
    - Their legs are long so they can take long steps so they can run fast"
Push students to see that the first and fourth post-it really seem to be about the same thing, so show them how you can combine those thinking aloud, saying something like, “This is showing me that wolves’ bodies are exactly suited for helping them get food and find prey. Their bodies are like killing machines. No wonder they are portrayed as evil. Their bodies make them seem scary.”

Share your new theory: Wolves might be portrayed as evil because their bodies are made for hunting. Wolves have relationships with each other in similar ways that people do.

**Bloom’s Levels:** Remember, Understand, Analyze, Create  
**Webb’s DOK:** 1, 2, 3, 4
Engaging Scenario

At the end of the unit have students collect the notes they have taken, and the information that they have gathered during the unit. Ask students to develop a visual representation (Infographic, Graphic Organizer, etc.) using the notes they have taken to show how these notes support the theory they have developed.

Rubric for Engaging Scenario:

<table>
<thead>
<tr>
<th>Grade:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Approaching 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>
<td></td>
</tr>
<tr>
<td></td>
<td>Approaching Proficiency</td>
<td>No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content.</td>
</tr>
<tr>
<td>BASIC</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Approaching Basic</td>
<td>Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.</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>
<td></td>
</tr>
</tbody>
</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 Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
</table>
| **Summarizing with Structure in Mind** | Investigating our Nonfiction Reading Lives  
“Readers today we are going to explore who we are when we read non-fiction.” | **One way you can do this is to** have bins set out of high interest nonfiction for your students to explore and gather texts from, so have a couple of those pulled up to the carpet for modeling purposes. | 1 mini-lesson             |
<p>| <strong>Text Previewing Strategies</strong>       | Nonfiction readers use text features to help them make predictions about what the text will be about, and what they will learn. | <strong>One way to do this would be</strong> to use a text like, Wolves by Seymour Simon, which does not have headings or labels, to show students how you go about previewing a text before you read it. Model for students how you will “rev” up to read this book, thinking aloud about if you will read about the typical information found in animal texts—eating habits, body, predators, habitat, etc. | 1 mini-lesson             |
| <strong>Using Boxes and bullets to Identify the Main Idea and Key details</strong> | Nonfiction readers read with a pencil. We use a pencil to help us pay attention to the main ideas- to note the way | <strong>One way to do this would be</strong> to read a text and demonstrate for students how you read a chunk of text and summarize that using your hand as a graphic organizer for boxes-and-bullets (main idea in your palm and key details on your fingers). | 3-4 mini-lessons          |</p>
<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Mini-lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Categorizing Information to see the Bigger Picture</strong></td>
<td>Today I’m going to teach you that it helps to create a larger categories to organize that information. That way, as we read, we sort the little bits of information under bigger points, creating a boxes-and-bullets outline that matches the text. It’s almost as if, as we read, we write headings for the texts that don’t have any.</td>
<td>1-2 mini-lessons</td>
</tr>
<tr>
<td><strong>Synthesizing our Learning to Teach it to Others</strong></td>
<td><em>One way is to</em> read part of the text and model thinking about how you might determine the main idea and the key details that support it, summarizing the first parts of the text which have no headings. You’ll also want to transfer this to a boxes-and-bullets outline so students can explicitly see how their summary should connect to the outline and vice versa.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td><strong>Using conversation prompts to teach others</strong></td>
<td><em>One way to do this is to</em> have students practice teaching each other during read aloud. For example read the text Wolves by Seymour Simon. Have students stop and talk to a classmate about howling. Ask students to give details of how wolves howl, why they howl and when they howl.</td>
<td>1 mini-lesson</td>
</tr>
</tbody>
</table>

**Note:**
- Those ideas are developed, and to make those thoughts and ideas visible.
<p>| Analyzing Text Structure to Understand Author’s Purpose | Authors deliberately use different types of structures to connect the ideas, events, and concepts in their texts. Paying attention to what structures they have chosen to use can help readers to figure out how authors are making points. | 1-2 mini-lessons |
| Orienting Ourselves to Text Structure | <strong>One way to show this is</strong> to have an anchor chart showing the following text structures with examples or titles that follow these structures: (It will be helpful to have students have their own personal organizer) | 1-2 mini-lessons |
| Using what we know about fiction to help us understand nonfiction | <strong>One way to do this</strong> would be to make an anchor chart where students assist you in listing all the components they know about the structure and elements of reading stories. Then model using a picture book narrative nonfiction text (<em>On a Beam of Light: A Story of Albert Einstein</em>) have students compare and contrast the similarities and differences from a fictional story to narrative nonfiction. | 1 mini-lesson |
| Using notes to grow ideas about text | <strong>One way you can do this</strong> is by pulling two different mentor texts that have opposing points of view/ or different perspectives. Then highlight this difference in perspective by pulling out the similarities and differences between the texts. | 1 mini-lesson |
| Raising the level of note-taking by adding quotes | Make note that informational readers often need to compare a variety of sources to understand opposing sides and have a more consistent portrayal of what really happened. | One way to do this would be to us an anchor chart, with notes you have collected throughout this unit, model how students can begin to collect similar notes together and give them labels. Model sharing your notes and ideas with the class. Guide them to record specific quotes and facts from your research. Share ways that they can extend and/or challenge your ideas. | 1 mini-lesson |
| Comparing and contrasting information across multiple texts | One way you can do this is you will have need to prepared two different texts that cover the same topic, but give the information in a different way. | 1 mini-lesson |
| Comparing and Contrasting Across Texts to Deepen Our Understanding | One way to do this would be to pair a text you have read together as a class with a photo that relates to it. Using the thought prompts from lesson 6 say aloud or write your thinking to show how you are comparing the information you have pulled from the text to what you are able to tell in the picture. (example on page 24 in overview for Learning Through Reading) | 1 mini-lesson |
| Using Text Features and Structures to show students a nonfiction | One way to do this would be to | 1 mini-lesson |</p>
<table>
<thead>
<tr>
<th>Understand Point of View and Purpose</th>
<th>section that includes a variety of text features and model how to synthesize all the information on the page. Model for readers how to stop at the end of a text to reflect on what they have learned.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using Close Reading Strategies to Determine the Emotion and Opinion of a Text</td>
<td><strong>One way to do this will be to</strong> model for students how to pull sentences or chunks of text that use words to give clues as to the author’s point of view and opinion. Highlight the words that help you determine this. Now you will give students a set of statements or chunk of text, and allow students to pull sentences or chunks of text that use words to give clues as to the author’s point of view and opinion. Have students highlight the words that help you determine this.</td>
</tr>
<tr>
<td>Using Primary Source Documents to Understand Point of View</td>
<td><strong>One way to do this is to</strong> read through the primary source document together, and model your thinking around the point of view of the author of the piece.</td>
</tr>
<tr>
<td>Finding Patterns in our evidence to Determine Theories</td>
<td><strong>One way you can do this is</strong> model with your own sources that readers look at a series of ideas about a book (or set of books) they can ask themselves, “What do these have in common? What is different about these ideas?” and “How can I use the answers to these questions to create a theory?” Work through your own note cards that you have been modeling for your students to create a theory using the questions above to help you.</td>
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</table>

1 mini-lesson | 1 mini-lesson | 2-3 mini-lessons |
Unit 4: Historical Fiction Book Clubs

Subject: Reading
Grade: 4
Name of Unit: Historical Fiction Book Clubs
Length of Unit: 5 Weeks (November-End before Winter Break)

Overview of Unit:
Historical fiction offers us the opportunity to be lifted out of our ordinary lives and imagine lives of great adventure and heroism. Historical fiction also creates an opportunity for you to teach your students to tackle complex texts through close reading in the company of friends. Historical fiction takes place in a time and place the reader has never experienced. The characters engage in experiences and social issues that help students to understand a time in our history more deeply. The goal for this unit is for students to emerge from this unit as knowledgeable readers who have new confidence in tackling complicated literature.

The main goal for Topic 1 (Bend One) is for readers to be able to fully grasp the elements of the Historical Fiction Genre. The lessons in bend one center around identifying and describing characters on a deeper level. Emphasis is placed on the synthesizing the elements of the plot, and understanding how the setting plays a key role in historical fiction texts. Students will be using the events in character’s lives in order to help them understand the events in history.

The main focus for Topic 2 (Bend Two) is for readers to begin pulling out interpretations and themes from the text. From these themes they will be identifying big ideas. Furthermore they will be revising their big ideas as they collect evidence to support their thinking. Readers will be making connections between their novel and the historical events from the time period.

The main focus for Topic 3 (Bend Three) is for readers to view characters from different lenses, by interpreting motivations, shifts in power, and actions from another character’s perspective. As readers they will express the lessons that they should learn alongside the character. Lastly students will be comparing and contrasting their interpretations and big ideas across multiple texts.

Getting Ready for the Unit:
- Read through Lucy Calkins Historical Fiction Book Clubs Bend I, II, and III.
- Start read aloud several days before beginning reading lessons for Historical Fiction Book Clubs.
- Gather multiple titles of appropriate historical fiction books for book clubs. This should be done in advance and it is recommended to give your students time to review a variety of options, and choose their own book club book. It may take some time to collect books for the historical fiction book clubs. Utilize classroom libraries, school libraries, and book...
from mid-continent public library. Please refer to text recommendations below to help you in this process.

- Remember not to put a reader in books that he or she cannot read or doesn’t want to read just so that the reader can “be in the unit.”
- Be particularly thoughtful of the needs of your struggling readers. Even more than others, these students need to be reading a lot, and they need to read books that they find fascinating. So first, look at your book choices and do everything possible to gather many titles at various levels. You will also need to do some good book talks about the books that you have available, so you can lure your children to them. We included some “time travel” books such as Magic Treehouse, to make available more lower-level books for students. The American Girl historical fiction novels, with their accompanying nonfiction texts, are also good choices.
- It would be helpful to find primary sources, and educational sites for the historical time period for each novel. This will allow students to layer their understanding of the factual information from history to make connections to and have a deeper understanding of their historical fiction text.
- Early in this unit you are developing students’ understandings of Historical Fiction reading. Use your student conferencing during this time to develop an understanding of students’ interests in history. This information will be helpful when trying to determine which books to use for students book clubs.

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

- Using a grade level appropriate text (ex., Baseball Saved Us, Pepe the Lamplighter, How Many Days to America, Uncle Jed’s Barber Shop, Going West) perform a read aloud from a historical fiction picture book. After reading the text to your class have students record their thinking about how the setting is influencing the character, and the plot. Then have them describe the lesson they should be learning alongside the character.

**Read aloud considerations:**

During read aloud ask students questions that encourage them to think deeply about character motivations and how they are interacting with the text.

- Have you seen the characters show a behavior or a side of themselves that was unexpected? What was happening in the story that explains why the character behaved that way?
● “Let’s think about what’s going on here. Turn and talk to your neighbor about what you think (so and so) is thinking right now.”
● Describe some of the characters inner thoughts? What does this tell you about who they are on the inside?
● Describe some of the characters choices and actions? What does this tell you about how they want others to view them?
● Who has the power in this scene? How do you know?
● How do the character’s actions help support the theme?
● What phrases, words or images are repeated throughout the text? What do you think the author was trying help us understand about the character or theme?
● What can you infer the phrase ___________ means?
● Describe what you think _____________ is alluding to.
● Which sentence from the story explains why ______?
● Turn in talk about the setting using specific details from your text.
● How is the setting influencing the plot, and the choices the characters are making?
● Turn and talk about what big ideas are shown in your text. What connections can you make to the big ideas from your story to our read aloud?
● What are you learning about the __________ (time period) that you did not know before?

Suggested Read Aloud Texts:
Trouble Don’t Last by Shelly Pearsall
The Witch of Blackbird Pond by
The Breadwinner by: Deborah Ellis
Number of the Stars: Lois Lowery

Historical Fiction Book Club Suggestions:
Historical Fiction Books By Level From TCRWP
- I Survived the Attacks of September 11th, by Lauren Tarshis
- Breaking Stalin’s Nose, by Eugene Yelchin
- Hannah by Gloria Whelan
- Esperanza Rising by Pam Muñoz Ryan
- Number of the Stars, by Lois Lowery
- Island of the Blue Dolphins by Scott O’dell
- Bud not Buddy, by Christopher Paul Curtis
- Little House and the Big Woods, by Laura Ingalls Wilder
- Al Capone Does My Shirts by Gennifer Choldenko
More Historical Fiction Titles

Priority Standards for unit:

- RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- RL.4.2: **Determine** Theme of a story, drama or poem from details in the text; summarize the text
- RL.4.3: **Describe** in depth a character, setting, or event in a story of drama, drawing on specific details in the text (e.g. character’s thoughts, words or actions)
- RL.4.6: **Compare and contrast** the point of view from which different stories are narrated, including the difference between first- and third- person narrations.
- RL.4.9: **Compare and contrast** the treatment of similar themes and topics (e.g., opposition of good and evil and patterns of events (e.g., the quest) in stories, myths and traditional literature from different culture.
- L.4.5: **Demonstrate understanding** of figurative language, word relationships and nuances in word meanings.
- SL.4.1 **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.4.6: **Differentiate** between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Supporting Standards for unit:

- RL.4.10: By the end of the year, students will read and comprehend literature, including stories, drama, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- L.4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
- RF.4.3: Know and apply grade-level phonics and word analysis skills in decoding words.
- RF.4.3a. 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.4.4: **Read** with sufficient accuracy and fluency to support comprehension.
- RF.4.4A: **Read** on-level text with purpose and understanding.
- **RF.4.4c**: c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

<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.4.1</td>
<td>Refer to details and examples in a text. What it says explicitly and when drawing inferences from the text.</td>
<td>Explain</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.2</td>
<td>theme of a story, drama or poem from details in the text</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.3</td>
<td>character, setting, or event in a story of drama, drawing on specific details in the text (e.g. character’s thoughts, words or actions)</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.4</td>
<td>the meaning of words and phrases as they are used in a text. To significant characters found in mythology (e.g., Herculean)</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>L.4.5</td>
<td>understanding of figurative language, word relationships and nuances in word meanings.</td>
<td>Demonstrate</td>
<td>Analyze</td>
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</table>
collaborative discussions (e.g., one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and text

<table>
<thead>
<tr>
<th><strong>SL.4.1</strong></th>
<th><strong>Engage In</strong></th>
<th><strong>Evaluate</strong></th>
<th><strong>3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>on others ideas</td>
<td><strong>Building</strong></td>
<td><strong>Create</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td>personal ideas as they relate to text and others' ideas clearly.</td>
<td><strong>Expressing</strong></td>
<td><strong>Create</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. Why is it important pay attention to how themes appear across text?
2. How do discussions about books help me to become a better reader?
3. How can I develop a deeper understanding of characters and the setting by learning about a specific the time period?
4. Why must I infer the thoughts, emotions and struggles individuals endured during a specific time in history?

**Enduring Understanding/Big Ideas:**
1. Talking about books helps us develop new ideas about what we’ve read and confirm ideas we have.
2. Determining the theme of a story helps us to understand the author’s purpose in writing a piece. Comparing similar themes helps us see how authors use similar and different ways of telling stories.
3. Authors chose specific settings in history to tell us stories. These specific settings impact the characters and teach us powerful lessons.
4. By evaluating historical fiction characters’ emotions, actions, struggles, and motivations we can infer what real individuals from that time period went through. We can also check our inferences by researching connections from primary and secondary sources.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th><strong>Academic Cross-Curricular Words</strong></th>
<th><strong>Content/Domain Specific</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare and Contrast</td>
<td>point of view</td>
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<tr>
<td>Differentiate</td>
<td>metaphor</td>
</tr>
<tr>
<td>Demonstrate</td>
<td>narration</td>
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<tr>
<td>Summarize</td>
<td>allusion</td>
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<tr>
<td>Describe</td>
<td>motivations</td>
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<tr>
<td>Determine</td>
<td>perspective</td>
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<tr>
<td>Synthesize</td>
<td>interpretation</td>
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<td></td>
<td>Simile</td>
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</tbody>
</table>
**Topic 1: Exploring the Qualities of Historical Fiction**

**Engaging Experience 1**

**Teaching Point:** Looking at Details that Build the World of a Story - Reader’s paying special attention to passages that tell about daily life. When reading we must think about where the story is happening and when the story is happening. These details can reveal a great deal about the world in which the story is set.

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

**Standards Addressed**
- **Priority:** RL.4.1, RL.4.3
- **Supporting:** RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, L.4.5, SL.4.1, SL.4.6
  - RF.4.3, RF.4.3a, RF.4.4, RF.4.4a, RF.4.4c

**Detailed Description/Instructions:**
- **One way to do this is to** using the mentor text, *Number the Stars, Trouble Don’t Last* or another strong historical fiction text to model thinking aloud to students about what kind of place this is—are people kind to each other or do they mistrust each other? Is it on the brink of change? In the midst of war? What is the mood? Why would the author have created this mood?
- **Another way to do this is to** explain how the setting plays a vital role in historical fiction. As readers we need to immerse ourselves in the time period and the climate that our characters are set in. Model for students how you are using explicit details to draw an image of the setting you are visualizing. Then beneath that model differences from our culture now that stick out from your read aloud text. For example, if you’re reading *Trouble Don’t Last* you should be pulling out the master/slave dynamics that are being exposed from the beginning.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

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**Engaging Experience 2**

**Teaching Point:** Collaborating to Comprehend Complex Texts - Readers I want to also teach you that it’s important, in any club, to take care of relationships within that club. We do that by making sure that we’re creating work where each member will feel a part of something important, and each member will always feel supported by the group. Today we are going to be creating expectations and modeling how to have quality book club discussions.

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

**Standards Addressed**
- **Priority:** SL.4.1
Supporting: RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, L4.4, L4.5, SL.4.6
RF.4.3, and RF.4.3a, RF.4.4, RF.4.4a, RF.4.4c

Detailed Description/Instructions:
- One way to do this would be to create an anchor chart, “Playing Your Part in Deep Club Talk” (on page 43 in Volume 1 Tackling Complex texts) with students to create a list of ways to hold each other accountable to relevant discussion and respectful collaboration. Read a portion of Number the Stars and select a 2-3 students to help you model a collaborative, in-depth book club discussion based on the elements outlined on the anchor chart.

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

Engaging Experience 3
Teaching Point: Synthesizing Story Elements - At the start of books, there was so much information flying past us, that as readers we need to spend our time catching up on the important stuff and sorting it so that we began to grasp the who, what, where, when, and why of a book. Readers organize the important details from the setting, characters, and events from the plot, to make sense of a text.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RL.4.3
Supporting: RL.4.1, RL.4.2, RL.4.6, RL.4.9, RL.4.10, L4.4, RF.4.3, RF.4.3a, RF.4.4, RF.4.4a, RF.4.4c

Detailed Description/Instructions:
- One way to do this might be to demonstrate for students how you document the characters, setting, and events of the story by listing all this information out on chart paper with an organizational structure. Letting readers know that it’s important to take notes, whether they be mental or on paper, on key characters, setting, and moments that happen early on in historical fiction or any complex text. Doing so helps us make sense of the book and gives us information to hold on to as we read.

- Another way to do this would be to introduce the idea that readers keep note on a mental bulletin board. Tacking up new information as they read a text. Model for students how you would do this while reading a high interest historical fiction text.

Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 4
Teaching Point: Holding on when Time Jumps Back and Forth - When skilled readers read any complex story, and especially when we read historical fiction, we are aware time is one of the
elements in the story that is often complex. Specifically, we are aware that the spotlight of the story is not continually on the here and now. Sometimes the story flashes back to events that have already occurred, earlier in the story or even before the story began.

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

**Standards Addressed**

- **Priority:** RL.4.3
- **Supporting:** RL.4.1, RL.4.4

**Detailed Description/Instructions:**

- **One way to do this would be to** let students know that strong readers depend on many tools from their toolbox to help them become proficient readers, such as taking notes, making lists, rereading, and talking with partners. Highlight note-taking and rereading, since the others have been addressed in previous lessons. Using your mentor text, reread a short section that was particularly complex to understand. Go to the following link and pick 2-3 questions of the 10 provided to ask yourself and model thinking aloud about as you reread: [http://www.weareteachers.com/hot-topics/topics-in-education/understanding-close-reading-download-our-infographic-now](http://www.weareteachers.com/hot-topics/topics-in-education/understanding-close-reading-download-our-infographic-now).

  Utilize close reading strategies during this lesson.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

**Engaging Experience 5**

**Teaching Point:** Unfolding Characters While Unfolding History - In historical fiction, there are many timelines. There is the main character’s timeline—a timeline that is a personal narrative or plotline—and there is a historical timeline of the big historical events. And the two are entwined. This is also true of life itself. The events in the main character’s life—in your life and mine—occur alongside, and are affected by, an unfolding timeline of world events. To understand a character, a person, we have to get to know not only the person’s personal timeline but also the historical timeline that winds in and out of the personal timeline.

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

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** RL.4.7, RL.4.3, RL.4.10

**Detailed Description/Instructions:**

- **One way to do this would be to** remind readers that they have many strategies in their “tool box” to help them as readers. Particularly when working with nonfiction we find that timelines, graphic organizers, and lists of characters can be important tools to aid in our comprehension. Remind students that yesterday they drafted that list of characters and events, as well as setting details. Let them know today the focus will be on creating timelines.
Let students know that it is beneficial for readers to create a timeline of historical events, as well as a timeline of major events for the main character.

Model drafting a timeline of major events from a historical fiction text.

To help students create a timeline of events for their particular historical time period you might choose to take them to www.history.com or their Social Studies text to aid in this endeavor.

**Bloom’s Levels**: N/A

**Webb’s DOK**: N/A

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**Engaging Experience 6**

**Teaching Point**: Thinking as Someone Else - Readers try to understand the decisions that characters make, and we do this in part by keeping in mind that the character’s behavior is shaped by what is happening the world in which the character lives, that is, by the historical context. And here’s the thing: when different characters respond differently to one event, it is helpful for readers to muse about this, asking, ‘Why?’ Usually when different characters act differently this reflects the fact that each of those characters plays a different role in the world and therefore is shaped differently by the times.

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

**Standards Addressed**

- **Priority**: RL.4.3
- **Supporting**: RL.4.1, RL.4.6, RL.4.10, RF.4.3a, RF.4.4a-c

**Detailed Description/Instructions:**

- **One way to do this would be to** read a chapter of a mentor text model thinking aloud about the point of view of the characters in that section, how they might be different or similar, and how that helps give you insight into how they are reacting to certain situations. Let students know that readers try to understand the decisions characters make, and do this by keeping in mind that the character’s behavior is shaped by what is happening within the world in which the character lives. When different characters react differently to an event, it’s helpful for readers to ask “Why?”

**Bloom’s Levels**: Understand

**Webb’s DOK**: 3

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**Engaging Experience 7**

**Teaching Point**: Scrutinizing Not Skipping Descriptions - Sometimes we come to places in a story where the action slows down, where there is more description than action. Readers, trust the author. Be loyal, stay side by side, rather than running ahead alone. Probably the author inserted these details so that you could better imagine this place. In good books, readers can trust that we’ll learn something important through these descriptive passages.

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

**Standards Addressed**
Priority: N/A
Supporting: RL.4.1, RL.4.10, L4.4, RF.4.3a, RF.4.4a-c

Detailed Description/Instructions:

- **One way you can show this** is by identifying the passages that really slow down in your read aloud and model how you can get a better sense of the setting and tone of the story from those moments.

- **Another way you can show this** is by pulling out how you look for moments when different characters are going through something difficult, how they are reacting in similar and different ways, and what we might learn about a bigger issue or theme from that scene.
  - Show them the importance of revisiting these scenes, rereading them, and letting them linger to help them uncover new understandings.

Bloom’s Levels: N/A
Webb’s DOK: N/A

### Topic 2: Exploring Big Ideas and Creating Interpretations

**Engaging Experience 8**

**Teaching Point:** Authoring Our Own Responses to Texts - Readers find ways to illustrate that characters grow by understanding more and becoming more aware of who they are shows emotion and discuss with students that as characters grow in stories, or over time, they will see more. This is true for readers and people as well.

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

**Standards Addressed**

**Priority:** RL.4.3

**Supporting:** RL.4.1, RL.4.10

**Detailed Description/Instructions:**

- **One way to do this is to** use a passage from a historical fiction text that shows emotion and discuss with students that as characters grow in stories, or over time, they will see more. This is true for readers and people as well. When we read novels, and specifically when we study texts really closely, we are looking at… (hold up a giant question mark). We are looking at…something. And here is the thing. Share with students that no one can tell you, as a reader, what to look at, what to notice, what to think. Remind students that one reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each of us is the author of our own reading.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3
Engaging Experience 9
Teaching Point: Making Significance - Readers sometimes press the pause button, lingering to ponder what we’ve read, and to let a bigger idea begin to grow in our minds. For each reader, there will be passages in a book that seem to be written in bold font, parts that call out to that reader as being important. Often these are passages that reference back to earlier sections in the book and that seem laden with meaning, and we read those passages extra attentively, letting them nudge us to think.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RL4.1
Supporting: RL4.4, RL.4.10

Detailed Description/Instructions:
- One way to do this would be to use a personal anecdote to remind children of the importance of pausing to experience life, instead of rushing through it with blinders on. Connect to students’ reading lives by reminding them it’s important to hit the pause button to think deeply about a text. Reflect on a time in your read aloud where you stopped to think about the text and gained new meaning.

- Another way to do this would be to remind students of times when in the read aloud or even in class, the situation demanded that we all listen with wider eyes, leaning in to make sure we heard and understood it all. (Relate back to mentor text from the “Following Characters” unit).
  - Read a section of your read aloud that is coated in significance and deeper meaning. Ask children to signal when the author seems to have almost written the text in bold print, and then ask them to stop and jot their thinking.
  - Coach children into writing and thinking about the passage by asking, “How does this one passage connect with earlier ones and with the whole message of the book?”
  - Continue reading and model this work a couple more times. Do your own jotting in your reader’s workshop notebook and share your thoughts with students as well as hearing theirs.

Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 10
Teaching Point: Seeing Big Ideas in Small Details (Symbolism) - Readers can pull out the big ideas that are shown through symbolism of concrete objects. It is important to be able to pull out the supporting details that represent the symbolism in stories.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RL.4.4
Supporting: L.4.5, RL.4.1, RL.4.3, RL.4.10

Detailed Description/Instructions:

- **One way you can do this is** by offering students examples of how big ideas from other read aloud from the year are captured in concrete specifics. (If you have read *Tiger Rising* in the “Following Characters” unit you can refer to the cage, suitcase, tiger or rash. The suitcase so full of pain it can’t be closed, or the tiger caged in the woods like Rob is caged in loneliness, etc.) Have students think about big ideas that are lodged in concrete details or objects in your current read aloud. After your class picks an object, ask them the following questions:
  - What does this object represent?
  - What evidence from the text supports your thinking?
  - What larger lesson should we be learning from this big idea?

Bloom’s Levels: Remember, Analyze
Webb’s DOK: 1, 3

**Engaging Experience 11**

**Teaching Point:** Refining/Collecting Evidence for your Big Idea - Once readers have paused to think deeply about a book, and developed an idea that seems true, from that point on, readers must collect evidence that supports their big idea to test the validity and strength of their big idea.

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

**Standards Addressed**
- **Priority:** RL.4.2
- **Supporting:** RL.4.1, RL.4.3, RL.4.9

**Detailed Description/Instructions:**

- **One way you can do this is** to pull up a theme you have already modeled and discussed and begin modeling how to collect evidence and details from the text that supports your theme. Make an anchor chart of this for your students. Also discuss how if as a reader you are struggling to collect a variety of evidence, then we need to refine or alter our theme.

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

**Engaging Experience 12**

**Teaching Point:** Widening the Horizons of Our Thinking - Often books include more than one theme, and as readers we need to have conversations about our book club book to be open to different perspectives of new themes that are represented in the text.

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

**Standards Addressed**
- **Priority:** SL.4.1, RL.4.2
Supporting: RL.4.1, RL.4.3, RL.4.4

Detailed Description/Instructions:

- **One way you can do this is** model for students a time when you had interpreted what the text was really saying, found support for that interpretation, and then revised that initial idea.
  - Example she uses is relating this to a journey of thought. She uses the movie, *Up*, to talk about how she went in with one of idea of what it would be about (a man solved his problem by going on a wonderful adventure) because she had researched it, but after seeing the movie she refined her original idea to “a man who escapes from his sadness.” She reiterates as she watched the movie she looked for ideas that would support that.
  - She then models a conversation she had with her sister who had also seen the movie, and did not agree with her original idea. At first she was annoyed, but then listened to what her sister said only to learn about how she had focused on the relationship he developed with the boy. Together they refined both of their ideas into “a man moving on from this sadness by opening himself up and caring for someone else.”
  - Name what you did in a way that is transferable to books, by helping students to see that sometime we outgrow an idea, even if we are really attached to it and love it. And the best way to do that is by being in conversations with others who think differently than us and can help us to see new perspectives.

- **Another way you can do this is** to think of a recent event the whole class has experienced and focus on speaking and listening in ways that create an environment for sharing.
  - Have students think of one thing that was interesting to them in that experience. Have them turn and talk to the people in their book clubs to discuss their ideas about that experience.
  - Convene students to remind them that for a book club to go well the members in it have to take care of it. One way we can do that is through collaborative conversation. So, we should not be switching train of thought every time someone has a new idea. It needs to continually be tied back to the work you are doing. Stay in your groups and begin doing this same work around your books with your book club.

Bloom’s Levels: Analyze, Understand, Evaluate, Create
Webb’s DOK: 2, 3, 4
Engaging Experience 13

Teaching Point: Strengthening our Empathy for Quiet Characters - Although it is natural to understand the perspective of the main character, as readers it is important to consider other perspectives of minor characters to gain new insights.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: N/A

Supporting: RL4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.10

Detailed Description/Instructions:

- One way you can do this is by modeling from your read aloud or a mentor text that has a strong depiction of character perspective. (For example, Number the Stars, is written from Annemarie’s perspective.)
  - Stretch students to think about the text from the perspective of a minor character. Read aloud a passage and have students interpret it from this perspective. Tell students we don’t really know what or how the other character thinks, but we are going to imagine or infer this based off the text... (If using Number the Stars you could use the perspective of Uncle Henrik. In this story she uses the passage of Annemarie and Uncle Henrik in the barn where he’s milking the cow and Annemarie has just found out she’s been lied to).
  - Stop and model your thinking aloud as you read through the passage so students have an explicit understanding of the situation.
  - Tell students this process has helped you get closer to what the story was really about. At first you thought it was just about one thing, but now by looking at it through the perspective of someone else you must think of the other storyline. (In Number the Stars the theme appears to be bravery and having the courage to help a friend, but now you also realize that by looking at this book through the lens of an adult it’s also about having to lie to protect kids from knowing how dangerous life is or can become.)

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 14

Teaching Point: Seeing Power in its Many Forms - Readers, looking at our books with the lens of power leads to all sorts of new thinking. When we investigate who has power, what form power takes (how you see it), and how power changes, that helps us find huge meanings in books.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RL4.1, RL4.3
Supporting: RL.4.2, RL.4.4, RL.4.10

Detailed Description/Instructions:

- One way to do this is by relating this to reading by asking students to consider the following questions in a text:
  1) Who has the power in this place—who is in charge?
  2) What are the obvious or explicit signs of power? (anchor chart)

Read aloud text and channel students to consider these power questions as you read. (intentionally choose passages that show power and give students time to stop and jot as you read them in order to answer the questions)

Summarize the work, adding these two questions to also consider (add to chart)

3) What kinds of power exist?
4) Where do you see power hiding?

*Note: Enlighten students to the fact that power is not always bad

- Another way to do this is to use the questions above to create a power flow chart over a powerful scene where the power may shift. The arrows in the flow chart highlight the power shifts. Use details from the text to support your thinking. (If you are using Trouble Don’t Last, the scenes from the Widow Woman, and the River Man chapters are great to use for this work.)

Bloom’s Levels: Understand

Webb’s DOK: 3

Engaging Experience 15

Teaching Point: Sparking Nonfiction against Fiction to Ignite Ideas - Readers turn to nonfiction to spark new ideas about our historical fiction novels. The information we learning from nonfiction sources can help ignite our thinking in new ways around their fiction stories.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Supporting: RI.4.3, RI.4.7, RL.4.7, RL.4.9, RL.4.10

*Note: RL.4.9 is supported by this lesson, however, it is not a priority standard for this unit.

Detailed Description/Instructions:

- One way you can do this is to provide students a fact sheet pertaining to the topic of your read aloud. (The fact sheet should include pictures and actual facts). Have them pair this information with the read aloud text, inviting them to talk about the two, recognizing points that sparked interest or ignited new thinking. Convene group back together and have students share out conversation they had.

Bloom’s Levels: N/A

Webb’s DOK: N/A
Engaging Experience 16
Teaching Point: Finding Themes through Different Text - It is important when we read to think about people, places, events—and also about big ideas. And when you have thought about a big idea in one story, sometimes that thinking helps you find a similar big idea in another story.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: N/A
Supporting: RL.4.2, RL.4.9
*RL.4.9 is addressed in isolation in this unit. However, it is not a priority for this unit.
Detailed Description/Instructions:
- One way you can do this is to ask each club to agree upon a big idea that their book represents, working to say that idea in just a sentence or two. Coach them so that children word their ideas in ways that will pertain across books. (relate these ideas to snowballs that can be tossed from book to book).
  - Once readers have finished have book clubs share out. Start with one book club and tell the others that if their interpretation fits with their book as well, they need to reach their hands in the air to grab it down and apply in to their book too.
  - As each group shares their ideas allow the other groups to talk and share how it applies to their text too. Then let the next group share.
  - Send home the message that this is not a coincidence that the authors just happened upon…this transference of ideas across books. This happens and works because the ideas that apply to books are the ideas that also apply to real life. When this happens it is called a universal theme or idea.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 17
Teaching Point: Finding Allusion - People who share a common background allude to their shared background knowledge all the time. Sometimes characters might allude to their thoughts, feelings, and emotions and that’s when we need to interpret figurative language closely to infer the thoughts, and feelings of characters. Authors use specific words and phrases to better understand information from the text.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.4.4
Supporting: RL.4.1, RL.4.10
Detailed Description/Instructions:
- One way to do this is to provide examples of literary allusions that your students will easily recognize, setting children up to notice what you are doing. (Number the Stars can be connected to The Tiger Rising by Katherine Patterson or Butterfly by Patricia
Then model explicitly for students how to interpret and decode what the character is really feeling or thinking.

Note: *Trouble Don’t Last* has a wealth of figurative language phrases for readers to infer and interpret the feelings and emotions of characters. (Ex. 1. *My tongue felt as if it had turned to ashes.* 2. *My heart roared in my ears.* 3. *The snake around my neck squeezed tighter.*)

**Bloom’s Levels:** Remember, Analyze

**Webb’s DOK:** 1, 3

**Engaging Experience 18**

**Teaching Point:** Making a Mark on History - When characters face critical moments of choice, a character must decide how he or she wants to respond. As readers we need to remember that it’s not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face and how this impacts history.

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

**Standards Addressed**

**Priority:** RL.4.3

**Supporting:** RL.4.1, RL.4.10

**Detailed Description/Instructions:**

- **One way you can do this is** tell children that parts of the story where characters face critical moments of choice might be written in bold. Not that the type is in bold, but that the author’s voice as a writer is.
  - Reveal your “*Characters Make Choices*” chart and model a critical choice that the main character in your read aloud has made. Have students consider how these actions and choices might affect history, while also considering the consequences and risks of their choices.
  - Read aloud in text to model this thinking with the actions and choices of characters in the book.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

**Engaging Experience 19**

**Teaching Point:** Celebrating Historical Fiction with the Engaging Scenario

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

**Standards Addressed**

**Priority:** RL.4.1, RL.4.2, RL.4.3, RL.4.4

**Supporting:** RL.4.9, RL.4.10

**Detailed Description/Instructions:**

Refer to the Engaging Scenario below.
**Bloom’s Levels:** Remember, Analyze, Understand

**Webb’s DOK:** 1, 2, 3

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**Engaging Scenario**

Reading aloud a historical fiction book that falls within the higher end of the 4-5 complexity band, perhaps at a level R or R. Pink and Say by Patricia Polacco, Gleam and Glow by Eve Bunting would fit this expectation. As you read a section of that text, plan for places where you will prompt children to stop and jot. You’ll likely want to create prompts that assess skills such as inferring about character, interpreting, and discerning setting—for example time period—from a text. For instance, you might stop and ask:

- What ideas are you beginning to have about this person?
- What might this character be teaching you?
- What lessons are you learning?

Encourage students to stop and jot, including evidence from the text to support their ideas. Collect these stop and jot notes.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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</table>
| Exploring the Qualities of Historical Fiction | Looking at Details that Build the World of a Story  
Reader’s paying special attention to passages that tell about daily life. When reading we must think about where the story is happening and when the story is happening. These details can reveal a great deal about the world in which the story is set. | **One way you can do this is by** using the mentor text, *Number the Stars*, *Trouble Don’t Last* or another strong historical fiction text to model thinking aloud to students about what kind of place this is—are people kind to each other or do they mistrust each other? Is it on the brink of change? In the midst of war? What is the mood? Why would the author have created this mood? | 1 mini-lesson            |
| Collaborating to Comprehend Complex Texts  | Reader’s paying special attention to passages that tell about daily life. When reading we must think about where the story is happening and when the story is happening. These details can reveal a great deal about the world in which the story is set. | **One way to do this would be to** create an anchor chart, “Playing Your Part In Deep Club Talk” (on page 43 in Volume 1 Tackling Complex texts) with students to create a list of ways to hold each other accountable to relevant discussion and respectful collaboration. Read a portion of *Number the Stars* and select a 2-3 students to help you model a collaborative, in-depth book club discussion based on the elements outlined on the anchor chart. | 1 mini-lesson            |
and modeling how to have quality book club discussions.

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<td>At the start of books, there was so much information flying past us, that as readers we need to spend our time catching up on the important stuff and sorting it so that we began to grasp the who, what, where, when, and why of a book. Readers organize the important details from the setting, characters, and events from the plot, to make sense of a text.</td>
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One way to do this would be to remind readers that they have many strategies in their “tool box” to help them as readers. Particularly when working with nonfiction we find that timelines, graphic organizers, and lists of characters can be important tools to aid in our comprehension. Remind students that yesterday they drafted that list of characters and events, as well as setting details. Let them know today the focus will be on creating timelines.

- Let students know that it is beneficial for readers to create a timeline of historical events, as well as a timeline of major events for the main character.
- Model drafting a timeline of major events from a historical fiction text.
- To help students create a timeline of events for their particular historical time period you might choose to take them to

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| **Scrutinizing Not Skipping Descriptions** |
| Sometimes we come to places in a story where the action slows down, where there is more description than action. Readers, trust the author. Be loyal, stay side by side, rather than running ahead alone. Probably the author inserted these details so that you could better imagine this |
| **One way you can show this** is by identifying the passages that really slow down in your read aloud and model how you can get a better sense of the setting and tone of the story from those moments. |
| 1 mini-lesson |
| Exploring Big Ideas and Creating Interpretations | Authoring Our Own Responses to Texts | One way to do this is to use a passage from a historical fiction text that shows emotion and discuss with students that as characters grow in stories, or over time, they will see more. This is true for readers and people as well. When we read novels, and specifically when we study texts really closely, we are looking at… (hold up a giant question mark). We are looking at…something. And here is the thing. Share with students that no one can tell you, as a reader, what to look at, what to notice, what to think. Remind students that one reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each of us is the author of our own reading.  |
| Making Significance | Readers find ways to illustrate that characters grow by understanding more and becoming more aware of who they are shows emotion and discuss with students that as characters grow in stories, or over time, they will see more. This is true for readers and people as well. When we read novels, and specifically when we study texts really closely, we are looking at… (hold up a giant question mark). We are looking at…something. And here is the thing. Share with students that no one can tell you, as a reader, what to look at, what to notice, what to think. Remind students that one reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each of us is the author of our own reading.  |
| One way to do this would be to use a personal anecdote to remind children of the importance of pausing to experience life, instead of rushing through it with blinders on. Connect to students’ reading lives by reminding them it’s important to hit the pause button to think deeply about a text. Reflect on a time in your read | I mini-lesson |
parts that call out to that reader as being important. Often these are passages that reference back to earlier sections in the book and that seem laden with meaning, and we read those passages extra attentively, letting them nudge us to think.

| Seeing Big Ideas in Small Details (Symbolism) | One way you can do this is by offering students examples of how big ideas from other read alouds from the year are captured in concrete specifics. (If you have read *Tiger Rising* in the “Following Characters” unit you can refer to the cage, suitcase, tiger or rash. The suitcase so full of pain it can’t be closed, or the tiger caged in the woods like Rob is caged in loneliness, etc.) Have students think about big ideas that are lodged in concrete details or objects in your current read aloud. After your class picks an object, ask them the following questions:  
- What does this object represent?  
- What evidence from the text supports your thinking?  
- What larger lesson should we be learning from this big idea? | 1 mini-lesson |
<table>
<thead>
<tr>
<th>Refining/Collecting Evidence for your Big Idea</th>
<th><strong>One way you can do this is</strong> to pull up a theme you have already modeled and discussed and begin modeling how to collect evidence and details from the text that supports your theme. Make an anchor chart of this for your students. Also discuss how if as a reader you are struggling to collect a variety of evidence, then we need to refine or alter our theme.</th>
<th>1 mini-lesson</th>
</tr>
</thead>
</table>
| Widening the Horizons of Our Thinking       | Often books include more than one theme, and as readers we need to have conversations about our book club book to be open to different perspectives of new themes that are represented in the text. **Another way you can do this is** to think of a recent event the whole class has experienced and focus on speaking and listening in ways that create an environment for sharing.  
- Have students think of one thing that was interesting to them in that experience. Have them turn and talk to the people in their book clubs to discuss their ideas about that experience.  
- Convene students to remind them that for a book club to go well the members in it have to take care of it. One way we can do that is | 1 mini-lesson |
through collaborative conversation. So, we should not be switching train of thought every time someone has a new idea. It needs to continually be tied back to the work you are doing. Stay in your groups and begin doing this same work around your books with your book club.

<table>
<thead>
<tr>
<th>Viewing Characters from Different Lenses</th>
<th>Strengthening our Empathy for Quiet Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Although it is natural to understand the perspective of the main character, as readers it is important to consider other perspectives of minor characters to gain new insights.</td>
<td>One way you can do this is by modeling from your read aloud or a mentor text that has a strong depiction of character perspective. (For example, <em>Number the Stars</em>, is written from Annemarie’s perspective.)</td>
</tr>
</tbody>
</table>

- Stretch students to think about the text from the perspective of a minor character. Read aloud a passage and have students interpret it from this perspective. Tell students we don’t really know what or how the other character thinks, but we are going to imagine or infer this based off the text... (If using Number the Stars you could use the perspective of Uncle Henrik. In this story she uses the passage of Annemarie and Uncle Henrik in the barn where he’s milking the cow and Annemarie has just found out she’s been lied to).
- Stop and model your thinking aloud as you read through the passage so students have an explicit understanding of the situation.

1 mini-lesson
<table>
<thead>
<tr>
<th>Seeing Power in its Many Forms</th>
<th>• Tell students this process has helped you get closer to what the story was really about. At first you thought it was just about one thing, but now by looking at it through the perspective of someone else you must think of the other storyline. (In <em>Number the Stars</em> the theme appears to be bravery and having the courage to help a friend, but now you also realize that by looking at this book through the lens of an adult it’s also about having to lie to protect kids from knowing how dangerous life is or can become.)</th>
</tr>
</thead>
</table>
| Readers, looking at our books with the lens of power leads to all sorts of new thinking. When we investigate who has power, what form power takes (how you see it), and how power changes, that helps us find huge meanings in books. | **One way to do this is by** relating this to reading by asking students to consider the following questions in a text: 1) Who has the power in this place—who is in charge? 2) What are the obvious or explicit signs of power? (anchor chart)  
• Read aloud text and channel students to consider these power questions as you read. (intentionally choose passages that show power and give students time to stop and jot as you read them in order to answer the questions)  
• Summarize the work, adding these two questions to also consider (add to chart) 3) What kinds of power exist? | 1 mini-lesson |
<table>
<thead>
<tr>
<th>4) Where do you see power hiding?</th>
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<tbody>
<tr>
<td><strong>Sparking Nonfiction against Fiction to Ignite Ideas</strong></td>
</tr>
<tr>
<td>Readers turn to nonfiction to spark new ideas about our historical fiction novels. The information we learning from nonfiction sources can help ignite our thinking in new ways around their fiction stories.</td>
</tr>
<tr>
<td><strong>One way you can do this is to</strong> provide students a fact sheet pertaining to the topic of your read aloud. (The fact sheet should include pictures and actual facts). Have them pair this information with the read aloud text, inviting them to talk about the two, recognizing points that sparked interest or ignited new thinking. Convene group back together and have students share out conversation they had.</td>
</tr>
<tr>
<td>I mini-lesson</td>
</tr>
<tr>
<td><strong>Finding Themes through Different Texts</strong></td>
</tr>
<tr>
<td>It is important when we read to think about people, places, events—and also about big ideas. And when you have thought about a big idea in one story, sometimes that thinking helps you find a similar big idea in another story.</td>
</tr>
<tr>
<td><strong>One way you can do this is to</strong> ask each club to agree upon a big idea that their book represents, working to say that idea in just a sentence or two. Coach them so that children word their ideas in ways that will pertain across books. (relate these ideas to snowballs that can be tossed from book to book).</td>
</tr>
<tr>
<td>- Once readers have finished have book clubs share out. Start with one book club and tell the others that if their interpretation fits with their book as well, they need to reach their hands in the air to grab it down and apply in to their book too.</td>
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<tr>
<td>- As each group shares their ideas allow the other groups to talk and share how it</td>
</tr>
<tr>
<td>I mini-lesson</td>
</tr>
<tr>
<td>Finding Allusions</td>
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<td>-------------------</td>
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<tr>
<td>People who share a common background allude to their shared background knowledge all the time. Sometimes characters might allude to their thoughts, feelings, and emotions and that’s when we need to interpret figurative language closely to infer the thoughts, and feelings of characters. Authors use specific words and phrases to better understand information from the text.</td>
</tr>
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<tr>
<th>Making a Mark on History</th>
<th><strong>One way you can do this is</strong> tell children that parts of the story where characters face critical moments of choice might be</th>
<th>1 mini-lesson</th>
</tr>
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<tbody>
<tr>
<td>When characters face critical moments of</td>
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</table>
choice, a character must decide how he or she wants to respond. As readers we need to remember that it’s not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face and how this impacts history.

| Celebrating Historical Fiction with the Engaging Scenario | Reading aloud a historical fiction book that falls within the higher end of the 4-5 complexity band, perhaps a at a level R or R. Pink and Say by Patricia Polacco, Gleam and Glow by Eve Bunting would fits this expectation. As you read a section of that test, plan for places where you will prompt children to stop and jot. You’ll likely want to create prompts that assess skills such as inferring about character, interpreting, and discerning setting—for example time period—from a text. For instance, you might stop and ask:

- What ideas are you beginning to have about this person?
- What might this character be teaching you? | I mini-lesson |
<table>
<thead>
<tr>
<th>What lessons are you learning?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Encourage students to stop and jot, including evidence from the text to support their ideas. Collect these stop and jot notes.</td>
</tr>
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</table>
Unit 5: The Study of Short Text: Diving into Language

Subject: Reading
Grade: 4
Name of Unit: Poetry Clubs
Length of Unit: 4 weeks (mid-January-mid February)

*Note: There is an intentional gap between returning to school and the beginning of this unit. During the 2 weeks allotted teachers will be beginning the Writing Unit Bringing History to life. This is an in-depth unit that asks students to draw on their understanding of historical events and nonfiction reading.

Overview of Unit:
In this unit students will learn to understand that singular pieces of poetry, prose and drama, as well as collections of these pieces of writing tell a story and teach lessons through specific structures and language. This study of poetry will focus on the way that poets use language to convey a meaning. Students will spend time reading, listening to, and speaking poetry, prose and drama to develop a strong understanding of these different types of writing and the messages that are hidden inside.

In Topic 1 (Bend One) of the unit, students begin by building on the information they have about poetry, prose and drama from previous grades. Students will learn to identify and determine the meaning of specific words that have been chosen in these pieces of writing. Learning how specific words, references to Greek mythology and figurative language help us to visualize the story that is being told.

In Topic 2 (Bend Two) of the unit, students will learn how the structure of poetry, drama and prose impact how these pieces are read and the message they share. Students will quickly realize their own close relationship with poetry, drama and prose already exists-through the songs they hear, familiar stories and plays they have heard and seen. Students will also develop an understanding of how the specific structures used in each of these types of writing helps readers to better understand the piece.

In Topic 3 (Bend Three) of the unit, students will learn to compare across text to determine the theme or a specific poem, as well as themes across poetry. Through modeling and practice students will be able to describe how specific themes, topics and patterns of events in stories, myths and traditional literature from different cultures teach us about the world we live in. During this topic, students will begin to see that poetry is best understood when careful and purposeful rereading of poems is practiced. Students will have opportunities to compare themes across text. They will study this skill much more in depth during the interpretation unit. This unit serves simply as an opportunity to expose students to this skill for a first time.

Getting Ready for the Unit:

- Gather high interest poems and poetry anthologies at different levels.
  - For some poems you will want to make multiple copies so all students have access to the major poems you reference in your lessons.
• During the workshop time for these lessons students will be encouraged to analyze text and work with in Literature Clubs. Students might be looking for connections across poems with similar themes or characters, or looking at text by the same author. The most important part of this club aspect is that students are getting opportunities to read and manipulate text that are of a different nature than they might be used to.

• During this unit there are some mini lessons that are very short and compact, and there are others that ask us to guide our students through the process of talking about meaning, and understanding of text deeply. You will need to gauge your students to determine which lessons will need more time for your students and which lessons you can work through in a shorter amount of time.

• Choose read alouds for this unit.

• While introducing Greek Myths, as well as poetry referencing Greek myths it is important to be mindful of the stories. Several Greek myths cover mature concepts, for this reason it is important to preview Greek myths before selecting them for lessons, as well as being mindful of Greek Myth based links shared with students.

• Ensure students’ book boxes are full with up to date books of their choosing. These may or may not be in the poetry genre. At the beginning of this unit it may be difficult for some students to study a poem or two for 35 minutes of independent reading. Students’ stamina for poetry will strengthen as you teach them the skills of careful and purposeful rereading. However, a book box full of books will see to it students have something to read at all times. If you confer with a student who has moved on from their poetry reading; be sure to bring the conversation back to their work as a reader of poetry.

  o Text You Might Want to Collect:
    • *This Place I Know: Poems of Comfort* by Georgia Heard
    • *This is Just to Say: Poems of Apology and Forgiveness* by Joyce Sidman
    • *Extra Innings: Baseball Poems* by Lee Bennett Hopkins
    • *If You’re Not Here, Please Raise Your Hand: Poems about School* by Kalli Dakos
    • *Fine Feathered Friends* (Science) by Jane Yolen
    • *Roots and Blues: A Celebration* (Social Studies) by Arnold Adoff
    • *A child's introduction to Greek mythology: the stories of the gods, goddesses, heroes, monsters, and other mythical creatures* by Heather Alexander; illustrated by Meredith Hamilton.
    • *Z is for Zeus: a Greek mythology alphabet* written by Helen L. Wilbur; and illustrated by Victor Juhasz.
    • *The McElderry book of Greek myths* retold by Eric A. Kimmel; illustrated by Pep Montserrat.
    • *Usborne Greek Myths for Young Children*
- Mythopedia Pack from Scholastic- *What a Beast, She’s All That, Oh My Gods!, and All in the Family*
- *Pegasus, The Flying Horse* by Jane Yolen
- *Greek Myths and Legends* retold by Anthony Masters
- *Monsters and Myths: Classical Myths*
- *Greek Myths* retold by Geraldine McCaughrean
- *Z is for Zeus,- A Greek Mythology Alphabet* by Helen L Wilbur
- *The McElderry Book of Greek Myths* retold by Eric A. Kimmel
- *Greek Mythology* by Jim Olhoff

- **Links to Access**
- **List Of Text in Verse and Poetry**
    - Check the Poetry Foundation Website ([www.poetryfoundation.org](http://www.poetryfoundation.org)) which includes a children’s poetry section and highlights new children poets
    - Poetry Based in Greek Mythology
    - Access to Dramas, as well as several dramas being acted out:
      - [http://www.aaronshep.com/rt/RTE.html](http://www.aaronshep.com/rt/RTE.html)
    - Aesop’s Fables
    - Greek Myths
      - [http://www.storynory.com/category/myths/greek-myths/?PageSpeed=noscript](http://www.storynory.com/category/myths/greek-myths/?PageSpeed=noscript)
    - Greek Mythology and Vocabulary Reference List
Pre-Assessment (given prior to starting the unit):
- For a possible pre-assessment, you may wish to give students a copy of *The Road Not Taken* by Robert Frost. Then pose the following questions:

1. What did you notice about the structure or organization of this poem?
2. What do you think the author is trying to say when they used the phrase below?
   
   And looked down one as far as I could
   To where it bent in the undergrowth
3. What is this poem really about?

Priority Standards for unit:
- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean)
- RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths a, and traditional literature from different cultures.
- L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Supporting Standards for unit:
- L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
  - L.4.4.a Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
  - L.4.4.b Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
  - L.4.4.c 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.
- L.4.5.a Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
• L.4.5.b Recognize and explain the meaning of common idioms, adages, and proverbs.

• L.4.5.c Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

• L.4.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation and endangered when discussing animal preservation).

• SL.4.1 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.

• RF.4.4 Read with sufficient accuracy and fluency to support comprehension.
  o RF.4.4.a Read grade-level text with purpose and understanding.
  o RF.4.4.b Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
  o RF.4.4.c Use context to confirm or self-correct word recognition and understanding, rereading as necessary

• RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

• RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

• RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

<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.4.2</td>
<td>theme of a story, drama or poem from details in the text</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.4</td>
<td>meaning of words and phrases as they are used in a text.</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.4</td>
<td>meaning of words that allude to significant characters found in mythology (e.g., Herculean)</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>RL.4.5</td>
<td>major differences between poems, drama, and prose</td>
<td>Explain</td>
<td>Understand</td>
<td>3</td>
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</tbody>
</table>
to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text  | Refer | understand | 3 |
---|---|---|---|
the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.  | Compare and Contrast | Analyze | 3 |
understanding of figurative language, word relationships and nuances in word meanings.  | Demonstrate | Analyze | 2 |

**Essential Questions:**

1. How can I read poetry to develop an understanding of the text theme and the author’s message?
2. How does reading poetry help a reader to determine the meaning of words and phrases as they are used in a text?
3. How does the use of words that reference significant characters found in mythology change our understanding of the text they appear in?
4. What characteristic differ between poetry, drama, and prose?
5. Why do authors use specific verse, rhythm, and meter to in poetry?

**Enduring Understanding/Big Ideas:**

1. Poets use precise words and imagery to communicate a message and evoke feelings.
2. Reading poetry requires us to think critically and thoughtfully about words, language, and structure.
3. Characters in Greek mythology have stories and lessons that are part of who they are. Understanding that words that make reference to these characters are chosen with a specific purpose helps us to more clearly understand the message the author is sharing.
4. Authors write in different genres to express their ideas. By learning about and comparing the elements of different genres, readers can better understand what they are reading. For example, knowing that dramas have stage directions and dialogue helps readers learn more about the characters, knowing that poetry creates word pictures, describes moments, or expresses feelings and knowing that prose are written as normal language (sentences and paragraphs) and do not have a meter or rhythmical pattern.
5. Using verse, rhythm and meter in poetry allows writers to play with the sound of poetry and the nature in the fact that poetry is often spoken and heard.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>rhyme</td>
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<td>rhythm</td>
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<td>meter stanza</td>
<td>meter stanza</td>
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<td>verse</td>
<td>verse</td>
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<td>theme</td>
<td>theme</td>
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<tr>
<td>literal</td>
<td>literal</td>
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<td>nonliteral</td>
<td>nonliteral</td>
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<td>figurative</td>
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<td>prose</td>
<td>prose</td>
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<tr>
<td>drama</td>
<td>drama</td>
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<td>stage directions</td>
<td>stage directions</td>
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<tr>
<td>mythology</td>
<td>mythology</td>
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Topic 1: Words are Chosen to Share a Message

Engaging Experience 1
Teaching Point: Studying Words to Understand Meaning
“Today I want to teach you that authors use words in different ways to convey shades of meaning. A reader must make meaning of different types of language in various ways to understand the nuances of an author's message.”
Suggested Length of Time: 1-2 mini lesson
Standards Addressed
Priority: RL.4.4
Supporting: RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c

Detailed Description/Instructions:
- **One way to do this is to** set the tone for this unit. Many times students will come into units that utilize poetry, drama and prose with pre conceived ideas about sing songy poetry. Throughout this year students have heard poetry in several different lessons, this lesson will focus on the specific words that they hear and see in poetry.
  - One way to begin this lesson is by choosing a poem that you, the teacher, enjoy (you may chose a short drama or prose instead, based on what speaks to you as a reader). Try to reach beyond school yard poetry (while these poems are fun and enjoyable we want to challenge students comfort level when thinking about poetry early in this unit). Look for poetry that is deep and full of symbolism and
meaning. This will allow students opportunities to analyze and discuss meaningful ideas right from the beginning. (ex. Poetry from Sandra Cisneros, Maya Angelou, Pablo Neruda, Langston Hughes or Lillian Moore might be great places to start.) Read the poem you have selected out loud. Posting this on a SMART Board, or on a piece of large chart paper, so that students are able to see the words and structure as you read. You might want to read this poem more than once. Talk to students about how you are reading the sentences, referencing your tone and voice. Go back and make notes on your document, noting unusual words and associations, marking your poem with circles, or underlines when a specific word or phrase seems powerful or interesting, to help students see your thinking. Model for students how you might go back after you have read to look up words you are unsure of, as well as words that just don’t seem to fit. Showing students how you might draw pictures or make notes of what this unusual words might mean. Re-read the poem slowly, thinking about what message and emotions these out of place words might be trying to tell you.

- **Another way to do this** might be to select a poem, drama or prose plan an oral interpretation of that text. Determine the meaning you want to convey through your pacing, emphasis, rhythm, tone, sounds, and nonverbal cues. Then, perform your oral interpretation for your class or create a video of your performance to be shown to the class. Ask students to respond to the meaning that was conveyed through your performance to determine if the conveyed meaning matches your intended meaning. Ask students to share ideas about which words and phrases stuck out from this poem.

*You will want to have copies of poetry, prose and dramas copied and available for students to read and mark during workshop. Use this as an opportunity to introduce deep and meaningful poetry, as well as Greek myths, and traditional folktales and fables. (Have students save these documents for a later lesson.)

**Bloom’s Levels:** analyze

**Webb’s DOK:** 3

**Engaging Experience 2**

**Teaching Point:** A Big Messages, From Little Words

“Today I want to teach you that because authors choose specific words and phrases to tell a story or share an idea, a reader must think critically about how these words help us to understand the setting, character, or struggles in the text more deeply.”

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

**Standards Addressed**

- **Priority:** RL.4.4, L.4.5
- **Supporting:** RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c

**Detailed Description/Instructions:**

- **One way to do this** might be to help students zone in on specific words and phrases that help us to uncover the potential meaning of a text.
  - One possible lesson might be to let students know that this lesson will focus on inquiry and thinking as an individual and a group. Introduce students to the text Little Things Are Big (you could select any test that you think might lend itself to
this lesson, this text is at the end of this document). Give each student a copy of the text and read the text out loud, so that students could listen and think about the possible Students would read up to the portion of the text that read then… Encourage students to think about what they believe might happen next.

o Have students write a few lines that support their thinking in their notebook. Ask students to go back to the text and underline the specific words and phrases that made decide on the ending they chose.

o Have students break into two groups, one group that thought the story would end in one way, another group of students who believe it might have ended in the opposite way. Have students talk with their groups about the words and phrases that they picked out.

o After giving time for like minds to discuss their ideas, have students stop and pair up with a student whose feelings are of the opposite opinion. Encourage students to bring their underlined pieces to share out the words and phrases that convinced them one way or the other.

o Have students come back up and read the actual ending of the story. Guide this conversation so that it helps students to understand that there are many interpretations to the text that we encounter and this is why keeping our eyes, ears and minds open as we read.

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

Engaging Experience 3
Teaching Point: Using Word Histories to Understand Symbolism
Suggested Length of Time: 2 Lessons
Standards Addressed
Priority: RL.4.4
Supporting: RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c
Detailed Description/Instructions:

- One way to do this might be introduce students to Greek myths and the words from Greek mythology that appear in modern English, (This lesson might work best if begun with words and characters such as Hercules, Nike, Pandora and Amazon). Talk to students about the words and where from our culture we know them. Have a discussion about why these companies and storytellers might have chosen these words and characters to represent their company or entertain others. Create a chart that shows the words from mythology, possible meanings based on what we know and a 3rd column for new information. Choose one story to read (ex. Nike, Pandora or Amazon). Show students how you draw conclusion about these words or character and record it on the chart. You will want to model this with multiple myths. Encourage students to create a chart of their own and to record their findings as they are reading Greek myths.

Greek Mythology Chart

113
<table>
<thead>
<tr>
<th>Greek Word or Character</th>
<th>Possible Meaning</th>
<th>Actual Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pandora</td>
<td>She was a woman. Pandora shares music. Maybe she shared something.</td>
<td>Pandora has come to mean “all-giving”. Pandora music service gives a wide variety of music to people.</td>
</tr>
</tbody>
</table>

*This is a great reference for teachers to gather an understanding of some of these words and their meanings. [LINK](#)

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

**Engaging Experience 4**  
**Teaching Point:** Figurative Language and Nuances  
**Suggested Length of Time:** 5 mini lessons  
**Standards Addressed**  
  **Priority:** L4.5  
  **Supporting:** RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c

**Detailed Description/Instructions:**  
- **One way to do this might be** by creating a figurative languages reference guide. Show how you might stop to think about this word or phrase and take notes. Record these notes in the PowerPoint or Google Slide. As you read students the texts that use figurative language, model for students how you might record what you have heard or seen in your presentation. Create a classroom reference guide for figurative language.
  - Figurative Language and Nuances to Cover:
    - Alliteration, Personification, and Onomatopoeia
      - Using text like Punctuation Takes a Vacation, The Giving Tree, The Ears of an Elephant and Walter was Worried model for students the patterns and characteristics that you see these text use. Take notes and record in your Language Flip Book or Language Google Slide.
      - Possible Text:
        - "Grandpa’s Clock" by Alice F. Green
        - "Vacuum Cleaner" by Ethel Jacobson
        - "Pompous Mr. Pumpkin" by Elsie Melchert Fowler
        - "Lawn Mower" by Dorothy Baruch
        - Three witches excerpt from *MacBeth* by William Shakespeare
        - "Dancing Dolphins" by Paul McCann
o The Sun Had a Nasty Day by Deborah Rodgers (poem)

• Antonym and Synonyms
  • Model use of antonyms and synonyms in the way that they emphasize that an idea is true, or introduce contradictory information. (ex. In the poem The Sun Had a Nasty Day, by Denise Rodgers she references the sun having a “nasty” day. We don’t often think of the sun as nasty. We typically reserve this word to describe rain and other undesirable weather. By choosing to pair these words together, the author helps us to get our mind thinking about how this poem might differ from what we typically think of when we think of the sun.)
  • Another way to do this would be to share the video, How Writers Use Antonyms and Synonyms to Set Tone and Mood, with students. Model for students how you might do this for additional words you find in a text.

• Adages, Proverbs, Idioms and Hyperbole
  • Share with students that there are parts of language that are familiar and have an implied meaning. Explain to students how these phrases can be used to teach lessons and add interest to the text in which they appear.
  • Possible Text:

    Adages & Proverbs
    o "Slow and steady wins the race." - Aesop's Fables: The Hare and the Tortoise
    o "One person's meat is another's poison." - Aesop's Fables: The Ass and the Grasshopper
    o "Appearances often are deceiving." - Aesop's Fables: The Wolf in Sheep's Clothing
    o "Things are not always what they seem." - Aesop’s Fables: Bee-Keeper and the Bees
    o Idioms

    Possible Texts
    o Hyperbole

    Bad News for Outlaws: The Remarkable Life of Bass Reeves, Deputy U. S. Marshal by Vaunda Micheaux Nelson, R. Gregory Christie
Levi Strauss Gets a Bright Idea: A Fairly Fabricated Story of a Pair of Pants by Tony Johnston, Stacy Innerst
Sarah Cynthia Sylvia Stout Will Not Take the Garbage Out by Shel Silverstein

- Metaphor and Simile
  - Model for students how metaphors and similes are used to strengthen writing
  - Possible Poems:
    - The Base Stealer by Robert Francis
    - Spring Storm by Jim Wayne Miller

Bloom’s Levels: analyze
Webb’s DOK: 2

Engaging Experience 5
Teaching Point: Themes from Clues
“Today I want to teach you that the theme of a story is woven all the way through a story, drama, or poem. As we read we must be mindful of characters actions, interactions, and motivations, because the theme is rarely stated in the text. I must instead use details from the text to help me infer the theme.”

Suggested Length of Time: 1 mini lesson

Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c

Detailed Description/Instructions:
- One way to do this might be to choose a Greek Myth to share with students. Since Greek myths were intended to teach lessons it is often easy to find familiar themes and a great place to experiment with this process. While reading the story to students pull out moments throughout the story where you notice clues that might support a theme or lesson. Paying special attention to specific words or phrases. Illustrate for students how you stop and jot down notes about ideas you have, collecting ideas as you read. Also show how you might go back at the end to reread for pieces that stuck out. Model for students how you might group them at the end to begin to develop possible themes. Help students to see that clues such as repetition, contradiction, as well as thoughts or actions that the main character shares help us to determine the theme.

  - Example: If we were using the text King Midas I might pull out that throughout the story
    - We are told that Midas, “had plenty of gold of his own, but that he could not bear the thought of anyone else having any.”
    - When talking about Apollo bringing out the sun King Midas says, “only kings should have gold. Only the rich know what to do with it.”
• When Midas touched the rose and it turned to gold they describe it as rigid and heavy, while gold is beautiful the author chooses to depict is in a different way.

• After reversing the curse Apollo says, “Life is the only wealth.”

• In this story there are several themes that can be seen, but one that is clear is that having wealth is not of any value, if you can’t enjoy your life.

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

**Webb’s DOK:** 2, 3

*Students will be doing much more involved work with them during the following interpretation unit.*

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### Topic 2: Reading with Structure in Mind

**Engaging Experience 6**

**Teaching Point:** Studying Structures of Short Text

“Today I want to teach you that when looking at text such as poems, drama and prose we must pay attention to how they are arranged differently to illustrate events and ideas or to create a dramatic effect. These structural elements enhance the reader’s experience of events and ideas portrayed in a text.”

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

**Standards Addressed**

- **Priority:** RL.4.5
- **Supporting:** RL.4.9, RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c

**Detailed Description/Instructions:**

- **One way to do this** would be to introduce students to several different structures of short text over several days. Drawing on the learning from the day before to make comparisons and inferences about the text chosen.
  
  - Example:
    
    - **Poetry:**

    During the first mini lesson of this experience you might introduce to students a poem that has many traditional characteristics of poetry. Read the poem out loud, as well as displaying it on the SMART Board. Have students follow along and listen to the way the poem sounds, while also noting the way it is organized. Create a small anchor chart (since you will be creating multiple small charts to compare during this session) that list things you noticed in this poem and that you notice about poems in general. Encourage students that as they go out and read poetry to add any
common ideas about poetry that they have to a post it note and these ideas can be added to the small chart.

- Another way to do this would be to provide students with a large collection of Poetry, Prose (short stories, fables, Greek myths, folk tales, etc.) and Dramas (in the form of reader’s theaters with stage directions) encourage students to preview these documents looking for pieces they would identify as poetry. Provide a range of documents varying from very obvious poetry all the way to free verse. Pull students back together and begin to brainstorm what these text have in common that make them poetry. Create a small anchor chart (since you will be creating multiple small charts to compare during this session) that list things you noticed in this poem and that you notice about poems in general.

- Drama

  - One way to do this would be to choose a short play/readers theatre with stage directions, like The Legend of Lightning Larry. Ask students to read these dramas in small-group, taking parts and reading and observing. After students have read the plays stop and ask if students noticed any difference about this text. Make notes about the characteristics students noticed on a small anchor chart. Ask students why they think the stage directions were included? What information do they get from stage directions that's not right there in the text?

  - Another way to do this might be to have a few students perform a quick cold read a part from a reader’s theater in front of the class. While assigning parts assign one student to read the stage direction, and to deliver these directions when appropriate during the performance. Encourage students to take mental notes of what they are noticing. You might have students turn and talk to a partner about the things they noticed that made this a play/drama. Be sure to pull out any specific discussions about stage directions as they relate to the setting, characters actions or interactions. Encourage students to share what these directions tell us that the author leave out in the words they use. Record the traits they have noticed in Drama/Plays on a small anchor chart.

*This would be an ideal time to add reader's theaters and small plays like Who's On First, or The Legend of Lightning Larry to student's book boxes or the classroom library. Allowing students time to experiment and test out reader’s theaters in small group, partnerships, or triads during workshop will help to add to the excitement of this new kind of reading. As a result of this workshop might be a little bit louder than normal on this day. Make sure you have had discussions about small group reading and sharing reading aloud before this lesson.

- Prose
One way to do this might be to introduce students to a short story, fable or myth. Prose are the most familiar type of writing, since they are written as we talk. This mini lesson will focus on talking to students about how prose appear in most of the text that they read. As you share this text encourage students to make mental notes of the differences they see between poetry and drama that have already been talked about. After reading the text encourage students to verbalize these differences. Students might start to make these comparisons on their own. Encourage students to start a chart on paper or on the board alongside the anchor charts drawing comparisons between the different types of lessons.

Bloom’s Levels: understand
Webb’s DOK: 3

Engaging Experience 7
Teaching Point: Comparing Structure to Understand Text
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.4.5
  Supporting: RL.4.1, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c
Detailed Description/Instructions:
  • One way to this be to talk to students about how different writing structures help us to draw different inferences from the text. Let students know that today’s lesson will be an inquiry. Students will be working through different texts to develop their understanding. Group students into partnerships or triads. Each group will receive three different texts. You will need a poem, a drama, and an excerpt of prose (ex. Poetry-If-ing by Langston Hughes, Prose- The Bat, The Bird and The Best from Aesop’s Fables, Drama-Fur and Feathers) You may choose any three texts that have elements of poetry, drama, and prose. You may also choose to provide a template so students can glue it into their reader’s notebooks. Students will work together to compare the different texts and chart what they notice about each text. The level of support you provide will depend on what your students are able to discover as they work together. After groups have charted a few notes, allow students to post their charts and perform a gallery walk to look at the charts from other groups. Explain the expectation of the gallery walk: read each chart and use post-it notes to post any questions or comments the group may have for the other group. After the gallery walk, groups will receive their own chart back and have an opportunity to read the feedback others provided. This may be a new experience for students so they may need to see you model the process. Once students are ready, post the charts again. As a class, look for commonalities between the different charts. Begin a class chart, clearing up any misconceptions you may see and adding any elements that students may not have noticed.

Bloom’s Levels: understand
Webb’s DOK: 3
Engaging Experience 8
Teaching Point: Comparing Different Versions/Performance of the Same Text
“Today I want to teach you that when we are reading a story, listening to a play or song, or watching a video we must pay attention to how this format and structure enhances or limits the story.”
Suggested Length of Time: 1-2 mini lessons
Standards Addressed
Priority: RL.4.9
Supporting: RL.4.1, RL.4.5, RL.4.7, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c
Detailed Description/Instructions:
- One way to do this might be to share with students two different versions of the same text. Asking students to pull out the differences in the ways that they were presented, as well as finding similarities in their presentations. This lesson will allow you to have conversations with students about how different presentations have different effects and invoke different emotions.
  - Possible Examples:
    - The Spider and The Fly Poem vs. The Spider and The Fly Book or Video By Tony DiTerlizzi
    - Casey at Bat Story vs. Casey at Bat Short
    - The Giving Tree Poem vs. The Giving Tree Book (Mentor Text)
    - Stone Soup by Marcia Brown vs. Stone Soup Video

Bloom’s Levels: analyze
Webb’s DOK: 3

Engaging Experience 9
Teaching Point: Comparing Similar Themes Across Text
“Our today I want to teach you that readers carry ideas from text to text. And that in doing so, sometimes readers notice themes that appear in multiple text.”
Suggested Length of Time: 2-3 mini lessons
Standards Addressed
Priority: RL.4.9
Supporting: RL.4.1, RL.4.5, RL.4.3, L.4.4, L.4.4.a-c, L.4.5.a-c, SL.4.1, RF.4.4, RF.4.4a-c
Detailed Description/Instructions:
- One way to do this would be to introduce students to the idea that you will be working to find themes across text. Share with students 2 different pieces. These might be a poem and a short story with similar themes, songs and poems or short stories or any combination that asks students to look for similarities from different sources. Model for students how you might create a T chart to share out similar themes, characters, actions.
or activities. Model for students how you might also pick out differences in the ways that the authors chose to show these similar events or feelings. You might want to repeat this lesson for multiple sessions. Giving students the time and opportunity to build their ideas and revisit their theories. You may want to reuse stories and compare them to different text from day to day, or choose completely fresh text each day.

  o Possible Pairings

  ▪ The Land of Nod by Robert Louis Stevenson vs. Where the Wild Things Are by Maurice Sendak

  o The world we live in when we are not awake is full of adventures just beyond our reach.

  ▪ who are you; little i by ee cummings vs. Salvador Late or Early by Sandra Cisneros (attached below)

  o Our view of the world is shaped by our perspective.

  ▪ Glory by John Legend and Common (song) vs Dream Speech by MLK Jr.

  o Drawing on the theme of having a vision for what the world can be.

  ▪ Wilfrid Gordon McDonald Partridge by Mem Fox vs. The House that Build Me by Miranda Lambert

  ▪ Rachel Delevoryas by Randy Stonehill (poem) vs. Popular by Kristen Chenoweth

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

**Post Assessment**

- For a possible assessment, you may wish to give students a copy of The Road Not Taken by Robert Frost. Then pose the following questions:

- What did you notice about the structure or organization of this poem?
- What do you think the author is trying to say when they used the phrase below?
  - And looked down one as far as I could
  - To where it bent in the undergrowth
- What is this poem really about?
Engaging Scenario

One possible closing activity for this unit would be for students to review the text that they have studied over the last several weeks and participate in short text groups.

- Students will be asked to choose one or two text that seemed particularly interesting or powerful to them over the course of this unit. Remind students that these do not have to be text that were read aloud or shared with the whole class. Encourage students to think about all of the different types of writing that they studied during this unit (poetry and prose, mythology, fables or folktales).

- Students will have a short amount of time to practice reading the piece they selected smoothly, listening to themselves practice the words, the nuances in the understanding and other factors that impact performance and meaning of the piece.

- Students will record the theme they have identified for this piece, as well as how it is supported by words and phrases in the text. Students will want to have recorded this information in their reader's notebook. (At this point students could record themselves reading this piece and explaining their theme and evidence, to share with family.)

- Students will get into their small groups and read their text to others in their group. After reading their story students will share out their themes and evidence.

- After all groups members have shared encourage students to look for connections across text and share these connections out!

Rubric for Engaging Scenario:

<table>
<thead>
<tr>
<th>Assessment Leveling Guide</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade:</strong> _____</td>
</tr>
<tr>
<td><strong>ADVANCED</strong></td>
</tr>
<tr>
<td>Approaching Advanced</td>
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<tr>
<td><strong>PROFICIENT</strong></td>
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<tr>
<td>Approaching Proficiency</td>
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<tr>
<td>BASIC</td>
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<td></td>
</tr>
<tr>
<td>BELOW BASIC</td>
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<tr>
<td>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>I – Words are Chosen to Share a Message</td>
<td>Studying Words to Understand Meaning</td>
<td><strong>One way to do this is to</strong> set the tone for this unit. Many times students will come into units that utilize poetry, drama and prose with pre conceived ideas about sing songy poetry. Throughout this year students have heard poetry in several different lessons, this lesson will focus on the specific words that they hear and see in poetry.</td>
<td>1-2 mini-lessons</td>
</tr>
<tr>
<td>I</td>
<td>A Big Messages, From Little Words</td>
<td><strong>One way to do this</strong> might be to help students zone in on specific words and phrases that help us to uncover the potential meaning of a text.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>I</td>
<td>Using Words Histories to Understand Symbolism</td>
<td><strong>One way to do this might be</strong> introduce students to Greek myths and the words from Greek mythology that appear in modern English, (This lesson might work best if begun with words and</td>
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characters such as Hercules, Nike, Pandora and Amazon). Talk to students about the words and where from our culture we know them. Have a discussion about why these companies and storytellers might have chosen these words and characters to represent their company or entertain others. Create a chart that shows the words from mythology, possible meanings based on what we know and a 3rd column for new information. Choose one story to read (ex. Nike, Pandora or Amazon). Show students how you draw conclusion about these words or character and record it on the chart. You will want to model this with multiple myths. Encourage students to create a chart of their own and to record their findings as they are reading Greek myths.

| I | Figurative Language and Nuances | One way to do this might be by creating a figurative languages reference guide. Show how you might stop to think about this word or phrase and take notes. Record these notes in the PowerPoint or Google Slide. As you read students the texts that use figurative language, model for students how you might record what you have heard or seen in your presentation. Create a classroom reference guide for figurative language. |
| I | Themes from Clues | One way to do this might be to choose a Greek Myth to share with students. Since Greek myths were intended to teach lessons it is often easy to find familiar themes and a great place to experiment with this process. While reading the story to students pull out moments |
throughout the story where you notice clues that might support a theme or lesson. Paying special attention to specific words or phrases. Illustrate for students how you stop and jot down notes about ideas you have, collecting ideas as you read. Also show how you might go back at the end to reread for pieces that stuck out. Model for students how you might group them at the end to begin to develop possible themes. Help students to see that clues such as repetition, contradiction, as well as thoughts or actions that the main character shares help us to determine the theme.

<table>
<thead>
<tr>
<th>II – Reading with Structure in Mind</th>
<th>Studying Structures of Short Text</th>
<th><strong>One way to do this</strong> would be to introduce students to several different structures of short text over several days. Drawing on the learning from the day before to make comparisons and inferences about the text chosen.</th>
<th>3 mini-lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>Comparing Structure to Understand Text</td>
<td><strong>One way to this</strong> be to talk to students about how different writing structures help us to draw different inferences from the text. Let students know that today’s lesson will be an inquiry. Students will be working through different texts to develop their understanding. Group students into partnerships or triads. Each group will receive three different texts. You will need a poem, a drama, and an excerpt of prose (ex. Poetry-If-ing by Langston Hughes, Prose- The Bat, The Bird and The Best from Aesop’s Fables, Drama-Fur and Feathers) You may choose any three texts that have elements of poetry, drama, and prose. You may also choose to</td>
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provide a template so students can glue it into their reader’s notebooks. Students will work together to compare the different texts and chart what they notice about each text. The level of support you provide will depend on what your students are able to discover as they work together. After groups have charted a few notes, allow students to post their charts and perform a gallery walk to look at the charts from other groups. Explain the expectation of the gallery walk: read each chart and use post-it notes to post any questions or comments the group may have for the other group. After the gallery walk, groups will receive their own chart back and have an opportunity to read the feedback others provided. This may be a new experience for students so they may need to see you model the process. Once students are ready, post the charts again. As a class, look for commonalities between the different charts. Begin a class chart, clearing up any misconceptions you may see and adding any elements that students may not have noticed.

| III – Comparing Writing to Build Understanding | Comparing Different Versions/Performance of the Same Text | One way to do this might be to share with students two different versions of the same text. Asking students to pull out the differences in the ways that they were presented, as well as finding similarities in their presentations. This lesson will allow you to have conversations with students about how different presentations have different effects and invoke different emotions. | 1-2 mini-lessons |
| III | Comparing Similar Themes Across Text | One way to do this would be to introduce students to the idea that | 2-3 mini-lessons |
you will be working to find themes across text. Share with students 2 different pieces. These might be a poem and a short story with similar themes, songs and poems or short stories or any combination that asks students to look for similarities from different sources. Model for students how you might create a T chart to share out similar themes, characters, actions or activities. Model for students how you might also pick out differences in the ways that the authors chose to show these similar events or feelings. You might want to repeat this lesson for multiple sessions. Giving students the time and opportunity to build their ideas and revisit their theories. You may want to reuse stories and compare them to different text from day to day, or choose completely fresh text each day.
Little Things Are Big
By J. Colon
"I’ve been thinking; you know, sometimes one thing happens to change your life, how you look at things, how you look at yourself. I remember one particular event. It was when? 1955 or ’56…a long time ago. Anyway, I had been working at night. I wrote for the newspaper and, you know, we had deadlines. It was late after midnight on the night before Memorial Day. I had to catch the train back to Brooklyn; the West side IRT. This lady got on to the subway at 34th and Penn Station, a nice looking white lady in her early twenties. Somehow she managed to push herself in with a baby on her right arm and a big suitcase in her left hand. Two children, a boy and a girl about three and five years old trailed after her.

Anyway, at Nevins Street I saw her preparing to get off at the next station, Atlantic Avenue. That’s where I was getting off too. It was going to be a problem for her to get off; two small children, a baby in her arm, and a suitcase in her hand. And there I was also preparing to get off at Atlantic Avenue. I couldn’t help but imagine the steep, long concrete stairs going down to the Long Island Railroad and up to the street. Should I offer my help? Should I take care of the girl and the boy, take them by their hands until they reach the end of that steep long concrete stairs?

Courtesy is important to us Puerto Ricans. And here I was, hours past midnight, and the white lady with the baby in her arm, a suitcase and two white children badly needing someone to help her.

I remember thinking; I’m a *Negro and a Puerto Rican. Suppose I approach this white lady in this deserted subway station late at night? What would she say? What would be the first reaction of this white American woman? Would she say: ‘Yes, of course you may help me,’ or would she think I was trying to get too familiar or would she think worse? What do I do if she screamed when I went to offer my help? I hesitated. And then...

* The word Negro was commonly used in the early and middle years of the last century to refer to an African American. Its use reflects the time period.

Print Following Portion Separately or Post to SMART Board
I pushed by her like I saw nothing as if I were insensitive to her needs. I was like a rude animal walking on two legs just moving on, half running along the long the subway platform, leaving the children and the suitcase and the woman with the baby in her arms. I ran up the steps of that long concrete stairs in twos and when I reached the street, the cold air slapped my warm face.

Perhaps the lady was not prejudiced after all. If you were not that prejudiced, I failed you, dear lady. If you were not that prejudiced I failed you; I failed you too, children. I failed myself. I buried my courtesy early on Memorial Day morning.

So, here is the promise I made to myself back then: if I am ever faced with an occasion like that again, I am going to offer my help regardless of how the offer is going to be received. Then I will have my courtesy with me again."

Sourced From: https://www.facinghistory.org/for-educators/educator-resources/resource-collections/choosing-to-participate/little-things-are-big
Salvador Late or Early

Sandra Cisneros

Salvador with eyes the color of caterpillar, Salvador of the crooked hair and crooked teeth, Salvador whose name the teacher cannot remember, is a boy who is no one’s friend, runs along somewhere in that vague direction where homes are the color of bad weather, lives behind a raw wood doorway, shakes the sleepy brothers awake, ties their shoes, combs their hair with water, feeds them milk and cornflakes from a tin cup in the dim dark of the morning. Salvador, late or early, sooner or later arrives with the string of younger brothers ready. Helps his mama, who is busy with the business of the baby. Tugs the arms of Cecilio, Arturito, makes them hurry, because today, like yesterday, Arturito has dropped the cigar box of crayons, has let go the hundred little fingers of red, green, yellow, blue, and nub of black sticks that tumble and spill over and beyond the asphalt puddles until the crossing-guard lady holds back the blur of traffic for Salvador to collect them again. Salvador inside that wrinkled shirt, inside the throat that must clear itself and apologize each time it speaks, inside that forty-pound body of boy with its geography of scars, its history of hurt, limbs stuffed with feathers and rags, in what part of the eyes, in what part of the heart, in that cage of the chest where something throbs with both fists and knows only what Salvador knows, inside that body too small to contain the hundred balloons of happiness, the single guitar of grief, is a boy like any other disappearing out the door, beside the schoolyard gate, where he has told his brothers they must wait. Collects the hands of Cecilio and Arturito, scuttles off dodging the many schoolyard colors, the elbows and wrists crisscrossing, the several shoes running. Grows small and smaller to the eye, dissolves into the bright horizon, flutters in the air before disappearing like a memory of kites.
Unit 6: Interpretation of Text

Subject: Reading
Grade: 4
Name of Unit: Interpretation of Text Unit of Study Template
Length of Unit: 6 weeks (beginning of March-May)

Overview of Unit:
This unit will focus on readers’ ability to interpret and analyze a text and determine multiple ideas and themes. Readers will be taught specific strategies that focus on analytical reading practices, to make sure that they are able to interpret the meaning of texts. This unit will also continue to support students in describing characters, setting, and plots in-depth. Once you’ve chosen this unit, as with any unit, you need to first decide upon the skills that your students most need you to emphasize. In other words, you will want to gather data to inform your teaching and help you to see how your students have grown at reading literature before starting the unit.

In Topic I (Bend I) students will work to discuss themes and issues independently and in the company of their reading clubs. Students will look for places where the theme is clear and shines through. In these lessons students will learn ways to think about themes and lessons learned, in familiar read aloud texts, as well as learning that stories are never really about just one idea.

In Topic II (Bend II) students will learn to use an analytical lens for interpretation that focuses on literary craft, so that students are alert to the word and image choices and metaphors in the texts that they encounter. This ability to think metaphorically enriches students’ experience of literature, in hones their thinking in new direction, and it will enhance their own language and expressiveness.

In Topic III (Bend III) students will move to more nuanced reading and thinking by learning that looking at texts with similar themes, alongside each other, allows us to really investigate how different texts speak to different themes. Rarely are setting characters, or events exactly matched, and it is in these fine differences and their implications that students will learn to unpack, and analyze how ideas that a first glance appear the same, may be different either in their development of in their details. During this lesson students will also learn to notice differences in nuances of the message or in each author’s treatment of the message. Students will learn to contrast how authors present or develop a meaning, theme, or character.

Getting Ready for the Unit:
- Familiarize yourself with the structure of book clubs and how they will look in your workshop classroom. Remember that these clubs will revolve around short stories, picture books, pieces of poetry, working our way up to novels.
- Gather a collection of high level picture books that have strong themes. The School Library Journal has a collection of the Top 100 pictures books. While this list may have some books that don’t exactly fit this lesson, many of these books are a good starting place. Because of the nature of this unit is very difficult to have students begin this lesson
by identifying themes in their book club book. To ensure students build a solid foundation beginning these lessons with a study of a high level picture book might be a better option.

- The first several lessons of the Interpretation unit pair well with the Literary Essay Unit in writing. However, as a result of stair stepping our reading and writing units these lessons may or may not begin at the same times. Use your professional judgment to decide how to incorporate these ideas early in the reading unit, or to revisit them later during the writing unit.
- Choose read alouds

Pre-Assessment (given prior to starting the unit):
- Read aloud a story or picture book, pausing at prompts you have embedded and asking students to write in response to these.
  - How does this scene fit with what has come before?
  - What does this phrase mean?
  - Why is it important to the story?

At the end of the reading ask students to:
“Write about what you think this story is really, truly about—what lessons does it teach? Use details from the story to support your thinking.”
Possible books to use: Fox, The Lemonade Club, Willow

Read aloud considerations:
Select read alouds to support this work. Look for a read aloud that has strong themes and symbolism. You will want to choose a read aloud text that you strongly connect to whether it is your first read or a book that you enjoy. Some text suggestions might be:
- Love that Dog
- The Wizard of Oz
- Robin Hood
- The Lion, The Witch and The Wardrobe
- The Miraculous Journey of Edward Tulane
- Holes

Or any of the books suggested during Following Characters that were not read, might be great read alouds for this unit as well.

During your read aloud make sure to hit standard SL.4.2: Determine the theme of a story, drama, or poem from details in the text; summarize the text.

Priority Standards for unit:
• RL.4.2: Determine Theme of a story, drama, or poem from details in the text; summarize the text.

• RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

• RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different culture.

Supporting Standards for unit:
• RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

• RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., character’s thoughts, words, or actions).

• RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

• RL.4.10: By the end of the year, students will read and comprehend literature, including stories, drama, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

• L.4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

• L.4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

• L.4.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

• RF.4.3: Know and apply grade-level phonics and word analysis skills in decoding words.
  - RF.4.3a: 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.4.4: Read with sufficient accuracy and fluency to support comprehension.
  - RF.4.4A: Read on-level text with purpose and understanding.

• RF.4.4c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
<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.4.2</td>
<td>Theme of a story, drama or poem from details in the text</td>
<td>Determine</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>meaning of text</td>
<td>Summarize</td>
<td>Understand</td>
<td>2</td>
</tr>
<tr>
<td>RL.4.6</td>
<td>point of view from which different stories are narrated.</td>
<td>Compare and Contrast</td>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
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<td>difference between first- and third-person narrations.</td>
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<td>3</td>
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<td>Compare and Contrast</td>
<td>Analyze</td>
<td>4</td>
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</tbody>
</table>

**Essential Questions:**
1. How can I read with the lens of looking for themes, learning to spot places in a text where the theme shines through?
2. How can I heighten my skills at interpretation so I see themes that thread through a text and that sometimes thread across many texts?
3. How can I think about ways in which different authors approach the same theme differently?
4. How can I compare and contrast the way a theme is handled similarly and differently in different texts?

**Enduring Understanding/Big Ideas:**
1. Reading closely allows us to look at a text deeply to build our understanding of the message and theme the author is trying to convey through literary elements such as foreshadowing, repetition, big moments and characters action, words and observations.
2. By reading a variety of text closely, looking for small details, and clues that carry across text we are able to see the threads that tie stories together.
3. Studying authors and their approach to themes helps us to understand different ways to share the same thoughts, feeling and events. Understanding the words, actions and characters that different authors choose to do this helps us to better understand the texts we are reading and the characters inside of them.
4. Pinpointing specifics works, scenes and events in stories and determining what they tell us about the theme, or character we are able to highlight similarities and differences between authors text.
**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>symbolism</td>
<td>interpret</td>
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<td></td>
<td>repetition</td>
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<td>perspective</td>
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<td>point of view</td>
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**Topic 1: Discussing Themes and Issues in the Company of Clubs**

**Engaging Experience 1**

**Teaching Point:** What is Interpretation?

Readers use all they know, from all their reading work, to think about what the story they are reading might be teaching readers.

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

**Standards Addressed**

- **Priority:** RL.4.2
- **Supporting:** RL.4.1, RL.4.10, RF.4.4, RF.4.4a

**Detailed Description/Instructions:**

- **One way you can do this is** to make sure the examples students shared during connection are still visible so students to compare their interpretation thinking to what you are about to model.
  - Using a read aloud text from the year, model for students your interpretation of a familiar text.
  - Example: I might choose to use *Tiger Rising* (or your read aloud from Unit 1, so they can see how developing theories are different than interpretive work.) Perhaps have T-chart ready with one side that lists the theories your developed about Rob and Sistine and the other side blank for you to fill in your interpretations. (see example below)

<table>
<thead>
<tr>
<th>Character Theories</th>
<th>Text Interpretations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rob:</strong></td>
<td></td>
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<tr>
<td>- Rob’s connection with Sistine will help him find a way to talk about his mom.</td>
<td>While at first Rob did not see Sistine as someone he would like, he realized he judged her way too quickly. (This interpretation can then lead to how we can think about life as well—People in life are not always what they seem, we often judge people in life based on superficial values, or it is...</td>
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</table>
fear and sadness keep him from doing anything about it.
- Rob had to find comfort and acceptance again, in order to be the person he truly is.

- As you model this thinking, continue to point out that just like there are many theories that can be said of a character, there are also many different interpretations that can be gleaned from a text. It all depends on your schema and how the book connects with you as a person, based on your own experiences.

- Name explicitly what you have done, showing how your interpretation of the text was more universal and could applied to life in general. I also focused on an area of the text that really spoke to me, because I, too, have judged people too quickly and ended up seeing the error of my ways.

- Allow students time to work with their shoulder partner to create their own interpretations of *Tiger Rising*. They may focus on one of these other areas:
  - Closing people off
  - Difficulties with moving
  - Family relationships
  - Death
  - Bullying, etc…
  - Their interpretations may be very surface-level at this point and that’s okay, but do remind them that just like theories they need to have evidence to back it up. Document what they share from active engagement and use that as a basis to build your lessons for the remainder of the unit.

- Leave students with the following questions to help guide them and their partners during composing time: (make into an anchor chart if you wish)
  - What did the main character learn?
  - What made good things happen in the story?
  - What could have prevented bad things from happening in the story?
  - You can also provide these sentence starters to help them with the following discussion prompts:
    - The character learned that…
    - This story teaches us…
    - Good things happen when people…
    - Bad things happen when people do/don’t…
    - The moral of the story might be…

*Bloom’s Levels*: 2, 3
*Webb’s DOK*: Understand, Analyze
**Engaging Experience 2**

**Teaching Point:** Interpretation through Issues in Text

To interpret or learn from books, readers can look for issues—especially issues that recur or issues that seem particularly important to the characters—and then consider how the main character relates to that issue—what does he or she think about it, feel about it, how does he or she react to it?”

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

**Standards Addressed**

- **Priority:** RL.4.2
- **Supporting:** RL.4.1, RL.4.10, RF.4.4, RF.4.4a

**Detailed Description/Instructions:**

- **One way you can do this is to** use your current read aloud or a previous read aloud and identify a major issue that is happening in the text. Then explicitly model evidence that supports how the characters are reacting towards the issue, and how they feel about it. Then model how as a reader you take a step back from the evidence and ask these questions to help identify a possible theme:
  - What message does the author want us to learn from this problem?
  - Based on ________ (character’s) feelings how does the author want us to feel about ________ (issue)?
  - What larger idea does this problem represent, and what is the author trying to tell us about that idea?

**Bloom’s Levels:** Analyze, Understand

**Webb’s DOK:** 2, 3

**Engaging Experience 3**

**Teaching Point:** Using Key Scenes to Foster Interpretation

“Readers carefully consider key scenes in stories—when characters experience strong emotions and/or make critical choices. Readers think extra hard about these scenes because they are usually related to the lessons in the book. To find these lessons, readers will unpack those scenes—maybe free writing about them or talking with others about them. “

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

**Standards Addressed**

- **Priority:** RL.4.2
- **Supporting:** RL.4.1, RL.4.10, RF.4.4, RF.4.4a

**Detailed Description/Instructions:**

- **One way you can do this is to** pull out a powerful scene that has occurred from your read aloud. Discuss how you know it is a powerful scene because of how the characters change because of it or act out of character, the problems it creates, or solves.
  - An example for a scene you could model would be when Mr. Terrupt gets hit in the head with a snowball in *Because of Mr. Terupt*, or when Jack makes a horrible comment about August on Halloween to Julian in *Wonder*.
  - Then based on the event you choose model how you focus in on the lesson we should be learning as readers based on the scene. Make sure to note that there could be more than one interpretation that we could take away from it.
Engaging Experience 4
Teaching Point: Comparing Character Perspectives to the Meaning of the Story
“Today I am going to teach you how to look more deeply at point of view. So far we have done 
this work between texts in order to compare and contrast point of view, but never have we done 
this work within a text to analyze how the main character’s point of view is affects the 
story. This is complex work we are attacking today as we analyze how a text might be being told 
differently based on the person telling it.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.4.6
Supporting: RL.4.1, RL.4.3, RL.4.10, RF.4.4
Detailed Description/Instructions:
- One way you could do this is to pull out one of the first scenes in the novel, Fish in a 
Tree by Lynda Mullaly Hunt (pgs.6-10), where Ally has selected a card to give to her 
teacher, Mrs. Hall. Discuss how her perspective/ point of view shapes the events that 
follow in the classroom. Also make predictions on how her perspective of herself, and her 
inner thoughts will impact her in school, and in maintaining friendships within the 
classroom. Then model and discuss what assumptions adults and other students would 
make about how Aly feels about her teacher, and the type of person she is. Make sure in 
your modeling to use specific evidence from the text to support your thinking.
- Note: you could do this with any text that clearly highlights the way a character thinks or 
feels about a particular topic, and how that contributes to the events that unfold in the 
plot.

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 5
Teaching Point: Developing a Reading Plan to Deepen Interpretations
Readers get lost in the words of a text to help guide their interpretive work. There is much to 
glean from a text, some words that are explicitly stated and some that are hidden. As reading 
detectives it’s our job to figure out what is being implied. This helps us track our thinking about 
our interpretation through the text.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10
Detailed Description/Instructions:
- One way you can do this is to use any text that has details that are directly hidden, and 
those that also have hidden messages, or use figurative language that we as the reader 
need to interpret or decode to determine the message that the character or author is 
implying. Project your text of choice on the Smart board or Document Camera, and begin 
by pulling out what is explicitly stated (directly stated). Then use another color to
highlight in the text that we as readers need to determine what the character or author is implying by using inferences to decode their hidden meanings. Explain how you arrived at your inferences for what is implicitly stated and write them directly on your copy of the text.

- An example of how to do this would be to use the poem *Salvador Late or Early*. Model how to pull out specific things that Salvador does in his day, or tasks he has to perform. Then transition into what is being implied about his character. For instance when it says “in that cage of the chest where something throbs with both fists and knows only what Salvador knows.” It doesn’t directly say what Salvador knows. So we need to imply and interpret this by piecing together, and putting into context all of the details. Model your thinking for how to infer from the implied excerpts.

**Bloom’s Levels:** Analyze, Understand  
**Webb’s DOK:** 2, 3

**Engaging Experience 6**  
**Teaching Point:** Revisiting Interpretations to Build Supporting Evidence  
“Readers need a strong body of evidence to support their interpretive work. Often stories and topics are around many ideas and issues, so it’s important for readers to keep an open mind and accept that their idea might change the more they read. Today we are going to read further, collecting evidence, and thinking critically about how it connects to our interpretations.”

**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
**Priority:** RL4.2  
**Supporting:** RL.4.1, RL.4.3, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**  
- **One way you could do this is** to pull back up an excerpt of the next scene you will be coming across in your read aloud. Refer back to the interpretation anchor chart you are beginning to create from your read aloud text. Model your self-talk to students as you come across different pieces of evidence in the new section of this text. Is the evidence supporting or contradicting our interpretation? If it is contradicting it, model how to modify your interpretation if need be. If it is supporting our interpretation, then demonstrate how to pull out the evidence that best supports the interpretation you are forming.

**Bloom’s Levels:** Understand, Analyze  
**Webb’s DOK:** 2, 3

**Engaging Experience 7**  
**Teaching Point:** Revising Ideas and Interpretations as the Story Progresses  
As readers get more information they may realize they need to revise their interpretation(s). This happens in our real lives all the time. We interpret a situation one way and then get more information and realize that’s not how it was at all. We’re going to do that same work in our texts today.

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**
Priority: RL.4.2
Supporting: RL.4.1, RL.4.3, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

Detailed Description/Instructions:

- **One way you could do this is** to pull out your interpretation that you have previously created for your selected read aloud text. Review the evidence that you have started to list to support your interpretation. See if there is more evidence that you can add to this. Discuss with your students that as they are doing their interpretive work, they may realize that they are struggling to find enough evidence to support their interpretation. This could mean one of two things: our interpretation is too specific, and we need to think more universally, or that we need to revisit and look for a different interpretation that may be stronger within the text.

- Discuss with them that either way, books often have more than one interpretation or theme that we can pull from the text. Sometimes a story changes dramatically from the beginning and we need to redirect or change our thinking. Demonstrate how to pull out another key event/form of repetition/or issue that a character is facing. Ask these questions again to help guide your thinking for your new interpretation:
  - What should we be learning alongside the character based on their struggles?
  - Is there a statement or an idea that is repeated throughout the text? What statement is the author trying to make about that idea?
  - What has a character learned about themselves by overcoming their big struggle?

**Bloom’s Levels:** Understand, Analyze  
**Webb’s DOK:** 2. 3

**Engaging Experience 8**

**Teaching Point:** Seeing Interpretations in More Than One Way  
“Since good books are about more than one idea, readers follow more than idea as they go forward, supporting their ideas with evidence from the text, or revising their ideas when the evidence isn’t there.”

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- **Priority:** RL.4.2  
- **Supporting:** RL.4.1, RL.4.3, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

Detailed Description/Instructions:

- **One way you could do this would be** to pull out the second interpretation that you modeled with your students yesterday. Remind them that to test the strength of your interpretation, there should be plenty of evidence that we as readers can pull out to support it. Note: to more effectively meet the needs of your students, you may want to purposefully have made your second interpretation from yesterday’s lesson too specific to show you problem solving of struggling through not finding enough evidence. Model how to take your statement and make your interpretation more universal. Then model how much easier it becomes to find the evidence.

**Bloom’s Levels:** Understand, Analyze  
**Webb’s DOK:** 2. 3
Engaging Experience 9-10
Teaching Point: Revising Multiple Interpretations
Today we are going to revisit the work of revising our interpretations. However, now we have more than one to track and find evidence for or against. Remember what we talked about yesterday, you want to look for the deep, implicit evidence that makes a connection, not the obvious. “This is work we will do over the next two days.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

Detailed Description/Instructions:
- One way you could do this could be to select a new scene that you will be reading during the read aloud, and provide copies of that scene for the students. Have an anchor chart or anchor charts prepared for the interpretations or ideas that you have previously came up with in your earlier mini-lessons, the ones you will continue to track and revisit today. Model for students how to add evidence or revise interpretations based on the information you are reading.
  - Elicit ideas and conversation from them as well, allowing them to offer ideas after turning and talking with their shoulder partner or club members.
  - Additionally, this is a great place to pull in close reading strategies and revisit any of those that are applicable or students still struggle with. Incorporating these is a great way to find evidence that supports our work of the text.
  - If students are tracking their own interpretations of the text, they can bring their reading plans with them to the carpet and work on their individual ones as well.

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Topic 2: Reading Closely to See How Themes are Shaped by Authors

Engaging Experience 11
Teaching Point: Studying How a Text Develops Theme
Readers sift through everything that happens in a text, looking for patterns, patterns that may not be seen right away. If there is a pattern of boys not wanting to do girl stuff, taking in the those who have been left alone in the world, animal cruelty—of anything—then writer asks, ‘What is the story really saying about that?’

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RF.4.4, RF.4.4a, RL.4.10
**Detailed Description/Instructions:**

- **One way you could do this** is to have the texts that you have been exposing to students prepared that exemplify the theme/lesson you want students to focus on. Have them analyze the patterns they see to determine what the author of the story was truly trying to convey by including that pattern.

  - Note: if you feel your students are proficient at this from the work they did with it in writing, you may want to pull in new texts that cover a variety of genres, but still have patterns they can pick up on. This way they are getting new texts and applying their learning at a more independent level.

  - An example text you could use to support this could be *The Wizard of Oz*, (if you’ve chosen this as your read aloud) and pull excerpts, where the Lion says he wants “courage” from the wizard but he is showing examples of bravery already repeatedly, or when the Scarecrow wants a “brain” but he is showing examples of being thoughtful and intelligent along the journey repeatedly. Work with students to pull out the patterns we see as readers that is happening over and over again in the text. Prompt students by asking “Why does the author use this pattern?” or “What lesson is he hoping we learn alongside the characters through this pattern?”

  - Provide students with two fresh texts—they should be poems, short nonfiction articles, video clips, etc. that can be read/watched and responded to within a single class period.

  - Pull out your “Writing to Think About Message or Theme” anchor chart (page 97 of Literary Essay unit) and have students use these thought prompts to either respond individually in their notebook or discuss with their book club the analysis of the patterns they see in the material you have given them to work with during composing time.

**Bloom’s Levels:** Understand, Analyze

**Webb’s DOK:** 2, 3

**Engaging Experience 12**

**Teaching Point:** Using Author’s Word Choice, Images, and Phrases to Foster Interpretation

Not only do readers read closely by looking at the details of how characters talk and act and letting that push them to understand more about the characters, they also read closely by thinking about why an author may have chosen the precise words and phrases and images used in the stories to forward a theme or life lesson.

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- **Priority:** RL.4.2

- **Supporting:** RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**

- **One way you could do this could be** to use a text that is very descriptive and significant in the way the author is describing characters.

  - For instance, you could use the opening chapter, The Cyclone, in the *Wizard of Oz* (pgs.1-3), when they are describing Kansas and the characters of Aunt Em and...
Uncle Henry. Very explicitly have students find the examples of how the author uses color to describe the characters and the setting. Pull out the language and word choice that the author is using. For instance, it describes Aunt Em as “the sun and wind taking the sparkle from her eyes, and left them a sober grey.” Ask students what impression this makes us have about who Aunt Em is. Continue to look at the language and word choice for the other characters and the setting. What effect does this create in mood, and setting? Use this discussion to guide your students to think more deeply about the intentions that authors make in their word choice of how their story is written.

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Engaging Experience 13
Teaching Point: Analyzing Symbolism
One way readers are moved by literature and understand literature more deeply is that they let objects in the stories that have symbolic importance—the connect objects to bigger meanings, letting a simple thing stand for a more complex thing.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

Detailed Description/Instructions:
- One way you could do this is to have students think of well-known objects/symbols that they know of that represent a larger idea or meaning. Model for students using texts you have read this year, the process of how to select an object or image that played a key role in your story, and collect evidence for where this object was highlighted in the text. Then model how you arrive at deciding what idea this object represents. Last demonstrate the lesson we should be learning based on that big idea.

  o Examples of symbolism you could use:
    - Book: Wonder- Object: Astronaut helmet- What the helmet represents: insecurities or disguise- Theme: Don’t hide your insecurities because someone will always like you for who you are.
    - Book: The Wizard of Oz- Object: The yellow brick road- What the object represents: self-discovery/ journey - Theme: Through our journeys we discover who we truly are and what matters most to us.
    - You can use a visual presentation to model your thinking and your work. Students can then create their own symbolism presentations for their book club groups. An example of template presentations for this work that you can use are linked below:

- Teacher Model Example

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3
**Engaging Experience 14**  
**Teaching Point:** Analyzing Meaning in Author Repetition  
“Readers, today I’m going to teach you about a literary device called repetition. Sometimes authors choose to use this in order to convey the theme or important ideas that connect to their message. Today we are going to look for repeating patterns in texts and ask ourselves, ‘Why did the author choose to do that? What might they be trying to tell us?’”  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
**Priority:** RL.4.2  
**Supporting:** RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10  
**Detailed Description/Instructions:**  
- **One way you could do this** is to read the poem, *The Wall*, by Nicolas Guillen. That you read and interpreted in Engaging Experience 14. This poem is full of repetition that helps the poet to emphasize the message he is trying to convey to his audience. Make sure students have their own copy of the poem to highlight the areas of repetition that is found throughout. Also reference the difference between the alterations between the words “open” and “close” within the stanzas. What implications is the poet trying to make with this vocabulary? Use this language to help support your modeling for identifying the theme.  
  
  - Note: It may be helpful to have students buddy up and immerse themselves in their own discussions about what the poet is trying to emphasize with the repetition and variations of language, and share out their thinking, as you scaffold and support their work.
The Wall

To make this wall,
bring me all of the hands:
The blacks, their black hands,
the whites, their hands of white.

Ah,
a wall that runs
from the beach up to the hills,
from the hills down to the beach, yes,
over along the horizon.

"Knock, knock!"
"Who's there?"
"A rose and a carnation..."
"Open up the wall!"
"Knock, knock!"
"Who's there?"
"The colonel's saber..."
"Close up the wall!"
"Knock, knock!"
"Who's there?"
"The dove and the laurel..."
"Open up the wall!"
"Knock, knock!"
"Who's there?"
"The scorpion and the centipede..."
"Close up the wall!"

For the heart of a friend,
open up the wall;
for poison and daggers,
close up the wall;
for myrtle and mint,
open up the wall;
for the fangs of a serpent,
close up the wall;
for the hummingbird on a flower,
open up the wall...

Let us raise up a wall
by joining all the hands;
the blacks, their black hands,
the whites, their hands of white.

A wall that runs
from the beach up to the hills,
from the hills down to the beach, yes,
over along the horizon.

—Nicolás Guillén
Translation by Sarita Chávez Silverman

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Engaging Experience 15
Teaching Point: Analyzing Symbolism in Titles
“Readers don’t just fine symbolism in the objects authors include in the story. Sometimes the title of the text is symbolic as well and we need to look past its more literal meaning to see if something deeper resides there.”
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
Priority: RL.4.2
Supporting: RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10
Detailed Description/Instructions:
- One way you could do this could be to select a shorter passage/poem to help them understand text title symbolism. For your teaching purposes, you may just want to refer back to the poem, The Wall that you read previously.
  - Again, model your thinking at all the emotions, functions that are associated with “a wall.” Review the theme you pulled based on the repetition from the day before. Think aloud about the author’s intentions for giving it that title and what he wanted it to convey to his readers. What is “The Wall” symbolizing in this case? Refer explicitly to evidence in the text that supports this symbolism and the theme as you work through the poem together with your students.
  - For application: Allow students time to process with their shoulder partners what the meaning of the titles of two other familiar texts that you have read to them could mean. Require them to use evidence from those texts to support their interpretation of the symbolism they feel is being shown and how it connects to the overall theme/lesson of the text.
  - Bring students together to share out among the group. Highlight the different themes people had even though they were all looking and thinking about the same material.

Bloom’s Levels: Understand, Analyze
Webb’s DOK: 2, 3

Engaging Experience 16
Teaching Point: Using Text Details to Find Foreshadowing
Powerful readers know that in good stories, details matter, and readers think hard and ask about details that seem to be in the text for no clear reason—because there will be a reason and readers find it.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: N/A
Supporting: RL.4.1, RL.4.3
Detailed Description/Instructions:
- One way you could do this could be to refer back to well-known texts that show clear clues for foreshadowing events that would later occur in the story. Model aloud for students in the details that seem ominous or not connected to what they are reading, and show them how you held onto those thoughts and questions throughout your reading of the text and eventually saw how it all came together.
- Inform students that the most difficult part of this literary device is keeping track of those details that are confusing or questions you have as you read through the text. Model your process or organizational structure for doing so, so that students have an outline for doing this work in composing today. Also emphasize the importance of reading closely to hold
onto those “hints” authors give us- to help us to predict the outcomes that will happen in the text.

- **Examples you could use among many, many others:**
  - In *The Lemonade Club*, when the teacher tells her student who has cancer, “I do know how you feel.” foreshadows that she too has cancer.
  - In *Wonder*, Auggie’s Dad’s concerns about August attending public school, would be like “leading a lamb to the slaughter,” come full circle towards the end of the book with the incident in the woods.

- Allow students time to think about this with their book club members and ways the author may have used foreshadowing in his/her text. Have them think about details that hinted at events that later occurred or character traits they saw in people that then gave further explanation to who they are as a person.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

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### Topic 3: Comparing Themes- and How Characters Relate to Them--Across Texts

**Engaging Experience 17**

**Teaching Point:** Connecting Between Texts

Readers, today I am going to teach you that making connections across texts helps us see how the different ways similar ideas are expressed or they events in which they arise. It is important to see these connections because they help us see how we can apply them to our own reading and writing lives.

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

**Standards Addressed**

- **Priority:** RL.4.9
- **Supporting:** RL.4.1, RL.4.3, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**

- **One way you could do this** would be to have students share their thoughts about the end of the selected read aloud text, so allow them an outlet to do so at the beginning of your “Teach” component. Make it a structured conversation though, asking them specifically to connect this text to another they have read or another class read aloud.

  - As you move into your teaching, begin by following up with interpretations you followed through Bend 1. Were they correct? Incorrect? Or any new ones that came out of the latter part of the book?

  - Move into the connections you made between this text and others you have read to students. For instance, if you compare it to *Tiger Rising* you can compare the common theme that both boys were closed off to things that made them uncomfortable or they felt they would be judged by. Or if you’ve read *Bridge to
Terabithia you could note how Jess learns to believe in himself more, just like Jack did.

**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 4

### Engaging Experience 18

**Teaching Point:** Comparing Theme, Topics, and Patterns in Texts

Today I want to teach you that while some of our stories have similar connections, it is important to be very precise in the types of connections we are making. Today we are going to focus on similar themes, topics and patterns we see in texts

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

- **Priority:** RL.4.9
- **Supporting:** SL.4.1, SL.4.4, RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**

- **One way you could do this would be to** pull out an overarching big idea that your read aloud centers around. For instance, if you were reading *The Wizard of Oz*, you might pick the big idea of adventure or journey. Then you would ask other students in different book clubs if their text brought about this same big idea of going on an adventure or journey. Interact with another student in a different book club about this big idea. Explicitly model what the group discussions should look like by going deeper and showing how the same big idea (Friendship, Love, Freedom, Greed, can be demonstrated in different ways.)

  - Here are some questions that could guide your discussion that you model as well as questions to guide the book club in groups making connections with each other:
    - How is your big idea shown through the book? Describe it.
    - Example if both groups said Friendship- describe the friendship, what happens with the friendship, etc.

- What is the life lesson that the author is trying to teach us about ________ (big idea topic).

- What evidence from the story supports your interpretation?

- What patterns have you noticed with a character's behavior, thoughts, struggles that continue to influence the plot?

- Explain and model how after each group shares their responses to the questions above about their book they should be building off one another’s ideas in the conversation, by highlighting the similarities or comparisons between the two different texts. Questioning other book club members for clarification about their text if need be. Make sure to not just make surface level connections but really dig deeper by focusing on character development, plot events, and how you arrived at your interpretations.
• Once students have a clear model of how to have collaborative discussions about making comparisons across texts, send them off to do this work with more than one book club that shares a similar big idea. Students will begin their conversations using the guided questions above, and at the end of the lesson groups will come back to share how the similarities and differences of how the same big idea was shown across multiple texts.

**Bloom’s Levels:** Analyze

**Webb’s DOK:** 4

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**Engaging Experience 19**

**Teaching Point:** Using Character Viewpoint to Understand the Differences in Texts

While some of these stories have similar themes, there are also a lot of differences—so many viewpoints centered on the same theme. One way readers study those differences is to look at how different characters handle (or connect to) the same theme or issue.

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

**Standards Addressed**
- **Priority:** RL.4.2
- **Supporting:** RL.4.1, RL.4.3, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**
- **One way you could do this is to** revisit the themes you previously came up with from two different texts that share a similar theme.
  
  o An example of texts that you might choose could be *Love That Dog* and “Stray”. One possible theme might have been the importance of helping those who can’t help themselves—in both texts we see children who rescue dogs with the consent of their parents. Or perhaps your theme is around the inhumanity of animal shelters, as this was addressed in both pieces as well. Or maybe your students came up with the theme of accepting those that have been outcasts in life, whether they be animal or human.

  o Take time to model for students how each author addressed this same theme differently based on the viewpoint of their character. So, for instance in *Love That Dog*, Jack and his father go out intentionally to rescue a dog and Jack wants to title his poem, “You Come Too” showing that he is accepting a dog that has been outcast. However, in “Stray” we see the daughter take the lead in wanting to take in the stray puppy and it’s her example that leads her parents to agree to let her have the dog. So, another theme you could bring into the discussion is the idea that adults learn from children just as much as children learn from adults.

  o Have students work with their shoulder partner or book club group to do this same work with another theme that is presented both texts. So, it could be one that came up in the previous lesson or one of the other two mentioned above.
If your students are doing this work with their clubs you may assign each club a different theme to address (especially if you got a good sampling of responses the day before).

Or it could be just as powerful to give every group the same one and see how they bring in the characters’ viewpoints and events in the story to defend it. Have students consider ways that the author addressed this issue in the same way and in different ways.

**Bloom’s Levels:** Analyze, Understand

**Webb’s DOK:** 2, 3

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**Engaging Experience 20**

**Teaching Point:** Comparing Key Scenes from Two Different Texts

“Key scenes can give us great insight into what the theme of a story may be. We have done this work with just one text, but today we are going to try it with two texts. I want you to pay special attention to the characters’ reactions and the events that unfold in each scene.”

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

**Standards Addressed**

**Priority:** RL.4.9

**Supporting:** RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

**Detailed Description/Instructions:**

- **One way you could do this** could be to pull out two powerful scenes from texts that your students know well that center around characters facing a similar event or conflict.

  - An example of texts you could use could be the May 14th entry in *Love That Dog* where the reader learns that all Jack’s poetry has really been about his dog (and losing him), even when he was writing about the blue car. In “Stray” revisit the scene where Doris cries in the pillow as she hears her father leave with the dog (all of page 3). No matter which texts you choose, use these thinking stems to model your thinking for the class:

    - How did the two characters react to a similar event?
    - How did a similar idea come to each of two different characters?
    - What did the characters say? Do?
    - How does the author describe them in these moments?

- **Another way you could do this** is using the same two texts you’ve chosen, pull up the starter cards to help facilitate strong conversations in book clubs today. You will want to explicitly model how to use these starters using the two example texts. Explain that the purpose of these cards is to push members to say more about what they are thinking. Then you can have students also try them out for the two model texts that you’ve chosen.

  Note: It may be helpful for student to have a copy of both text examples, as well as the starter cards during your mini-lesson.
Engaging Experience 21
Teaching Point: Connecting Story Themes to Real Life
“Readers recall other stories and think and talk about how the stories compare; readers weigh our own lives and decisions with those characters make, finding possible life-lessons that books leave us with. Moreover, as the books we read get more complicated, thinking are not always what they seem. Characters who appear to be trustworthy may not be, and so their relationship to themes and lessons they demonstrate will shift. But with our training, we are that basketball player, weaving with grace and power through complicated courts, full of fouls and blocks.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed
Priority: RL.4.9
Supporting: RL.4.1, RF.4.4, RF.4.4a, L.4.4, L.4.5, RL.4.10

Detailed Description/Instructions:
- One way to do this would be to pull in the text “Rainforest Hero” by Patricia Newman or Crow Call by Lois Lowry.
  - Rainforest Hero article
  - Model your thinking about what the theme of this story might be, using evidence to support it (both implicit and explicit), and compare that with the texts of Love That Dog and “Stray” by considering the character’s point of view and patterns you see in all three texts.
  - Model for them how to construct that into a reading response that can be put in their notebook. (Use the “Compare and Contrast” skills rubric to guide you)

Bloom’s Levels: Analyze
Webb’s DOK: 4

Post Assessment

Assessment:
• Read aloud a story or picture book, pausing at prompts you have embedded and asking students to write in response to these.
  o How does this scene fit with what has come before?
  o What does this phrase mean?
  o Why is it important to the story?

At the end of the reading ask students to:
“Write about what you think this story is really, truly about—what lessons does it teach? Use details from the story to support your thinking.”

Possible books to use: Fox, The Lemonade Club, Willow

### Engaging Scenario

**Engaging Scenario**

As a way to assess and celebrate students’ knowledge from the unit you could have students create a video or audio representation of how their interpretation was supported from different details of their book. Some ways students might complete this could be:

- Creating a Prezi that shows verbal and visual symbols.
- Use IMovie Trailer on the IPad to entice other students to read their book by highlighting the life lesson that the text brings about using evidence.
- Create a Tagxedo that includes words or details that are associated with their interpretation of the text.

### 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>I - Discussing Themes and Issues in the Company of Clubs</td>
<td>What is Interpretation?</td>
<td><strong>One way you can do this is</strong> to make sure the examples students shared during connection are still visible so students to compare their interpretation thinking to what you are about to model.</td>
<td>2 mini-lessons</td>
</tr>
<tr>
<td>I</td>
<td>Interpretation through Issues in Text</td>
<td><strong>One way you can do this is to</strong> use your current read aloud or a previous read aloud and identify a major issue that is happening in the text. Then explicitly model evidence that supports how the characters are reacting towards the issue, and how they feel about it.</td>
<td>1 mini-lesson</td>
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<tr>
<td>I</td>
<td>Using Key Scenes to Foster Interpretation</td>
<td><strong>One way you can do this is to</strong> pull out a powerful scene that has occurred from your read aloud. Discuss how you know it is a powerful scene because of how the characters change because of it or act out of character, the problems it creates, or solves.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>I</td>
<td>Comparing Character Perspectives to the Meaning of the Story</td>
<td><strong>One way you could do this is</strong> to pull out one of the first scenes in the novel, <em>Fish in a Tree</em> by Lydia Mullay Hunt (pgs. ), where Ally has selected a card to give to her teacher. Discuss how her perspective/ point of view shapes the events that follow in the classroom. Also make predictions on how her perspective of herself, and her inner thoughts will impact her in school, and in maintaining friendships within the classroom. Then model and discuss what assumptions adults and other students would make about how Aly feels about her teacher, and the type of person she is. Make sure in your modeling to use specific evidence from the text to support your thinking.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>I</td>
<td>Developing a Reading Plan to Deepen Interpretations</td>
<td><strong>One way you can do this is</strong> to use any text that has details that are directly hidden, and those that also have hidden messages, or use figurative language that we as the reader need to interpret or</td>
<td>1 mini-lesson</td>
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decode to determine the message that the character or author is implying. Project your text of choice on the Smart board or Document Camera, and begin by pulling out what is explicitly stated (directly stated). Then use another color to highlight in the text that we as readers need to determine what the character or author is implying by using inferences to decode their hidden meanings. Explain how you arrived at your inferences for what is implicitly stated and write them directly on your copy of the text.

| I | Revisiting Interpretations to Build Supporting Evidence | **One way you could do this is** to pull back up an excerpt of the next scene you will be coming across in your read aloud. Refer back to the interpretation anchor chart you are beginning to create from your read aloud text. Model your self-talk to students as you come across different pieces of evidence in the new section of this text. Is the evidence supporting or contradicting our interpretation? If it is contradicting it, model how to modify your interpretation if need be. If it is supporting our interpretation, then demonstrate how to pull out the evidence that best supports the interpretation you are forming. | 1 mini-lesson |

| I | Revising Ideas and Interpretations as the Story Progresses | **One way you could do this is** to pull out your interpretation that you have previously created for your selected read aloud text. Review the evidence that you have started to list to support your interpretation. See if there is more evidence that you can add to this. Discuss with your students that as they are doing their interpretive work, they may realize that they are struggling to find enough evidence to support their interpretation. This could mean one of two things: our interpretation is too specific, and we need to think more universally, or that we need to revisit | 1 mini-lesson |
and look for a different interpretation that may be stronger within the text.

<table>
<thead>
<tr>
<th>I</th>
<th>Seeing Interpretations in More Than One Way</th>
<th><strong>One way you could do this would be</strong> to pull out the second interpretation that you modeled with your students yesterday. Remind them that to test the strength of your interpretation, there should be plenty of evidence that we as readers can pull out to support it. Note: to more effectively meet the needs of your students, you may want to purposefully have made your second interpretation from yesterday’s lesson too specific to show you problem solving of struggling through not finding enough evidence. Model how to take your statement and make your interpretation more universal. Then model how much easier it becomes to find the evidence.</th>
<th>1-2 mini-lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Revising Multiple Interpretation</td>
<td><strong>One way you could do this could be to</strong> select a new scene that you will be reading during the read aloud, and provide copies of that scene for the students. Have an anchor chart or anchor charts prepared for the interpretations or ideas that you have previously came up with in your earlier mini-lessons, the ones you will continue to track and revisit today. Model for students how to add evidence or revise interpretations based on the information you are reading.</td>
<td>2 mini-lessons</td>
</tr>
<tr>
<td>II - Reading Closely to See How Themes are Shaped by Authors</td>
<td>Studying How a Text Develops Theme</td>
<td><strong>One way you could do this</strong> is to have the texts that you have been exposing to students prepared that exemplify the theme/lesson you want students to focus on. Have them analyze the patterns they see to determine what the author of the story was truly trying to convey by including that pattern.</td>
<td>1-2 mini-lessons</td>
</tr>
<tr>
<td>II</td>
<td>Using Author's Word Choice, Images, and Phrases to Foster Interpretation</td>
<td><strong>One way you could do this could be</strong> to use a text that is very descriptive and significant in the way the author is describing characters.</td>
<td>1-2 mini-lessons</td>
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<td>II</td>
<td>Analyzing Symbolism</td>
<td><strong>One way you could do this</strong> is to have students think of well-known objects/symbols that they know of that represent a larger idea or meaning. Model for students using texts you have read this year, the process of how to select an object or image that played a key role in your story, and collect evidence for where this object was highlighted in the text. Then model how you arrive at deciding what idea this object represents. Last demonstrate the lesson we should be learning based on that big idea.</td>
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<td>Analyzing Symbolism in Titles</td>
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<td>Section</td>
<td>Activities</td>
<td>Example</td>
<td>Duration</td>
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<td>III</td>
<td>Comparing Themes, and How Characters Relate to Them - Across Texts</td>
<td><strong>One way you could do this</strong> would be to have students share their thoughts about the end of the selected read aloud text, so allow them an outlet to do so at the beginning of your “Teach” component. Make it a structured conversation though, asking them specifically to connect this text to another they have read or another class read aloud.</td>
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<td>Comparing Theme, Topics, and Patterns in Texts</td>
<td><strong>One way you could do this would be to</strong> pull out an overarching big idea that your read aloud centers around. For instance, if you were reading <em>The Wizard of Oz</em>, you might pick the big idea of adventure or journey. Then you would ask other students in different book clubs if their text brought about this same big idea of going on an adventure or journey. Interact with another student in a different book club about this big idea. Explicitly model what the group discussions should look like by going deeper and showing how the same big idea (Friendship, Love, Freedom, Greed, can be demonstrated in different ways.)</td>
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<td>III</td>
<td>Using Character Viewpoint to</td>
<td><strong>One way you could do this is to</strong> revisit the themes you previously came up with</td>
<td>1 mini-lesson</td>
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<tr>
<td>Understand the Differences in Texts</td>
<td>from two different texts that share a similar theme.</td>
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<td><strong>III</strong> Comparing Key Scenes from Two Different Texts</td>
<td><strong>One way you could do this</strong> could be to pull out two powerful scenes from texts that your students know well that center around characters facing a similar event or conflict.</td>
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<tr>
<td><strong>III</strong> Connecting Story Themes to Real Life</td>
<td><strong>One way to do this</strong> would be to pull in the text “Rainforest Hero” by Patricia Newman or <em>Crow Call</em> by Lois Lowry. Model your thinking about what the theme of this story might be, using evidence to support it (both implicit and explicit), and compare that with the texts of <em>Love That Dog</em> and “Stray” by considering the character’s point of view and patterns you see in all three texts. Model for them how to construct that into a reading response that can be put in their notebook. (Use the “Compare and Contrast” skills rubric to guide you)</td>
<td>1-2 mini-lessons</td>
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