3rd Grade ELA-Reading Curriculum

Course Description:
The third-grade units are written to support the crucial transition from learning to read to reading to learn. Students will be immersed in fiction books while working on word solving, vocabulary development, envisionment, and prediction. Essential skills for reading expository nonfiction, such as main ideas, recognizing text infrastructure, comparing texts, and thinking critically, as well as the skills for reading narrative nonfiction, such as determining importance by using knowledge of story structure are present in the units. Students also learn to closely observe characters, make predictions, and sharpen their skills in interpretation.

Scope and Sequence:

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Unit 1: Building a Reading Life

Subject: Reading Workshop
Grade: 3rd
Name of Unit: Building a Reading Life
Length of Unit: 20 days

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 determining when reading has been great in their lives and thinking about how to continually make that a reality for them. To do this they will learn common strategies of strong readers and work in partnerships to discuss and share ideas as readers.

Topic 1 (Bend 1): Making Reading Lives
The goal of this bend is to help each child build a reading life. We know that children will be creating reading identities, assuming roles within the classroom community, and we want to do everything possible to lure children to take on the role of being powerful, avid readers.

Topic 2 (Bend 2): Making Texts Matter
In this bend students will learn to take further responsibility for their reading lives, including working to make sense of their texts. Students learn to take on the role of active problem solvers when they encounter places of difficulty and learn new vocabulary from their books.

Topic 3 (Bend 3): Bringing Together Reading Lives, Texts That Matter, and Partners
In this bend, students will read, think, and write about books in the company of others. They will learn to recount stories to their partners.

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’ Building a Reading Life
- 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.3.4.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:
- Because of Winn-Dixie by Kate DiCamillo
- Stone Fox by John Reynolds Gardiner
- During your read aloud make sure to hit standard SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally.

Priority Standards for unit:
- RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the basis for answers.
- RF.3.3: Know and apply grade-level phonics and word analysis skills in decoding words.
- RF.3.4: Read with sufficient accuracy and fluency to support comprehension.
- L.3.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
- SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
- SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Supporting Standards for unit:
- RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.
- RF.3.3.a: Identify and know the meaning of the most common prefixes and derivational suffixes.
- RF.3.3.b: Decode words with common Latin suffixes
- RF.3.3.c: Decode multisyllable words
- RF.3.3.d: Read grade-appropriate irregularly spelled words
- RF.3.4.a: Read grade-level text with purpose and understanding
- RF.3.4.b: Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- RF.3.4.c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- L.3.4.a: Use sentence-level context as a clue to the meaning of a word or phrase.
- L.3.4.b: Determine the meaning of the new word formed when a known affix is added to the known word.
- L.3.4.c: Use a known root word as a clue to the meaning of an unknown word with the same root (e.g. company, companion)
- L.3.4.d: Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of keywords and phrases.
- SL.3.1.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.3.1.b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about topics and texts under discussion).
- SL.3.1.c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL.3.1.d: Explain their own ideas and understanding in light of the discussion.
- SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally.
- SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

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<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
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<th>Bloom’s Taxonomy Levels</th>
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<tr>
<td>RL.3.1; RI.3.1</td>
<td>questions about a text to demonstrate understanding of a text explicitly to the text as the basis for answers</td>
<td>ask and answer</td>
<td>apply</td>
<td>2</td>
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<tr>
<td>RF.3.3</td>
<td>grade level phonics and word analysis skills in decoding words</td>
<td>refer</td>
<td>apply</td>
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<tr>
<td>RF.3.4</td>
<td>with sufficient accuracy and fluency to support comprehension</td>
<td>know and apply</td>
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<tr>
<td>L.3.4</td>
<td>the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content flexibly from a range of strategies</td>
<td>determine or clarify</td>
<td>apply</td>
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### Essential Questions:

1. How can I make reading a big part of my life, getting back into the swing of carrying books with me all the time and reading them often, and remember what I have already learned about having and sharing ideas as I read?
2. How can I make and live by reading goals, remembering what I know about just-right books, reading often, and reading faster, longer, stronger?
3. How can I get better at checking that I am making sense of what I read, and that I have strategies to use when the text is confusing me?
4. How can I use my conversation with a partner (and the time I spend reading and jotting down ideas to share) to help me make sure that I understand my reading well enough to summarize it, and that I have evidence-based ideas about it?

### 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 my thinking to others.
2. Goal-setting and reading consistently are keys to owning and growing our reading lives.
3. Strong readers have fix-up and self-monitoring strategies to ensure that reading is always the best that it can be.
4. Collaboration and building ideas among a community of readers deepens our understanding of a text that can be built on evidence.

### Unit Vocabulary:

<table>
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<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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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.3.4
- Supporting: RF.3.4.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  
**Webb’s DOK:** 1

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**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.3.4  
- Supporting: RF.3.4.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.

- Start a “Good Readers…” anchor chart. Add the first bullet: choose books we love, adding them to our book log

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

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**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.3.4
- Supporting: RF.3.4.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

**Webb’s DOK:** 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.3.4
- Supporting: RF.3.4.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
Webb’s DOK: 1

Engaging Experience 5
Teaching Point: “Today, I’m going to teach you a few tips that you can use to become readers who read faster, stronger, longer. Specifically, I want to teach you that readers take off the brakes as we read, picking up our reading pace a bit at times, so we can take in what we are reading more fully--both details and the whole.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RF.3.4; L.3.4
Supporting: RF.3.4.a-c; L.3.4.a-c

Detailed Description/Instructions:
- One way to do this is to give readers the three following tips for being a stronger reader:
  ○ 1. Reminding readers they are past the stage where they need to point to the words on the page as they read with their finger or a bookmark, and not to whisper or form the words with your mouth while you read. It’s time to take off the training wheels and here are two ways we can do that.
  ○ 2. Strong readers reread the text to make sure they are making meaning and understanding all the words.
  ○ 3. Reading with expression and feeling
- Provide students with bookmarks of reading advice (see page 59 of Building a Reading Life unit) and let them talk about what they are learning with a partner.
- Add to “Good Readers…” anchor chart: read longer and stronger

Bloom’s Levels: remember; apply/evaluate
Webb’s DOK: 1; 2/3

Engaging Experience 6
Teaching Point: “So today, I want to remind you that when you read, we need to guard against just whipping through the words, reading on autopilot. Instead, we need to pay attention, making sure we are reading in such a way that we let the words matter.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RF.3.4
Supporting: RF.3.4.b

Detailed Description/Instructions:

- **One way to do this** is to read aloud an excerpt from *Because of Winn-Dixie*, *Stone Fox*, or the mentor text of your choosing. With the first excerpt you read, read like you are on autopilot in a robotic voice. Ask students if that is what oral reading is supposed to sound like and discuss. Then read a second excerpt, this time reading with expression and reacting to the text as you read. Discuss with students the difference between reading yourself awake vs. reading yourself asleep.

**Bloom’s Levels:** remember

**Webb’s DOK:** 1

**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.3.4; RL.3.1; RI.3.1; SL.3.1

Supporting: RF.3.4.a; SL.3.1.c-d

**Detailed Description/Instructions:**

- **One way to do this** is to read aloud an excerpt from *Because of Winn-Dixie*, *Stone Fox*, or the mentor text of your choosing. 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; apply; apply/create/apply

**Webb’s DOK:** 1; 2/3; 3/2/3
Topic 2: Making Texts Matter

Engaging Experience 8
Teaching Point: “Specifically, today I want to teach you that readers sometimes become confused in the text we’re reading. We’ll be reading along, and then the text turns the corner, and suddenly we’re not quite sure what’s going on. It’s as if the film breaks in the mental movie we’re making. When that happens, readers say, ‘Huh?’ and we continue reading, asking, ‘What’s going on?’ The upcoming text helps, but sometimes we need to reread.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: RF.3.4; L.3.4
- Supporting: RF.3.4.a/c; L.3.4.a

Detailed Description/Instructions:
- One way to do this is to continue your read aloud in Stone Fox, Because of Winn-Dixie, or any other mentor text you have chosen. Make sure to have a confusing part prepped for your read aloud. Model for students how you create a mental movie in your mind based on what is happening in the text. When you get to the confusing part, stop and ask students what you should do when your movie gets blurry and you can’t see it anymore.
- Create an anchor chart based on this discussion. It might include the following points:
  - Realize it. Ask, “Huh?”
  - Continue reading, asking, “What’s going on?” See if reading more text will help.
  - Look at details
  - Ask, “Could it be that…?” or “Could it be…?”
  - Reread, if necessary.
- Add to “Good Readers…” anchor chart: Make mental movies and notice when confused

Bloom’s Levels: remember; apply/evaluate
Webb’s DOK: 1; 2/3

Engaging Experience 9
Teaching Point: “Today I want to teach you that readers must choose what our relationship toward books will be. We can be a curmudgeon toward books. Or we can let books matter to us, reading them like they’re gold.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: RF.3.4
- Supporting: RF.3.4.a

Detailed Description/Instructions:
● **One way to do this** is to read aloud an excerpt from *Because of Winn-Dixie*, *Stone Fox*, or the mentor text of your choosing. As you read, act disinterested and cranky about *having* to read another book like this one. When you finish, yawn and look around the room like you could care less.

● Then have students turn and talk, reading the same way. Partner 1 will read to partner 2 like a curmudgeon, and then partner 2 will read to partner 1 like their story is gold.

● Refer back to “Good Readers…” anchor chart and add: open ourselves to books and let them in

**Bloom’s Levels:** remember

**Webb’s DOK:** 1

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**Engaging Experience 10**

*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.3.4; RL.3.1; RI.3.1; SL.3.4
- Supporting: RF.3.4.a; SL.3.6

**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; apply; apply

**Webb’s DOK:** 1; 2/3; 3
Engaging Experience 11
Teaching Point: “Today I want to teach you that the best readers are like monster tractors that climb over the hurdle of the hard word and read on, never taking a detour from the trail of the story.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: RF.3.4
- Supporting: RF.3.4.a/c

Detailed Description/Instructions:
- **One way to do this** is by sharing with students that readers often read forward in a story in order to determine the meaning of an unfamiliar word. Since most readers are dying to find out what happens next, they don’t want to get side-tracked by an unknown word. That’s when we think of ourselves as monster tractors, pushing forward to get a better understanding, rather than reading backward.
- You’ll remember in Engaging Experience 8 that we did teach readers to reread, but that was when the meaning of the book was breaking down. This is different. Today we are talking about strategies for when we come to words we don’t know, and when that happens we don’t want to re-read.
- Share an example of when this happened in your own reading life, sharing with students how you moved forward in a text and because of that you were able to determine the meaning of the word you did not know. Then using passage from Esperanza Rising have students do the same while also brainstorming other strategies they could use. These can be made into an anchor chart and might include:
  - read on to see if it becomes clear
  - substituting word with a synonym
  - acting out the word to understand the feeling in it

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

Engaging Experience 12
Teaching Point: “Today I want to teach you that readers use a variety of skills to self-monitor and correct their reading as they go. We’ve been talking a lot about the language of a text over the past few days, and today I’m going to give you a few more strategies for tackling words in your books.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: RF.3.3; RF.3.4; L.3.4
- Supporting: RF.3.3.a-d; RF.3.4.a/c; L.3.4.a/c-d

Detailed Description/Instructions:
• **One way to do this** is to read aloud in your mentor text, thinking aloud about the following questions:
  ○ Does what I’m reading go with the rest of the story?
  ○ Does this sound right?
  ○ Do all the letters match the words I’m reading?
  ○ What might this mean? Does that make sense?

• Add onto the anchor chart you created on *Engaging Experience 10*. Word decoding strategies to include could be:
  ○ guess the meaning based on how the story is going
  ○ check the glossary, endnotes, or footnotes
  ○ check to see if you recognize root words, prefixes or suffixes
  ○ use Google or a dictionary to look up the word

• Make sure to model for students what it looks like to do this in a text. Also remind them they will not be doing all of these all the time. That’s when they have to decide as a reader which strategy works best for them based on the word and text they are in.

**Bloom’s Levels:** remember; apply/evaluate; remember

**Webb’s DOK:** 1; 2/3; 1

### Engaging Experience 13

**Teaching Point:** “Today I want to teach you that sometimes authors use figurative language—phrases that mean something not exactly what each word means—and it’s always important to think about what the figurative language means, altogether, not just word by word.”

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

**Standards Addressed**
- Priority: RF.3.3; RF.3.4
- Supporting: RL.3.4

**Detailed Description/Instructions:**

• **One way to do this** is to read page 26 and 27 of *Stone Fox* where language is used in an interesting way. Show students that sometimes words have more than one meaning and it is important to envision what is going on in the story to be able to see if the meaning you thought was correct makes sense. As you read phrases like, “didn’t know a potato from a peanut,” stop and wonder aloud, saying, “Hmm...that is an interesting phrase. I wonder what the author is really trying to say. Is it really true that people don’t know a potato from a peanut? Hmm...what do you think?” Let me share what I think—perhaps these characters don’t know the very obvious things about farming.

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

**Webb’s DOK:** 1; 1
Engaging Experience 14

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.3.1
- Supporting: SL.3.1.b-d

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.3.1.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: 2/3/2

Engaging Experience 15

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.3.1; SL.3.4
Supporting: SL.3.1.b-d; SL.3.2

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: 2/3/2; 3

**Engaging Experience 16**

**Teaching Point:** “Readers, today I want to teach you that readers often retell our books (up to the part we’re reading) as a way to lay the story out for others so we can talk it over. But we also retell our books as a way to lay the story out for ourselves so we can think it over. And that process of retelling and rethinking keeps the whole story primed in our minds.”

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

**Standards Addressed**

Priority: SL.3.1; SL.3.4
Supporting: SL.3.1.a-d; SL.3.2; SL.3.6

**Detailed Description/Instructions:**

- **One way to do this** is to model how to retell a story from the beginning, taking big steps through the timeline of the story in order to give our partner a gist of how your story is going so far. As you say your retell aloud, jot it on anchor chart paper, reminding students that the purpose of this is to give their partner an idea of what their story is about so they can talk together about it. Push them to retell their story in a way that conveys the theme through the big events.

- **Another way you might do this** is to take big steps across your classroom, to show students how you move through a retell by only highlighting the big events that impact the entire story.

Bloom’s Levels: apply/create/apply; apply
Webb’s DOK: 2/3/2; 3

**Engaging Experience 17**

**Teaching Point:** “I call this third kind of retelling (and of recalling) a ‘synthesis retelling,’ because although you start out only retelling the section you just finished reading, whenever your
retelling gets to a part that has meaning that comes from earlier in the story, you add a reference to the earlier bit into your retelling, almost using parentheses to bring in relevant background. So as you proceed through retelling, you have to synthesize, fit together, all that parts you’ve read that are pertinent.”

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

**Standards Addressed**
- Priority: SL.3.1; SL.3.4
- Supporting: SL.3.1.a-d; SL.3.2; SL.3.6

**Detailed Description/Instructions:**
- **One way to do this** is to model using *Stone Fox, Because of Winn-Dixie*, or the mentor text of your choice model for students a synthesis retell. If you are using *Stone Fox* it might go something like this:
  - Thinking about *Chapter 8* highlight for students that the day Willy rode his sled to the edge of town on the day of the race and was amazed to see all the spectators can be tied to the earlier section of the book where we learned about him entering the race so he could get money to save the farm from the tax collectors and save his grandfather from depression.
  - Keep reading to tie in Willy seeing Doc Smith as a spectator to what we learned about Doc Smith earlier in the book--he’s a brutally honest man who thought he was crazy for trying to find a way to help his grandpa pay his tax bill.

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

**Webb’s DOK:** 2/3/2; 3

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**Engaging Experience 18**

**Teaching Point:** “Readers, today I am going to teach you how to write about your thinking as you read. Over the past several days we have shown our thinking through speaking with our partners, so today it’s time to grow ourselves as readers. Today it’s time to show our thinking in writing as well.”

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

**Standards Addressed**
- Priority: RF.3.4; RL.3.1; RI.3.1
- Supporting: RF.3.4.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; apply

**Webb’s DOK:** 1; 2/3

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**Engaging Scenario**

**Situation:** creating a reading toolkit for the year

**Challenge:** choosing from an array of tools that will make you a successful reader as an individual and in a group or partnership.

**Specific Role:** Analyzing the array of tools presented, choosing and organizing those in a meaningful way to ensure the student has taken the initial steps in authoring their reading life.

**Audience:** Student, student partnerships, reading groups

**Product or performance:** Reading tool kit

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

Items that should be available for students to collect for their reading toolkit:

- accountable talk question stems
- reading partner discussion starters
- reading strategies bookmarks
- annotation codes bookmark
- post-its
- paper
- book logs
- book recommendation forms
- “How to Buzz About Books” chart picture
- “How to Pick Just Right Books” form
- Goal-setting sheets

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

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**Rubric for Engaging Scenario:**

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**Making Reading Lives**

“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.”

**Description**

One way you can do this is by creating an anchor chart of reading non-negotiables. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.” Fill in each side with agreed-upon expectations.

**Suggested Length of Time**

1 mini-lesson
"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.”

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.

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.

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….’”

One mini-lesson
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<tr>
<th><strong>Today, I want to teach you that reading researchers have found</strong></th>
<th><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 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).</th>
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<td>that all of us--you and me, both--need tones and tones 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.”</td>
<td><strong>One way to do this</strong> is to give readers the three following tips for being a stronger reader: 1. Reminding readers they are past the stage where they need to point to the words on the page as they read with their finger or a bookmark, and not to whisper or form the words with your mouth while you read. It’s time to take off the training wheels and here are two ways we can do that. 2. Strong readers reread the text to make sure they are making meaning and understanding all the words.</td>
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<td><strong>Today, I’m going to teach you a few tips that you can use to become readers who read faster, stronger, longer. Specifically, I want to teach you that readers take off the brakes as we read, picking up our reading pace a bit at times, so we can take in what we are reading more fully--both details and the whole.”</strong></td>
<td><strong>One way to do this</strong> is to give readers the three following tips for being a stronger reader: 1. Reminding readers they are past the stage where they need to point to the words on the page as they read with their finger or a bookmark, and not to whisper or form the words with your mouth while you read. It’s time to take off the training wheels and here are two ways we can do that. 2. Strong readers reread the text to make sure they are making meaning and understanding all the words.</td>
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<td><strong>Making Texts Matter</strong></td>
<td>3. Reading with expression and feeling</td>
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<td>“Today, I want to teach you strategies to help us read a text closely and mark those moments in a text that speak to us. As readers, we pay attention to the parts of a book we love, wonder about, show us a character in a deeper way, have difficult words, shock or surprise us, make us laugh, provide great details. Reading a text closely helps us recognize these moments to ensure we continue to read ourselves awake.”</td>
<td><strong>One way to do this</strong> is to read aloud an excerpt from <em>Because of Winn-Dixie</em>, <em>Stone Fox</em>, or the mentor text of your choosing. With the first excerpt you read, read like you are on autopilot in a robotic voice. Ask students if that is what oral reading is supposed to sound like and discuss. Then read a second excerpt, this time reading with expression and reacting to the text as you read. Discuss with students the difference between reading yourself awake vs. reading yourself asleep.</td>
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| Specifically, today I want to teach you that readers sometimes become confused in the text we’re reading. We’ll be reading | **One way to do this** is to continue your read aloud in *Stone Fox*, *Because of Winn-Dixie*, or any other mentor text you have | 1 mini-lesson |
along, and then the text turns the corner, and suddenly we’re not quite sure what’s going on. It’s as if the film breaks in the mental movie we’re making. When that happens, readers say, ‘Huh?’ and we continue reading, asking, ‘What’s going on?’ The upcoming text helps, but sometimes we need to reread.”

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<th><strong>One way to do this</strong> is to read aloud an excerpt from <em>Because of Winn-Dixie</em>, <em>Stone Fox</em>, or the mentor text of your choosing. As you read, act disinterested and cranky about <em>having</em> to read another book like this one. When you finish, yawn and look around the room like you could care less.</th>
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<th><strong>Today I want to teach you that readers must choose what our relationship toward books will be. We can be a curmudgeon toward books. Or we can let books matter to us, reading them like they’re gold.”</strong></th>
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<th><strong>One way to do this</strong> is to read aloud an excerpt from <em>Because of Winn-Dixie</em>, <em>Stone Fox</em>, or the mentor text of your choosing. As you read, act disinterested and cranky about <em>having</em> to read another book like this one. When you finish, yawn and look around the room like you could care less.</th>
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<th><strong>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.”</strong></th>
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<th><strong>One way to do this</strong> 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</th>
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<th><strong>Today I want to teach you that the best readers are like monster tractors that climb over the hurdle of the hard word and read on, never taking a detour from the trail of the story.”</strong></th>
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<th><strong>One way to do this</strong> is by sharing with students that readers often read forward in a story in order to determine the meaning of an unfamiliar word. Since most readers are dying to find out what happens next, they don’t want to get side-tracked by an unknown word. That’s when we think of</th>
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| **Making Texts Matter** | “Today I want to teach you that sometimes authors use figurative language--phrases that mean something not exactly what each word means- and it’s always

| **One way to do this** is to read page 26 and 27 of Stone Fox where language is used in an interesting way. Show students that sometimes words have more |

| **One way to do this** is to read aloud in your mentor text, thinking aloud about the following questions: |

- Does what I’m reading go with the rest of the story?
- Does this sound right?
- Do all the letters match the words I’m reading? What might this mean? Does that make sense?

Add onto the anchor chart you created on *Engaging Experience 10*. Word decoding strategies to include could be:

- guess the meaning based on how the story is going
- check the glossary, endnotes, or footnotes
- check to see if you recognize root words, prefixes or suffixes
- use Google or a dictionary to look up the word

| **Today I want to teach you that readers use a variety of skills to self-monitor and correct their reading as they go. We’ve been talking a lot about the language of a text over the past few days, and today I’m going to give you a few more strategies for tackling words in your books.”** |

| **One way to do this** is to read aloud in your mentor text, thinking aloud about the following questions: |

- Does what I’m reading go with the rest of the story?
- Does this sound right?
- Do all the letters match the words I’m reading? What might this mean? Does that make sense?

Add onto the anchor chart you created on *Engaging Experience 10*. Word decoding strategies to include could be:

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<th><strong>Bringing Together Reading Lives, Texts that Matter, and Partners</strong></th>
<th><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.3.1.b).</th>
<th><strong>1 mini-lesson</strong></th>
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<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>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>
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<td><strong>&quot;Readers, today I want to teach you that readers often retell our books (up to the part we’re reading) as a way to lay the story out for others so we can talk it</strong></td>
<td><strong>One way to do this</strong> is to model how to retell a story from the beginning, taking big steps through the timeline of the story</td>
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important to think about what the figurative language means, altogether, not just word by word.”

than one meaning and it is important to envision what is going on in the story to be able to see if the meaning you thought was correct makes sense. As you read phrases like, “didn’t know a potato from a peanut,” stop and wonder aloud, saying, “Hmmm...that is an interesting phrase. I wonder what the author is really trying to say. Is it really true that people don’t know a potato from a peanut? Hmm...what do you think?” Let me share what I think---perhaps these characters don’t know the very obvious things about farming.
over. But we also retell our books as a way to lay the story out for ourselves so we can think it over. And that process of retelling and rethinking keeps the whole story primed in our minds.”

in order to give our partner a gist of how your story is going so far. As you say your retell aloud, jot it on anchor chart paper, reminding students that the purpose of this is to give their partner an idea of what their story is about so they can talk together about it. Push them to retell their story in a way that conveys the theme through the big events.

**Another way you might do this** is to take big steps across your classroom, to show students how you move through a retell by only highlighting the big events that impact the entire story.

“I call this third kind of retelling (and of recalling) a ‘synthesis retelling,’ because although you start out only retelling the section you just finished reading, whenever your retelling gets to a part that has meaning that comes from earlier in the story, you add a reference to the earlier bit into your retelling, almost using parentheses to bring in relevant background. So as you proceed through retelling, you have to synthesize, fit together, all that parts you’ve read that are pertinent.”

**One way to do this** is to model using *Stone Fox*, *Because of Winn-Dixie*, or the mentor text of your choice model for students a synthesis retell

“Readers, today I am going to teach you how to think about writing your thinking as you read. Over the past several days we have shown our thinking through speaking with our

**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,

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partners, so today it’s time to grow ourselves as readers. Today it’s time to show our thinking in writing as well.”

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.

Unit 2: Nonfiction Reading: Reading to Get the Text

**Subject:** Reading  
**Grade:** 3  
**Name of Unit:** Nonfiction Reading: Reading to Learn  
**Length of Unit:** approx. 4 wks., Mid-September-Mid October

**Overview of Unit:** In this unit, students will read to learn by choosing topics they are already passionate about and seeking to learn even more than they may already know. This unit
spotlights skills and habits essential to readers of expository nonfiction: reading with a pencil, determining importance, finding main idea and supporting details; figuring out and using new content-specific vocabulary; and comparing and contrasting information learned across texts. **In Topic 1 (Bend One)** of the unit, students will begin by filling their book boxes with rich nonfiction books about topics they wish to pursue. Teachers will help students tackle slightly more difficult texts--helping them to read with stamina and fluency, monitor for understanding and get the gist of the text. **In Topic 2 (Bend Two)** of the unit, students will begin to see that nonfiction takes a special kind of reading. A large part of this bend will focus on students determining main ideas by grasping the text’s features and structures. **In Topic 3 (Bend Three)** of the unit, students will synthesize information across parts and grow ideas. They will begin to ask how parts fit together as well as think and talk about the texts they are reading.

**Getting Ready for the Unit:**

- Gather high interest expository nonfiction books at different levels.
  - Reference the Reading Interest-A-Lyzer used during Building a Reading Life.
  - Either gather books from your school library or visit the library as a class so students may choose appealing nonfiction books.
- Choose read alouds

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

- For a possible pre-assessment, you may wish to give students a copy of the article, *Alaska: A State of Extremes*. Then pose the following questions:

  1. What is the main idea of this text?
  2. What details support the main idea?
  3. What does the word *northernmost* mean in this sentence: These villages are north of the Arctic Circle, and the northernmost part of the United States?
  4. What information do you learn from the map?

**Read aloud considerations:**

Select read alouds which mirror the work your students are doing so your read alouds will need to have clear expository structures, plenty of text features and are engaging. Suggestions include:

- **Insect Bodies** by Bobbie Kalman
- **Insect (Mondo Animals)** by Bettina Bird, John Short and Deborah Savin
- **I Wonder Why Camels Have Humps and Other Questions About Animals** by Anita Ganeri
- **Bugwise: Thirty Incredible Insect Investigations and Arachnid Activities**
Priority Standards for unit:
- RI 3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.
- RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to grade 3 topic or subject area.
- RI 3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.
- RF 3.4: Read with sufficient accuracy and fluency to support comprehension.
- SL 3.4: Report on a topic or text, tell as story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Supporting Standards for unit:
- RI 3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RI 3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.
- RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur)
- RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence)
- RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2-3 text complexity band independently and proficiently.
- L3.4 Determine or clarify the meanings of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibility from a range of strategies.
  - L3.4a: Use sentence-level context as a clue to the meaning of a word or phrase.
  - L3.4b: Determine the meaning of the new word formed when a known affix is added to a known word. (e.g., agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat).
  - L3.4c: Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion)
  - L3.4d: Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key-words and phrases.
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<th>Standard</th>
<th><strong>Unwrapped Concepts (Students need to know)</strong></th>
<th><strong>Unwrapped Skills (Students need to be able to do)</strong></th>
<th><strong>Bloom’s Taxonomy Levels</strong></th>
<th><strong>Webb's DOK</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>RI 3.2</td>
<td>main idea of a text</td>
<td>determine</td>
<td>analyze</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>key details</td>
<td>recount</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>how key details support the main idea</td>
<td>explain</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td>RI 3.4</td>
<td>meaning of general academic and domain-specific words and phrases in a text</td>
<td>determine</td>
<td>understand</td>
<td>1</td>
</tr>
<tr>
<td>RI 3.5</td>
<td>information relevant to a given topic</td>
<td>locate efficiently (using text features and search tools)</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>RF 3.4</td>
<td>accuracy and fluency</td>
<td>read with</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>SL 3.4</td>
<td>a topic or text with appropriate facts and relevant descriptive, details</td>
<td>report on</td>
<td>evaluate</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>clearly at an understandable pace</td>
<td>speaking</td>
<td>create</td>
<td>4</td>
</tr>
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</table>

**Essential Questions:**
1. How can I read expository nonfiction texts in such a way that I can determine what is most important and consolidate information and ideas?

**Enduring Understanding/Big Ideas:**
1. Readers organize their nonfiction reading life so that they can read to learn and pursue their passions.
2. Readers of nonfiction use strategies to grasp the main idea and supporting details of a text.
3. Readers of nonfiction take what they have learned and grow their own ideas about the content.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th><strong>Academic Cross-Curricular Words</strong></th>
<th><strong>Content/Domain Specific</strong></th>
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<tbody>
<tr>
<td>determine</td>
<td>main idea</td>
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<tr>
<td>recount</td>
<td>supporting details</td>
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<tr>
<td>explain</td>
<td>text structure: cause/effect, chronologic,</td>
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<tr>
<td>build on</td>
<td>problem/solution, compare/contrast,</td>
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<tr>
<td>refer</td>
<td>question/answer</td>
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<tr>
<td>ask</td>
<td>synthesize</td>
</tr>
<tr>
<td>answer</td>
<td>text features: headings, subheadings, photos,</td>
</tr>
</tbody>
</table>
Topic 1: Building a Nonfiction Reading Life

Engaging Experience 1
Teaching Point: Readers curate book boxes with engaging nonfiction.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: RI 3.10
Detailed Description/Instructions: Prior to this lesson have baskets of books intentionally organized to include topics students within your class have expressed interest in.
  - One way you could do this could be to model how a reader might choose and find nonfiction books based on their interests using a basket of books created for this lesson. Be sure to think aloud your ideas about the cover, previewing the text, and reading a few pages for accuracy and understanding.
  - Another way to do this could be to schedule time in the school library, partnering with your school librarian to teach students how to use the library to find expository nonfiction about topics individuals are interested in. Again, modeling the process you want students to think through as they look for nonfiction books of interest to them.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 2
Teaching Point: Understanding our nonfiction reading identities and goal setting.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: RI 3.10
Detailed Description/Instructions:
  - One way you could do this could be to ask students to consider their nonfiction reading lives. Teach students that readers often pose predictable questions to push themselves as
readers. Create an anchor chart with questions nonfiction readers might ask themselves, including:

★ What kind of nonfiction do I like to read?
★ When has nonfiction reading gone particularly well for me?
★ When and where and with whom do I read nonfiction?
★ What could I do to read more or be smarter about my nonfiction reading?

Model for students how you would reflect upon these questions and use them to write a nonfiction reading goal for yourself. You may choose to post these goals on a personal goal chart or have students keep these goals in a prominent place within their reading folder/notebook.

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Engaging Experience 3**

**Teaching Point:** Nonfiction readers rev up to read information by previewing, asking questions, and revising their thinking.

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

**Standards Addressed**
- **Priority:** RI 3.5
- **Supporting:** RI 3.7

**Detailed Description/Instructions:**

One way you could do this could be by modeling how you rev up your mind to read information texts by previewing the text. Show students how you notice what the author highlights in bold and the text features he or she chooses when you first turn to a page: headings, subheadings, photos, captions, and charts. Model the following thinking: “What’s this page likely to be about? What do I know about this topic already?” You may create an anchor chart with the following thinking stems:

★ “This heading says ______, so I think this page is mostly about ______.”
★ “I looked at this (picture/caption/graph) and saw ______, and this (picture/caption/graph) and saw______. If I put them together, I think these pages will be about______.”

Keep in mind, that as you teach students to anticipate what they’ll learn, you will also need to model how readers might need to revise their thinking when their predictions do not match up.

Bloom’s Levels: apply
Webb’s DOK: 2

**Engaging Experience 4**

**Teaching Point:** Nonfiction readers read in fluent and engaging ways.

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

**Standards Addressed**
- **Priority:** RF 3.4
- **Supporting:** N/A
Detailed Description/Instructions:
One way you could do this could be to explain to students one way to feel even more engaged in a nonfiction text is to read it with fluency and expression. You might show a clip of a documentary and ask students to watch with their eyes closed, asking themselves how the speaker narrates the documentary in a way that pulls the viewer in. Then guide students through a discussion of what they notice about the narration. Create an anchor chart with student ideas, possible ideas may include:

★ Speaker pauses before parts that are exciting/dramatic
★ Speaker’s voice rises when parts are exciting
★ Speaker’s voice is smooth, even when saying words that seem difficult
★ Speaker emphasizes words that are important (you can almost imagine that they would be in bold)
★ When reading a list, you can hear the speaker pause after each item, almost as if a comma was there.

Model for students how you read your nonfiction text in an engaging way. It is also important to discuss with students that fluent readers are not on auto-pilot, but know to slow down when the text becomes complicated.

Bloom’s Levels: apply
Webb’s DOK: 2

Topic 2: Nonfiction Takes a Special Kind of Reading

Engaging Experience 5
Teaching Point: Nonfiction readers read with a pencil to help them pay attention to ideas and information they want to hold onto.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed

Priority: N/A
Supporting: RI 3.1

Detailed Description/Instructions:
One way you could do this is to tell students the importance of reading with a pencil as a way to help them pay attention to ideas and information. Draw students attention to the annotation anchor chart made during the previous unit, Building a Reading Life. Model for students how you would go about using a pencil and annotating with a passage from your nonfiction read aloud.

Another way you could do this is by modeling how non-fiction readers have a “sit up and read” attitude where fiction readers are more relaxed. You could talk through what this looks like and
WHY. You may want to discuss how in your own life you “sit up and read with a pencil” when reading nonfiction because you’re reading to learn vs. the more relaxed feeling you have when reading fiction.

You may also want to model for students that when non-fiction readers read with a pencil, they are ready to stop and jot questions that they have while reading. By doing this, readers prepare themselves to read on in search for the answer.

Bloom’s Levels: apply
Webb’s DOK: 2

Engaging Experience 6
Teaching Point: Nonfiction readers pay close attention to vocabulary, noting when words are specific to a topic and thinking about their meaning.
Suggested Length of Time: 1-2 mini-lessons

Standards Addressed
  Priority: RI 3.4
  Supporting: L3.4 a-d

Detailed Description/Instructions:
One way you could do this is to model for students how you notice technical or content-specific words through repetition or bolded print. By going back into a passage from your read aloud projected for students to see, circle with your pencil a content-specific word that continues to be repeated or bolded. Then record this word in your own “word bank” made for this unit. The word bank is intended to serve as a reference for students when they are teaching others about their subject. Explain to students the importance of adopting the technical language of the subject they are reading about.

In addition to noting and recording technical or content-specific words, you will want to model various ways readers determine the meaning of these words. One way you could do this is by using your read aloud passages to show the following word solver strategies:

★ Substitute the hard word with a synonym and then read on.
★ Break up the word into its root, prefix, and /or suffix and use your knowledge of those word parts to try to figure out what the word might mean.
★ By looking to the text features on the page for support, especially illustrative portions of the text.
★ Look for the definition explicitly in the same sentence or a nearby sentence.
★ Look for a synonym within the sentence to help determine the meaning.

Another way you could this is through guiding the students through an inquiry lesson in which they read and reflect on new vocabulary and strategies they used to determine the meaning of
these content-specific words. Creating an anchor chart for students based on what strategies they utilized.

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 1

**Engaging Experience 7**
**Teaching Point:** Nonfiction readers read with the main idea in mind
**Suggested Length of Time:** 1-3 mini-lessons

**Standards Addressed**
- **Priority:** RI 3.2
- **Supporting:** RI 3.3, RI 3.8

**Detailed Description/Instructions:**

**One way you could do this** is by telling students that informational texts often contain a main idea followed-or surrounded-by supporting evidence. Model for students how you read a chunk of text, pause to recall content in summary form, and then introducing the boxes and bullet graphic to organize the chunk of text into main idea (written in the box) and supporting details (bulleted underneath).

**Another way to teach this** is to tell readers that often one sentence summarizes the content of a paragraph or passage. This topic sentence is often the first or last sentence--but not always! Model for students by reading the first sentence of a paragraph and ask, “What is this saying?” and then reading on, sentence by sentence, asking, “How does this fit with what’s been said so far?” or “This part teaches me…”

**Another way to teach this** is to show students how authors structure their text can help us in determining the main idea and key details. You may gather examples of various text structures. (Seymour Simon often uses very clear text structure in his writing.) Show students some key terms they want to be aware of:

- ★ Comparison: “Just like…” Different than…”, “Alike…”, “Both…”
- ★ Cause/Effect; “As a result…”, “Because of…”, “This brought about…”, “The effect of this was…”, “This changed…”, Therefore…”
- ★ Chronological: “First,” “Second”, “Next”, “Afterwards”, “Years Later”

Some questions you might guide students to ask themselves and others:

- What is the relationship between these sentences?
- How does this paragraph connect to the one that came before it?
- How does this part connect to the whole sections?

**Bloom’s Levels:** analyze, remember
Webb’s DOK: 4, 1

Topic 3: Synthesizing Across Parts and Growing Ideas About Nonfiction

Engaging Experience 8
Teaching Point: Nonfiction readers notice when a text transitions to a new sub-topic.
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
  Priority: RI 3.2
  Supporting: RI 3.3, RI 3.8
Detailed Description/Instructions:
One way you could do this is by pointing out to students that informational texts can be tricky because sections dividers are often invisible-teach students that readers need to read in such a way that they notice when the text has gone through a transition and say, “Oh this is a new subtopic.” Model this by showing students how you look across the main ideas of chunks or sections, asking, “How does this all fit together?”

Another way you could do this is by modeling how readers apply the boxes and bullet infrastructure across much larger chunks of text. Teach students that readers often take notes on a few select pages that seem particularly interesting. You might just use one Post-it for a large chunk of text, where you draw a box at the top and bullets below.

Bloom’s Levels: analyze, remember
Webb’s DOK: 4, 1

Engaging Experience 9
Teaching Point: Nonfiction readers synthesize information by teaching others.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: SL 3.4
  Supporting: RI 3.2, RI 3.3
Detailed Description/Instructions:
One way you could do this is by modeling for students how you prepare for teaching others by rereading the important information you’ve jotted down throughout your read aloud. Model for students in addition to explaining the big ideas of the text, you might:
  ★ Point out the details in the pictures or diagrams that highlight what they’re saying.
  ★ Link previous learning to the new information that they just encountered by flipping back and forth to show pictures that build off of one another and by explaining how those pictures go together.
Add gestures to their explanations and use their voices to emphasize what’s important.
Act out what they learned.

Another way you could do this is by modeling for students how you start conversation by locating a big idea and then talking back to that idea. Then, teach them to use conversational prompts to elaborate on their thinking. Create an anchor chart with the following prompts:

- I can picture how this goes. It probably...
- This makes me think...
- This makes me realize...
- I used to think, but now I’m understanding...
- Maybe it’s because...
- My ideas about this are complicated. On one hand... But then again, I also think...

**Bloom’s Levels:** apply, create, evaluate

**Webb’s DOK:** 2, 4, 3

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**Engaging Scenario**

(An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

**Situation:** As a leading expert, you have been chosen to teach others all you have learned about your topic.

**Challenge:** Your challenge is to quickly plan a simple presentation to share with a group of peers. Presentations should be 3 minutes maximum.

**Specific Roles:** You are a leading expert and teacher.

**Audience:** Elementary School Students

**Product or Performance:** You will want to organize the most important information about your topic along with key details. You may make a poster board including diagrams or charts. You may choose to read a part and act it out or make a model or put together a Power Point presentation.

**Rubric for Engaging Scenario:**
### Assessment Leveling Guide

<table>
<thead>
<tr>
<th>Grade:</th>
<th>ADVANCED</th>
<th>PROFICIENT</th>
<th>BASIC</th>
<th>BELOW BASIC</th>
<th>NO EVIDENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</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>The student has produced no evidence.</td>
</tr>
<tr>
<td></td>
<td>Approaching Advanced</td>
<td>No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content.</td>
<td>Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.</td>
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<tr>
<td>Topic</td>
<td>Engaging Experience Title</td>
<td>Description</td>
<td>Suggested Length of Time</td>
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<td>1</td>
<td>Readers curate book boxes with engaging nonfiction.</td>
<td><em>Prior to this lesson have baskets of books intentionally organized to include topics students within your class have expressed interest in. One way you could do this</em> could be to model how a reader might choose and find nonfiction books based on their interests using a basket of books created for this lesson. Be sure to think aloud your ideas about the cover, previewing the text, and reading a few pages for accuracy and understanding. <strong>Another way to do this</strong> could be to schedule time in the school library, partnering with your school librarian to teach students how to use the library to find expository nonfiction about topics individuals are interested in. Again, modeling the process you want students to think through as they look for nonfiction books of interest to them.</td>
<td>1 mini-lesson</td>
<td></td>
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</tbody>
</table>
| 1     | Understanding our nonfiction reading identities and goal setting. | **One way you could do this** could be to ask students to consider their nonfiction reading lives. Teach students that readers often pose predictable questions to push themselves as readers. Create an anchor chart with questions nonfiction readers might ask themselves, including:  
  ★ What kind of nonfiction do I like to read?  
  ★ When has nonfiction reading gone particularly well for me?  
  ★ When and where and with whom do I read nonfiction?  
  ★ What could I do to read more or be smarter about my nonfiction reading? | 1 mini-lesson |
Model for students how you would reflect upon these questions and use them to write a nonfiction reading goal for yourself. You may choose to post these goals on a personal goal chart or have students keep these goals in a prominent place within their reading folder/notebook.

| 1 | Nonfiction readers rev up to read information by previewing, asking questions, and revising their thinking. | **One way you could do this** could be by modeling how you rev up your mind to read information texts by using the text features when previewing the text. Show students how you notice what the author highlights in bold and the text features he or she chooses when you first turn to a page: headings, subheadings, photos, captions, and charts. Model the following thinking: “What’s this page likely to be about? What do I know about this topic already?” You may create an anchor chart with the following thinking stems:

★ “This heading says _____, so I think this page is mostly about ______.”
★ “I looked at this (picture/caption/graph) and saw ______. and this (picture/caption/graph) and saw_____. If I put them together, I think these pages will be about____.”

Keep in mind, that as you teach students to anticipate what they’ll learn, you will also need to model how readers might need to revise their thinking when their predictions do not match up. |

| 1 | Nonfiction readers read in fluent and engaging ways. | **One way you could do this** could be to explain to students one way to feel even more engaged in a nonfiction text is to read it with fluency and expression. You might show a clip of a documentary and ask students to watch with their eyes closed, asking themselves how the speaker narrates the | 1 mini-lesson |
documentary in a way that pulls the viewer in. Then guide students through a discussion of what they notice about the narration. Create an anchor chart with student ideas, possible ideas may include:

- Speaker pauses before parts that are exciting/dramatic
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- Speaker’s voice is smooth, even when saying words that seem difficult
- Speaker emphasizes words that are important (you can almost imagine that they would be in bold)
- When reading a list, you can hear the speaker pause after each item, almost as if a comma was there.

Model for students how you read your nonfiction text in an engaging way. It is also important to discuss with students that fluent readers are not on auto-pilot, but know to slow down when the text becomes complicated.

| 2 | Nonfiction readers read with a pencil to help them pay attention to ideas and information they want to hold onto. | **One way you could do this** is to tell students the importance of reading with a pencil as a way to help them pay attention to ideas and information. Draw students attention to the annotation anchor chart made during the previous unit, *Building a Reading Life*. Model for students how you would go about using a pencil and annotating with a passage from your nonfiction read aloud. **Another way you could do this** is by modeling how non-fiction readers have a “sit up and read” attitude where fiction readers are more relaxed. You could talk through what this looks like and WHY. You may want to discuss how in your own life you “sit up and read with a pencil” when reading nonfiction. | 1-2 mini-lessons |
because you’re reading to learn vs. the more relaxed feeling you have when reading fiction.

**You may also want to model** for students that when non-fiction readers read with a pencil, they are ready to stop and jot questions that they have while reading. By doing this, readers prepare themselves to read on in search for the answer.

| 2 | Nonfiction readers pay close attention to vocabulary, noting when words are specific to a topic and thinking about their meaning. | **One way you could do this** is to model for students how you notice technical or content-specific words through repetition or bolded print. By going back into a passage from your read aloud projected for students to see, circle with your pencil a content-specific word that continues to be repeated or bolded. Then record this word in your own “word bank” made for this unit. The word bank is intended to serve as a reference for students when they are teaching others about their subject. Explain to students the importance of adopting the technical language of the subject they are reading about.

In addition to noting and recording technical or content-specific words, you will want to model various ways readers determine the meaning of these words. **One way you could do this** is by using your read aloud passages to show the following word solver strategies:

- ★ Substitute the hard word with a synonym and then read on.
- ★ Break up the word into its root, prefix, and/or suffix and use your knowledge of those word parts to try to figure out what the word might mean.
- ★ By looking to the text features on the page for support, especially illustrative portions of the text. | 1-2 mini-lessons |
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<td></td>
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<tr>
<td>2</td>
<td>Nonfiction readers read with the main idea in mind</td>
<td>1-3 mini-lessons</td>
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<td></td>
<td><strong>One way you could do this</strong> is by telling students that informational texts often contain a main idea followed-or surrounded-by supporting evidence. Model for students how you read a chunk of text, pause to recall content in summary form, and then introducing the boxes and bullet graphic to organize the chunk of text into main idea (written in the box) and supporting details (bulleted underneath).</td>
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(Seymour Simon often uses very clear text structure in his writing.) Show students some key terms they want to be aware of:

- **Comparison:** “Just like…” “Different than…” “Alike…” “Both…”
- **Cause/Effect:** “As a result…” “Because of…” “This brought about…” “The effect of this was…” “This changed…” “Therefore…”
- **Problem/Solution:** “Threat”, “Challenge”, “Obstacles”, “Problem”, “Resolution”, “Overcame”
- **Chronological:** “First,” “Second”, “Next”, “Afterwards”, “Years Later”

Some questions you might guide students to ask themselves and others:

- What is the relationship between these sentences?
- How does this paragraph connect to the one that came before it?
- How does this part connect to the whole sections?

| 3 | Nonfiction readers notice when a text transitions to a new sub-topic. | **One way you could do this** is by pointing out to students that informational texts can be tricky because sections dividers are often invisible-teach students that readers need to read in such a way that they notice when the text has gone through a transition and say, “Oh this is a new subtopic.” Model this by showing students how you look across the main ideas of chunks or sections, asking, “How does this all fit together?”

**Another way you could do this** is by modeling how readers apply the boxes and bullet infrastructure across much larger chunks |
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3 Nonfiction readers synthesize information by teaching others.

One way you could do this is by modeling for students how you prepare for teaching others by rereading the important information you’ve jotted down throughout your read aloud. Model for students in addition to explaining the big ideas of the text, you might:

★ Point out the details in the pictures or diagrams that highlight what they’re saying.
★ Link previous learning to the new information that they just encountered by flipping back and forth to show pictures that build off of one another and by explaining how those pictures go together.
★ Add gestures to their explanations and use their voices to emphasize what’s important.
★ Act out what they learned.

2 mini-lessons
Length of Unit: approximately 5 weeks, Mid October- November

Overview of Unit: Readers focus on deeply knowing characters and reading a tremendous volume across a series. This unit is designed as a book club so readers can support each other in reading more complex texts and hold each other accountable for using textual evidence to support their ideas.

In Topic 1 (Bend One) of the unit, students will begin reading series books in book clubs, beginning ideally with the first book in the series. As they begin to have ideas about the main character, using more precise vocabulary to describe characters. They will also begin to explain how the character’s actions contribute to the sequence of events.

In Topic 2 (Bend Two) of the unit, students begin to read through the next couple of books in their series, they’ll begin to grow more sophisticated theories about the characters as well as begin to compare and contrast those characters. Students will be asked to describe how one book builds on another.

In Topic 3 (Bend Three) of the unit, students will be moving into a new series and engaging in interpretation as they compare and contrast characters from across a different series and consider what lessons are taught across a variety of series. Students will be encouraged to extend these ideas to the world around them, considering their own experiences and knowledge their knowledge of the world.

Getting Ready for the Unit:

- Gather and organize series books at different levels.
  - You will need multiple copies of each book, beginning with the first in the series and continuing through book 3 or 4.
  - We have made a list of possible series books that we have found useful in our classrooms and need to upload it to Bright Space and link it here.
  - A list of possible series books for grades 3-5 can be found here: [http://www.booksouce.com/Departments/Grades-3-6/Language-Arts/Series.aspx](http://www.booksouce.com/Departments/Grades-3-6/Language-Arts/Series.aspx)

- Familiarize yourself with the structure of book clubs within your workshop classroom by reading over the following pd resources:
  - Choose read alouds

- For additional professional development purposes you may wish to read Unit Two-Studying Characters Across Series In Book Clubs available at: [https://learn.parkhill.k12.mo.us/d2l/le/content/37061/Home](https://learn.parkhill.k12.mo.us/d2l/le/content/37061/Home)

Pre-Assessment (given prior to starting the unit):
For a possible pre-assessment, you may wish to read aloud two short texts (picture books) by the same author about the same characters and ask students to compare and contrast elements of the stories (e.g. themes, setting, plots). Possible questions may include:

- How are the settings of the story different?
- How is the way that (character from one story) deals with the problem in the first story different/similar than the way that (character from different story) deals with the problem in the second story?
- How would you describe the character in both stories?
- Here is a theme from both stories: ______________. Write two details from each story that show how this theme is true for both stories.

Possible books to use: *My Rotten Red Headed Older Brother* and *My Ol’ Man* by Patricia Polacco

**Read aloud considerations:**
Select read alouds to support this work. You will want to make them short enough to get through at least two of the books in this unit. Reading books at level N or above generally have characters who change and problems that carry through the series.

- In Topics 1 and 2 (Bends One and Two), you will read from one series.
  - Consider using one of your favorite series.
  - *Amber Brown* by Paula Danzinger (Level N)
- In Topic 3 (Bend Three), you will read from a second unit. Suggested read-aloud series for this bend include:
  - *Houndsley and Catina* (over 580 L)
  - *Pinky and Rex* (500 L)
  - *Marvin Redpost*

During your read aloud make sure to hit standard SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally.

**Priority Standards for unit:**

- **RL.3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- **RL.3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- **RL.3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
- **RL.3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
● RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.

● RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

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

Supporting Standards for unit:

● L.3.4.a: Use sentence-level context as a clue to the meaning of a word or phrase.

● L.3.5.a-c: Demonstrate understanding of word relationships and nuances in word meanings.
  ○ L.3.5.a: Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take, steps).
  ○ L.3.5.b: Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful.)
  ○ L.3.5.c: Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).

● SL.3.1.a-d:
  ○ SL.3.1.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.3.1.b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  ○ SL.3.1.c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  ○ SL.3.1.d: Explain their own ideas and understanding in light of the discussion.

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

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

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

● RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.
- RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

<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.3.2</td>
<td>stories, including fables, folktales, and myths from diverse cultures</td>
<td>recount</td>
<td>remember</td>
<td>1</td>
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<tr>
<td></td>
<td>central message, lesson, or moral</td>
<td>determine</td>
<td>analyze</td>
<td>4</td>
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<tr>
<td></td>
<td>how the central message is conveyed through key details in the text</td>
<td>explain</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RL.3.3</td>
<td>characters in a story (traits, motivations, feelings)</td>
<td>describe</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>how character’s actions contribute to the sequence of events</td>
<td>explain</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RL.3.5</td>
<td>refer to parts of stories, dramas, and poems by using terms such as chapter, scene, or stanza</td>
<td>write or speak</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>how each successive part builds on earlier sections</td>
<td>describe</td>
<td>analyze</td>
<td>2</td>
</tr>
<tr>
<td>RL.3.6</td>
<td>personal point of view from that of the narrator of those of the characters</td>
<td>distinguish</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RL.3.9</td>
<td>themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)</td>
<td>compare/contrast</td>
<td>analyze</td>
<td>4</td>
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</table>
SL.3.1 a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, on grade 3 topics and texts

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<th>engage in</th>
<th>evaluate</th>
<th>3</th>
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<tr>
<td>other students ideas</td>
<td>build on</td>
<td>create</td>
<td>4</td>
</tr>
<tr>
<td>own ideas clearly</td>
<td>express</td>
<td>create</td>
<td>3</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. How can I grow ideas about characters as I read across the books in a series?
2. Why do readers back up and refine their theories as they accumulate evidence?
3. How can I let my theories become more insightful as I think, read and talk more?
4. How can I synthesize my thinking to develop ideas to relate to life and the world in general?

**Enduring Understanding/Big Ideas:**
1. Readers learn lessons alongside characters and think how they can apply those lessons to their own life.
2. Readers develop theories about characters that change as they read.
3. Reading closely allows us to refer back to the text as a basis for our thinking.
4. Readers expand their understanding through collaborative discussions.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>refer</td>
<td>series</td>
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<tr>
<td>recount</td>
<td>character traits</td>
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<td>determine</td>
<td>theme</td>
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<td>compare</td>
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<td>chapter</td>
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<td>express</td>
<td>scene</td>
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<td>collaborative discussion</td>
<td>literal</td>
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<td>theory</td>
<td>non-literal</td>
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<tr>
<td>predict</td>
<td>motivations</td>
</tr>
<tr>
<td>infer</td>
<td>story mountain/arc</td>
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</tbody>
</table>
Topic 1: Teaching Clubs to Raise the Level of Inferring about Characters

Prior to today’s lesson, read the two picture books you have chosen for your pre-assessment of this unit. Possible books to use: *My Rotten Red Headed Older Brother* and *My Ol’ Man* by Patricia Polacco

**Engaging Experience 1**

**Teaching Point:** Pre-Assessment

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

**Standards Addressed**

- **Priority:** RL 3.9, RL 3.3, RL 3.2
- **Supporting:** RL 3.1

**Detailed Description/Instructions:**
For a possible pre-assessment, you may wish to read aloud two short texts (picture books) by the same author about the same characters and ask students to compare and contrast elements of the stories (e.g. themes, setting, plots). Possible questions may include:

- How are the settings of the story different?
- How is the way that (character from one story) deals with the problem in the first story different/similar than the way that (character from different story) deals with the problem in the second story?
- How would you describe the character in both stories?
- Here is a theme from both stories: ____________. Write two details from each story that show how this theme is true for both stories.

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

**Webb’s DOK:** 3, 4

**Engaging Experience 2**

**Teaching Point:** Why do we read series books? Picking your series and setting up your book club

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

**Standards Addressed**

- **Priority:** SL 3.1
- **Supporting:** N/A

**Detailed Description/Instructions:**
One way to do this is to tell a story of a reader who loves a series. Discuss how series readers feel a special connection to their characters and become hooked on a series because of it. Today, you will categorize students by level and interest. Make anchor chart “How do I pick my book?” with things like:

- What interests me?
- Is this a just right book?
• Am I picking this just because my friends are picking it or because I want to read it?
• Can I relate to any of these characters?
• Can I relate to the topic?

Today, you will want students to select which series book club they will be a part of with these things in mind. Model this for students. You will also want to discuss with your class the procedures and expectations as aligned to SL 3.1 for book clubs within your classroom.

Another way to do this is to use the fishbowl technique to model what a book club discussion looks like. You may want to have the model group discuss one of the read alouds from the pre-assessment.

Bloom’s Levels: Create
Webb’s DOK: 3

Engaging Experience 3
Teaching Point: Readers pay attention to details to understand parts of series books.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL3.3
  Supporting: SL 3.1, RL 3.1
Detailed Description/Instructions:
Before today’s session, you will want to have read the first chapter of your read aloud.

One way to do this is to teach students that when you start a series, readers do all of the same work they do when they start any fiction book, but they also pay careful attention to details that help them get to know the world in the whole series--where it takes place, who lives in it, what is most important to know about this series.

You may want to highlight ways that clubs can support some of these reading strategies. For example, a club could make a working map of the setting of the series and have conversations around details related to the characters.

In the share or mid-workshop teaching of this first day of book clubs, you may discuss how clubs will set realistic goals for their series book clubs in relation to how much they will read each day.

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

Engaging Experience 4
Teaching Point: Readers grow ideas about characters by stepping into the shoes of the character
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL 3.6
  Supporting: L 3.5.c
**Detailed Description/Instructions:** As readers are reading their series books, they will be gathering ideas about who their characters are. You will want to help them solidify these ideas by modeling how to become their character.

*One way you can do this is* by having students enact scenes from your read aloud and then guiding a discussion by asking the questions, “How would you feel if this was you? Would you feel the same or differently? How does this reenactment help you understand the character’s point of view?”

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

**Engaging Experience 5**

**Teaching Point:** Readers using Post-Its to guide our character conversations

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

**Standards Addressed**
- **Priority:** RL 3.3
- **Supporting:** RL 3.1, SL3.1

**Detailed Description/Instructions:**
When readers are working on reading a ton in the first few days of the unit, you will want them to be having conversations about their characters. As they begin talking about their books, some children may simply recount the stories rather than using parts of the text to make inferences about characters. If this is the case for your students, *one way you might teach children* to post-it points in the initial pages of the book and ask themselves questions (or use specific prompts) to grow ideas about the character at this point in the story:

- When Pinky said ________, it made Rex feel ________.
- When Pinky did ________, it made Rex feel ________.
- Pinky did _____ for Rex, which lets me know he is a _____ kind of person (trait).
- Pinky did this and this and this, which lets me know that he is feeling _______ (emotions).
- Rex did this and this and this, which made Pinky feel ________.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

**Engaging Experience 6**

**Teaching Point:** Using a story arc to grow deeper ideas about a story

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

**Standards Addressed**
- **Priority:** RL 3.3
- **Supporting:** RL 3.1, SL 3.1
Detailed Description/Instructions:

One way readers grow deeper ideas about the story is by asking questions about the arc of the story to grow ideas. You might word your teaching point around this work by saying “Today I want to teach you that as readers get deeper into books they think deeply about the ways the different characters are dealing with the problems”. To support them in this work, here are some questions that you might teach your readers to ask themselves or other club members:

- What is the problem that the main character faces? How does he or she respond?
- How is the problem affecting the other characters? How are they responding?
- How did the problem get resolved? Why did it get resolved this way?
- Was everyone happy with how the problem was resolved?

Another way to do this is by having students identify the problems all characters in the story are facing at the current point. You could also have them identify the motivations characters are driven by and how this relates to the problem (problem directly affects motivation).

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

Engaging Experience 7

Teaching Point: Readers develop ideas about the relationships between characters

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: RL 3.3
- Supporting: SL 3.1, RL 3.1

Detailed Description/Instructions:

Teach students that when readers are growing ideas about the main character, they also want to grow ideas about the relationships between characters. One way you can do this is by having students notice parts when two characters interact and ask “What is this teaching me about their relationship?” You may find yourself needing to model more than once how to look at the way a character does something and consider what that says about the character. You may want to reference your read aloud and read a part together and think ‘what does this part tell me about the character’s relationship? How do the words and actions help show what their relationship is like?’

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

Engaging Experience 8
**Teaching Point:** Readers use our knowledge of how stories tend to go to help us think about characters.

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

**Standards Addressed**
- **Priority:** RL 3.3
- **Supporting:** SL 3.1

**Detailed Description/Instructions:** As readers are progressing through their series books, they will notice that usually a main character faces challenges and often changes in the process. In thinking this through, readers come to realize that events in stories are consequential—the choices made by one character affect others, and single events often have significant impact on other events. **One way to help your students** explain how a character’s actions contribute to a sequence of events is to teach students to ask questions of themselves and others:
  - At the beginning of the story, why does _____ want ____?
  - How do ____’s actions change ____?
  - What does ____ find out about herself after ____?

**Bloom’s Levels:** Understand

**Webb’s DOK:** 3

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**Engaging Experience 9**

**Teaching Point:** Readers speak in specific terms about their character to have real insight and greater empathy.

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

**Standards Addressed**
- **Priority:** RL 3.3, RL 3.5
- **Supporting:** L 3.5.c

**Detailed Description/Instructions:**
As students are discussing their characters, you may hear them saying how a character is “nice” or “helpful” and you’ll want to help them reach for more specific terms and support their thinking with textual evidence. **One way you can do this** is by creating a literary word chart so that children realize that a nice character might be: compassionate, generous, encouraging, loyal or patient. A mean character on the other hand, might be: inconsiderate, intolerant, snide, jealous, or even malicious.

**Another way you could do this** to guide your students through rating the synonyms for nice along a gradient of niceness, so as to begin to grasp the nuances of each synonym.
You might also teach students to question each other. “What details in the story most show that?”

Bloom’s Levels: understand, remember
Webb’s DOK: 3, 1

Engaging Experience 10
Teaching Point: Readers organize their notes to solidify ideas about characters.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: RL 3.3, RL 3.5
  Supporting: N/A

Detailed Description/Instructions: You will want both your read aloud book and the book students are reading to be coming to a close prior to this lesson. After finishing the first book in a series, you’ll want to teach your children to organize their thinking they’ve done so far. One way to do this is to ask them to take out all of their post-its and put them into piles--one pile for each character they studied or thought about. Model this with your read aloud. You could create some sentence stems to help them come up with prevalent ideas about a character:

  • I think ____ is _____
  • I think _____ is ____ because in this part, he/she ____.
  • Then later, in this part he/she ____.
  • This evidence shows that ____ is ____ because ____.

Bloom’s Levels: understand, remember
Webb’s DOK: 3, 1

Topic 2: Reading Second, Third, and Fourth Books within a Series--Revising Theories, Providing Relevant Textual Evidence, and Moving into Interpretation

Note: As you transition into Bend II, you will want students to transition into their second book in the series and you will want to do the same with your read aloud.
Teaching Point: Readers notice patterns in series books and use these patterns to make predictions.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: R3.2, RL 3.3, RL 3.9
  Supporting: SL 3.2

Detailed Description/Instructions:
As students, and you, start a second book in a series, readers want to ask themselves “what changes across these books and what stays the same?” Children will come to this second book in the series with working theories about the characters and we can push them to use this knowledge to notice patterns. One way to do this is to create a class-generated list of how the main character in your read aloud grows or changes in the second book. Ask “Is this character still the same person he/she was in the last book or are there ways in which he/she has changed?” Teach students to use their patterns to make predictions.

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

Engaging Experience 12
Teaching Point: The patterns readers notice help them understand characters and storylines.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: RL 3.3
  Supporting: SL 3.1

Detailed Description/Instructions:
At this point, we want to move our readers beyond noticing and naming patterns to thinking about what the pattern helps them understand or predictions about the characters or storylines. One way to do this is to model this by referring back to the character traits listed about your main character in your read aloud book and ask “what does this trait make me think about what will happen with them?”

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

Engaging Experience 13
Teaching Point: Readers relate problems and motivations to the previous books in a series.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: RL 3.3, RL 3.9
  Supporting: RL 3.5

Detailed Description/Instructions:
Understanding a narrative structure and learning to look at characters through this lens will set children on the path of getting at the heart of any character they encounter, in any book. One
way to teach students to recognize the narrative structure is through the use of a story arc. You may work through a story arc with your read-aloud book and ask students along the way if their main character also has a desire or motivation, if their desire or motivation also has an obstacle get in the way, and if their character also has to rely on something when they face this obstacle. We want our students to know that all narratives follow a similar structure and that the structure can be followed through multiple series books.

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

Engaging Experience 14
Teaching Point: Readers move from inferences to theories about characters through elaboration.
Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: RL 3.9, RL 3.5, RL 3.3
Supporting: L 3.5.c

Detailed Description/Instructions:
At this point in the unit, we want to push students from inferences about characters toward establishing theories about characters. A theory is a consideration of a character’s personality grounded by evidence from multiple events, across multiple texts. As children move from inferences about characters to theories about characters, they may stop short at times, pronouncing a single idea as the idea. They may, for example, stall on something such as “Amber Brown is confident,” and declare their interpretive work done. You’ll want to teach them ways to keep themselves going, producing more thinking, more ideas. One way to get students to elaborate is to set them up with conversational prompts:

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

Readers grow ideas that are interesting, important, original theories about a character, and/or a book. We can start with a simple, obvious idea about a character or a book and make it a more complex idea. One way you can teach your readers to do this is by giving them a few phrases as thought prompts to take a simple idea and climb higher:

- Does the character act consistently across a book or across books in a series?
- Does the character act one way with one set of characters and another way with a different set of characters?
- How does the same issue affect different characters? In similar or different ways?
Another way you can do this is by teaching clubs a variety of ways to think and speak comparatively. You may want to introduce some comparative sentence starters:

- This character seems more/less _______ than the other characters.
- I see this when _____.
- I think the reason for this is _______.

You may also remind students of comparative endings (-er and -est).

**Bloom’s Levels:** remember, analyze

**Webb’s DOK:** 1, 2, 3, 4

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**Engaging Experience 15**

**Teaching Point:** Readers compare plot lines to set themselves up to synthesize and determine theme of series books.

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

**Standards Addressed**

- **Priority:** RL 3.3, RL 3.9, RL 3.5
- **Supporting:** SL 3.2

**Detailed Description/Instructions:**

You will want readers to look out for the plot lines that continue from one text to another. In many cases, the struggles the characters face in a series are not entirely resolved in neat and tidy ways. Instead these struggles are transformed or carried from one book to the next. One way to teach your readers to ask themselves to compare and contrast across a series is to have them ask of themselves and of each other:

- What is true about ____ in both stories?
- Which words best describe ____ in both stories?
- How is what ____ wants in the first story different from/the same as what ____ wants in the second story?
- How are ____’s actions in the first story different from her actions in the second story?
- How is the way ____ responds to trouble in the first story similar/different from the way she responds to trouble in the second story?

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

**Webb’s DOK:** 3, 4, 1, 2

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**Engaging Experience 16**

**Teaching Point:** Readers think beyond ideas about character traits, and on to lessons characters learn.

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

**Standards Addressed**

- **Priority:** RL 3.2, RL 3.9
- **Supporting:** RL 3.5, SL 3.1

**Detailed Description/Instructions:**
At this point in the unit, you can push your readers further by asking them to focus on not only new ideas they have about their characters, but also by looking at what lessons the character is learning in the story. One way you can do this is by modeling with your read aloud how a reader would ask themselves, “What does Amber Brown learn about friendship?” or “How does Amber learn to deal with loss?” As you are setting up readers to do the work for theme, you may want to point out that when a character acts in a certain way over and over again, that behavior is often there to teach the reader a lesson. You might stop and ask ‘What lesson does this character need to learn about life? What is this book trying to teach me?’

Another way to do this is by first naming the problems a character faces in a book, and then to ask ourselves, “What lessons does the character learn about ____ (the problem)?”

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

Engaging Experience 17
Teaching Point: Readers cite evidence from multiple texts in a series when making a claim about their character.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.5, RL 3.9
  Supporting: SL 3.1
Detailed Description/Instructions:
As students have been making claims about their characters and citing text evidence for these claims, we will want to nudge them to make intertextual connections and cite specific instances or examples from a particular text as they make a claim about a character. One way to do this is by modeling how a club member might prepare for raising a particular point in a club conversation by marking beforehand the specific spots in the two or three texts that support this point. You could also show children that they can directly quote a line from the text to support or negate a point.

Another way you could do this is by modeling how a student could star the post-its or entries they think they did an especially good job of carrying ideas, articulate what it was about a particular post-it or entry that made it work, and then use it as a mentor post-it, a mentor entry. Students could use the following thinking prompts to help them think about a character or theme across two or more texts.
  ● The theme in both stories is…
  ● The first story shows this theme by…
  ● The second story shows this theme by…
  ● Now, I’m starting to realize that sometimes in life people…

Bloom’s Levels: remember, analyze
Webb’s DOK: 4, 1, 2
Engaging Experience 18
Teaching Point: Learning is cumulative. All that you have learned about readers of series books carries on to the next series book.
Suggested Length of Time: 3 mini-lessons
Standards Addressed
  Priority: RL 3.3, RL 3.5
  Supporting: SL 3.1
Detailed Description/Instructions:
Remind students that learning is cumulative. One way you can do this is by pointing out that everything they’ve learned in Bend I and Bend II of this unit can help them be stronger readers right here and right now. Model how a reader of a new series would use classroom charts, class read-aloud work, and their own writing about reading as a way to revisit and remember all that they have learned.
Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 19
Teaching Point: Readers seek out and unpack similarities and differences between series.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: RL 3.2, RL 3.9
  Supporting: RL 3.3, SL 3.1
Detailed Description/Instructions:
Encourage students to look at similarities and differences between series related to the characters, plot lines, and themes. One way to do this is by modeling “How is Amber Brown different from Pinky (or Rex)?” or “What about these two series (The Bailey School Kids series and the Barkley’s School for Dogs series) suggests that they are works by the same author (Marcia Thornton Jones)? By doing so, you are encouraging readers to carry not only reading strategies, but also knowledge of character types and plot lines from series to series and ultimately from book to book.
You could also bring to light how multiple series explore similar themes and character types. Readers can ask, “What are the big ideas or problems that happen again and again in these series? How are they alike? How are they different?” Model examples of characters:
• Junie B Jones and Judy Moody—both have willful, sassy heroines that get themselves into trouble again and again.
• Dink, Josh, Ruth Rose, and Jigsaw Jones are all detectives
• Pinky/Rex and Ivy/Bean are two sets of friends

Bloom’s Levels: remember, analyze, understand
Webb’s DOK: 1, 2, 3, 4

Engaging Experience 20
Teaching Point: Readers recognize when two authors explore different aspects of a similar topic.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL 3.2, RL 3.9
  Supporting: SL 3.2
Detailed Description/Instructions:
Teach students that after drawing comparisons between two characters or themes, they can make that idea bigger and more universal. One way to do this is by using prompts like:
  • Some people…
  • Often times…
  • In life….
Model how by doing this, readers are able to develop ideas that are not just true for the series they read but for life in general.
  • This may be done with Amber Brown and Alex from Skinny Bones: Amber learns that it’s part of life to have people you love leave and Alex learns that when children are hurt by or lose a mother, they struggle. Some kids keep people out, and others struggle to let their feelings out.

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

Engaging Scenario

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Situation: You have recently been hired by the book fair to travel and help support them as they promote books! They are needing someone to specifically promote series books.
Challenge: Your challenge is to tell elementary school students about exciting series books that they may want to read. Excite them about the books by giving in-depth information about the characters in the book and allowing them to see themselves reading the book.
Specific Roles: You are a student representing the book fair
**Audience:** Elementary School Students

**Product/Performance:** In your speech that you will prepare, be sure to address the following points:

- How are the settings of the stories in the series different?
- How is the way that (character from one story) deals with the problem in the first story different/similar than the way that (character from different story) deals with the problem in the second story?
- How would you describe the character in both stories?
- Here is a theme from both stories: ______________. Provide two details from each story that show how this theme is true for both stories.

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**Rubric for Engaging Scenario:**

<table>
<thead>
<tr>
<th>Assessment Leveling Guide</th>
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<tr>
<td><strong>Grade:</strong> ________</td>
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<thead>
<tr>
<th>ADVANCED</th>
<th>In addition to PROFICIENT, in-depth inferences or applications.</th>
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<tbody>
<tr>
<td></td>
<td>Approaching Advanced 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>
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<tr>
<td></td>
<td>Approaching Proficiency 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>
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<tr>
<td></td>
<td>Approaching Basic 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>
</tr>
<tr>
<td>NO EVIDENCE</td>
<td>The student has produced no evidence.</td>
</tr>
<tr>
<td>Topic</td>
<td>Engaging Experience Title</td>
</tr>
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| 1     | Pre-assessment           | For a possible pre-assessment, you may wish to read aloud two short texts (picture books) by the same author about the same characters and ask students to compare and contrast elements of the stories (e.g. themes, setting, plots). Possible questions may include:  
  ○ How are the settings of the story different?  
  ○ How is the way that (character from one story) deals with the problem in the first story different/similar than the way that (character from different story) deals with the problem in the second story?  
  ○ How would you describe the character in both stories?  
  ○ Here is a theme from both stories: ___________. Write two details from each story that show how this theme is true for both stories. | Read Aloud + 1 mini-lesson |
| 1     | Why do we read series books?  
Picking your series and setting up your book club | **One way to do this is to**  
Tell a story of a reader who loves a series. Discuss how series readers feel a special connection to their characters and become hooked on a series because of it. Today, you will categorize students by level and interest. Make anchor chart “How do I pick my book?” with things like:  
  ● What interests me?  
  ● Is this a just right book? | 1-2 mini-lessons |
<table>
<thead>
<tr>
<th>1</th>
<th>Readers pay attention to details to understand parts of series books.</th>
</tr>
</thead>
</table>

- Am I picking this just because my friends are picking it or because I want to read it?
- Can I relate to any of these characters?
- Can I relate to the topic?

Today, you will want students to select which series book club they will be a part of with these things in mind. Model this for students. You will also want to discuss with your class the procedures and expectations as aligned to SL 3.1 for book clubs within your classroom. **Another way to do this is to** use the fishbowl technique to model what a book club discussion looks like. You may want to have the model group discuss one of the read alouds from the pre-assessment.

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<tbody>
<tr>
<td>1 mini-lesson</td>
<td>1 mini-lesson</td>
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Before today’s session, you will want to have read the first chapter of your read aloud.

**One way to do this is to** teach students that when you start a series, readers do all of the same work they do when they start any fiction book, but they also pay careful attention to details that help them get to know the world in the whole series--where it takes place, who lives in it, what is most important to know about this series.

You may want to highlight ways that clubs can support some of these reading strategies. For example, a club could make a working map of the setting of the series and have conversations around details related to the characters.

In the share or mid-workshop teaching of this first day of book clubs, you may discuss how clubs will set realistic goals for their series book clubs in relation to how much they will read each day.
| 1 | Readers grow ideas about characters by stepping into the shoes of the character | As readers are reading their series books, they will be gathering ideas about who their characters are. You will want to help them solidify these ideas by modeling how to become their character. **One way you can do this is** by having students enact scenes from your read aloud and then guiding a discussion by asking the questions, “How would you feel if this was you? Would you feel the same or differently? How does this reenactment help you understand the character’s point of view?” | 1 mini-lesson |
| 1 | Readers using Post-Its to guide our character conversations | Detailed Description/Instructions: When readers are working on reading a ton in the first few days of the unit, you will want them to be having conversations about their characters. As they begin talking about their books, some children may simply recount the stories rather than using parts of the text to make inferences about characters. If this is the case for your students, **one way you might teach children** to post-it points in the initial pages of the book and ask themselves questions (or use specific prompts) to grow ideas about the character at this point in the story:

- When Pinky said ________, it made Rex feel ________.
- When Pinky did ________, it made Rex feel ________.
- Pinky did _____ for Rex, which lets me know he is a _____ kind of person (trait).
- Pinky did this and this and this, which lets me know that he is feeling _______ (emotions). | 1 mini-lesson |
- Rex did this and this and this, which made Pinky feel _______.

| 1   | Using a story arc to grow deeper ideas about a story | One way readers grow deeper ideas about the story is by asking questions about the arc of the story to grow ideas. You might word your teaching point around this work by saying “Today I want to teach you that as readers get deeper into books they think deeply about the ways the different characters are dealing with the problems”. To support them in this work, here are some questions that you might teach your readers to ask themselves or other club members:
  - What is the problem that the main character faces? How does he or she respond?
  - How is the problem affecting the other characters? How are they responding?
  - How did the problem get resolved? Why did it get resolved this way?
  - Was everyone happy with how the problem was resolved?
Another way to do this is by having students identify the problems all characters in the story are facing at the current point. You could also have them identify the motivations characters are driven by and how this relates to the problem (problem directly affects motivation). | 1 mini-lesson |
| 1   | Readers develop ideas about the relationships | Teach students that when readers are growing ideas about the main character, they also want | 1 mini-lesson |
between characters to grow ideas about the relationships between characters. **One way you can do this is by**

having students notice parts when two characters interact and ask “What is this teaching me about their relationship?” You may find yourself needing to model more than once how to look at the way a character does something and consider what that says about the character. You may want to reference your read aloud and read a part together and think ‘what does this part tell me about the character’s relationship? How do the words and actions help show what their relationship is like?’

| 1 | Readers use our knowledge of how stories tend to go to help us think about characters. | As readers are progressing through their series books, they will notice that usually a main character faces challenges and often changes in the process. In thinking this through, readers come to realize that events in stories are consequential--the choices made by one character affect others, and single events often have significant impact on other events. **One way to help your students** explain how a character’s actions contribute to a sequence of events is to teach students to ask questions of themselves and others:

- At the beginning of the story, why does _____ want ____?
- How do _____’s actions change ____?
- What does _____ find out about herself after ____?

<p>|   |   | 1 mini-lesson |</p>
<table>
<thead>
<tr>
<th>1</th>
<th>Readers speak in specific terms about their character to have real insight and greater empathy.</th>
<th>As students are discussing their characters, you may hear them saying how a character is “nice” or “helpful” and you’ll want to help them reach for more specific terms and support their thinking with textual evidence. <strong>One way you can do this</strong> is by creating a literary word chart so that children realize that a nice character might be: compassionate, generous, encouraging, loyal or patient. A mean character on the other hand, might be: inconsiderate, intolerant, snide, jealous, or even malicious. <strong>Another way you could do this</strong> to guide your students through rating the synonyms for nice along a gradient of niceness, so as to begin to grasp the nuances of each synonym. You might also teach students to question each other. “What details in the story most show that?”</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Readers organize their notes to solidify ideas about characters.</td>
<td><strong>You will want both your read aloud book and the book students are reading to be coming to a close prior to this lesson.</strong> After finishing the first book in a series, you’ll want to teach your children to organize their thinking they’ve done so far. <strong>One way to do this</strong> is to ask them to take out all of their post-its and put them into piles--one pile for each character they studied or thought about. Model this with your read aloud. You could create some sentence stems to help them come up with prevalent ideas about a character:</td>
<td>1 mini-lesson</td>
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</table>
|   | I think ____ is ____  
   | I think _____ is ____ because in this part, he/she ____.
   | Then later, in this part he/she ____.
   | This evidence shows that ____ is ____ because ____.
| 2 | Readers notice patterns in series books and use these patterns to make predictions. | As students, and you, start a second book in a series, readers want to ask themselves “what changes across these books and what stays the same?” Children will come to this second book in the series with working theories about the characters and we can push them to use this knowledge to notice patterns. **One way to do this** is to create a class-generated list of how the main character in your read aloud grows or changes in the second book. Ask “Is this character still the same person he/she was in the last book or are there ways in which he/she has changed?” Teach students to use their patterns to make predictions. |
| 2 | The patterns readers notice help them understand characters and storylines. | At this point, we want to move our readers beyond noticing and naming patterns to thinking about what the pattern helps them understand or predictions about the characters or storylines. **One way to do this** is to model this by referring back to the character traits listed about your main character in your read aloud book and ask “what does this trait make me think about what will happen with them?” |
| 2 | Readers relate problems and motivations to the understanding a narrative structure and learning to look at characters through this lens. |   |
previous books in a series. will set children on the path of getting at the heart of any character they encounter, in any book. **One way to teach** students to recognize the narrative structure is through the use of a story arc. You may work through a story arc with your read-aloud book and ask students along the way if their main character also has a desire or motivation, if their desire or motivation also has an obstacle get in the way, and if their character also has to rely on something when they face this obstacle. We want our students to know that all narratives follow a similar structure and that the structure can be followed through multiple series books.

| 1 | Readers move from inferences to theories about characters through elaboration. | At this point in the unit, we want to push students from inferences about characters toward establishing theories about characters. *A theory is a consideration of a character’s personality grounded by evidence from multiple events, across multiple texts.* As children move from inferences about characters to theories about characters, they may stop short at times, pronouncing a single idea as *the* idea. They may, for example, stall on something such as “Amber Brown is confident,” and declare their interpretive work done. You’ll want to teach them ways to keep themselves going, producing more thinking, more ideas. One way to get students to elaborate is to set them up with conversational prompts:
  - Perhaps it’s because…
  - Or maybe it’s…
  - Another thing it could be…
  - This connects to earlier when…
  - That reminds me of… |

2 mini-lessons
A stronger word to describe that is…
This seems significant because…

Readers grow ideas that are interesting, important, original theories about a character, and/or a book. We can start with a simple, obvious idea about a character or a book and make it a more complex idea. **One way you can teach your readers to do this is** by giving them a few phrases as thought prompts to take a simple idea and climb higher:

- Does the character act consistently across a book or across books in a series?
- Does the character act one way with one set of characters and another way with a different set of characters?
- How does the same issue affect different characters? In similar or different ways?

**Another way you can do this is** by teaching clubs a variety of ways to think and speak comparatively. You may want to introduce some comparative sentence starters:

- This character seems more/less _______ than the other characters.
- I see this when _______.
- I think the reason for this is _______.
You may also remind students of comparative endings (-er and -est).

| 2 | Readers compare plot lines to set themselves up to synthesize and determine theme of series books. | You will want readers to look out for the plot lines that continue from one text to another. In many cases, the struggles the characters face in a series are not entirely resolved in neat and tidy ways. Instead these struggles are transformed or carried from one book to the next. **One way to** teach your readers to ask | 1 mini-lesson |
themselves to compare and contrast across a series is to have them ask of themselves and of each other:

- What is true about ____ in both stories?
- Which words best describe ____ in both stories?
- How is what ____ wants in the first story different from/the same as what ____ wants in the second story?
- How are ____’s actions in the first story different from her actions in the second story?
- How is the way ____ responds to trouble in the first story similar/different from the way she responds to trouble in the second story?

| 2 | Readers think beyond ideas about character traits, and on to lessons characters learn. | At this point in the unit, you can push your readers further by asking them to focus on not only new ideas they have about their characters, but also by looking at what lessons the character is learning in the story. **One way you can do this** is by modeling with your read aloud how a reader would ask themselves, “What does Amber Brown learn about friendship?” or “How does Amber learn to deal with loss?”. As you are setting up readers to do the work for theme, you may want to point out that when a character acts in a certain way over and over again, that behavior is often there to teach the reader a lesson. You might stop and ask ‘What lesson does this character need to learn about life? What is this book trying to teach me?’

Another way to do this is by first naming the problems a character faces in a book, and then to ask ourselves, “What lessons does the character learn about ____ (the problem)?”.

|              | mini-lesson |
| 2 | Readers cite evidence from multiple texts in a series when making a claim about their character. | As students have been making claims about their characters and citing text evidence for these claims, we will want to nudge them to make intertextual connections and cite specific instances or examples from a particular text as they make a claim about a character. **One way to do this** is by modeling how a club member might prepare for raising a particular point in a club conversation by marking beforehand the specific spots in the two or three texts that support this point. You could also show children that they can directly quote a line from the text to support or negate a point. **Another way you could do this** is by modeling how a student could star the post-its or entries they think they did an especially good job of carrying ideas, articulate what it was about a particular post-it or entry that made it work, and then use it as a mentor post-it, a mentor entry. Students could use the following thinking prompts to help them think about a character or theme across two or more texts.  
- The theme in both stories is…  
- The first story shows this theme by…  
- The second story shows this theme by…  
- Now, I’m starting to realize that sometimes in life people… | 1 mini-lesson |
| 3 | Learning is cumulative. All that you have learned about readers of series books carries on to the next series book. | Remind students that learning is cumulative. One way you can do this is by pointing out that everything they’ve learned in Bend I and Bend II of this unit can help them be stronger readers right here and right now. Model how a reader of a new series would use classroom charts, class read-aloud work, and their own writing about reading as a way to revisit and remember all that they have learned. | 3 mini-lessons |
| 3 | Readers seek out and unpack similarities and differences between series. | Encourage students to look at similarities and differences between series related to the characters, plot lines, and themes. One way to do this is by modeling “How is Amber Brown different from Pinky (or Rex)?” or “What about these two series (*The Bailey School Kids* series and the *Barkley’s School for Dogs* series) suggests that they are works by the same author (Marcia Thornton Jones)? By doing so, you are encouraging readers to carry not only reading strategies, but also knowledge of character types and plot lines from series to series and ultimately from book to book. You could also bring to light how multiple series explore similar themes and character types. Readers can ask, “What are the big ideas or problems that happen again and again in these series? How are they alike? How are they different?” Model examples of characters:
- Junie B Jones and Judy Moody—both have willful, sassy heroines that get themselves into trouble again and again.
- Dink, Josh, Ruth Rose, and Jigsaw Jones are all detectives
- Pinky/Rex and Ivy/Bean are two sets of friends | 1-2 mini-lessons |

| 3 | Readers recognize when two authors explore different aspects of a similar topic. | Teach students that after drawing comparisons between two characters or themes, they can make that idea bigger and more universal. **One way to do this** is by using prompts like:
- Some people…
- Often times…
- In life…. | 1 mini-lesson |
Model how by doing this, readers are able to develop ideas that are not just true for the series they read but for life in general.

- This may be done with Amber Brown and Alex from Skinny Bones: Amber learns that it’s part of life to have people you love leave and Alex learns that when children are hurt by or lose a mother, they struggle. Some kids keep people out, and others struggle to let their feelings out.
Unit 4: Learning Through Reading: Countries Around the World

Subject: Reading
Grade: 3rd
Name of Unit: Learning Through Reading: Countries around the World
Length of Unit: 4 weeks

Overview of Unit: In this unit, students see that they can read to learn and undertake inquiry through reading. This unit helps students read with purposeful intention, deciding what information is most important to hold onto, comparing and contrasting information from different texts and finally, how to organize and synthesize their learning to teach others.

In Topic 1 (Bend I), students will each receive a brief description of a (fictitious) person living in a country who they will “become” for the next two weeks or so. Their task will be to work as hard as they can to gain an understanding of what this member’s life will be like. As they are reading, students will be seeking to answer questions such as: Who Am I? What is my life like? What shapes the way I live?

In Topic 2 (Bend II), you will charge students to raise the level of their work to new heights as you let them know they will be studying another country of their choice. Students will take on the responsibility of how they will go about the work to study a different country by relying on past learning and past resources.

Getting Ready for the Unit:

- Read through Lucy Calkin’s Learning Through Reading: Countries Around the World (2013-2014)
- **Ensure students have at least a basic orientation to the country to be studied**: The first topic in this unit assumes that students have some general knowledge about the country chosen to be studied by the class. One way you may do this is by partnering with the library media specialist in your building to support this background. Another way you may do this is by integrating this study into Social Studies through the region reporting topic, the culture meeting the needs of people reporting topic and the maps reporting topic. During this time, you may want students to become familiar with video clips and maps, lists of statistics, images, and so on.
- **Gather Resources on Your Chosen Country (for Topic 1)**: The engaging experiences you will see below will use China as this chosen country. However, if you do not have the resources to support this work, you may choose a different country. Students will be researching this country and you’ll want to have a lot of stuff for them to look through.
- **Form Research Teams Prior to the Unit Starting**: In large part this is an individualistic project, since each student becomes one community member. Yet, we also want to find
ways for students to work in teams since collaborating can help them feel supported, more invested, and more challenged. One way to do this is by putting students together whose “community member” personas have aspects in common. Another way to do this is by deciding you only want to have a few persona cards and that you will create teams of students who are all becoming that one person.

- **Familiarize your students with a note taking system**: You may wish to have your students take notes on only one side of the paper so they can cut apart and categorize what they have learned. You may want to staple loose-leaf paper together to make little research booklets for students.

- **Gather Resources on Other Countries (for Topic 2)**: In topic 2, students engage in more self-directed research. Ideally, students would be able to study countries to which they have personal connections. One way you could do this is by familiarizing yourself with countries in which your students have particular interest. Another way you could do this is by working with your school library or your public library to gather texts.

- **Form Research Teams Prior to the Unit Starting**: In a large part this is an individualistic project, since each student becomes one community member. Yet, we also want to find ways for students to work in teams since collaborating can help them feel supported, more invested, and more challenged. There are a few ways you can create this collaborative feeling and create teams. One way you could do this is to put students together whose “community member” personas have aspects in common. Another way you could do this is to decide you want to only have a few persona cards and that you want to create teams of students who are all becoming that one person.

**Pre-assessment (given prior to starting the unit):**
Because you have recently finished the Non-Fiction Reading Unit (Unit 2), your formative pre-assessment is already completed. You should reference your notes from the *Engaging Scenario* given at the conclusion of Unit 2 prior to the start of this unit as a way to plan your instruction.

**Read Aloud Considerations:**
To model the kind of work your students are doing, you may not read the text cover to cover. You may wish to rather model how you purposefully choose sections to gain a more in-depth understanding of your community member.

- *The Land, The People, The Culture* by Bobbie Kalman
- *The Great Wall of China* by Fisher
- *You Wouldn’t Want to Build the Great Wall of China* by Morely
- *True Books: Greece*

During your read aloud make sure to hit standard SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally.
Your read aloud will be of key importance during this unit. You won’t have time during each reading workshop to demonstrate note-taking but during your read aloud you can read sections of the class text set and model taking notes.

**Letter/Word Study Considerations:**

**Priority Standards for unit:**
- RI 3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.
- RI 3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.
- W 3.7: Conduct short research projects that build knowledge about a topic.
- W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**Supporting Standards for unit:**
- RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why and how key events occur).
- L 3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
- SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
- W 3.7: Conduct short research projects that build knowledge about a topic.
- RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
- RI 3.5: Use text features and search tools (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- RI 3.2: Determine the main idea of a text; recount key details and explain how they support the main idea.
<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 3.1</td>
<td>questions about a text to demonstrate understanding of a text</td>
<td>ask and answer</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>text as the basis for answers</td>
<td>refer explicitly</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>RI 3.4</td>
<td>meaning of general academic and domain-specific words and phrases in a text</td>
<td>determine</td>
<td>understand</td>
<td>1</td>
</tr>
<tr>
<td>RI 3.7</td>
<td>information gained from illustrations (e.g., maps, photographs) and the words in a text</td>
<td>use</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td>RI 3.9</td>
<td>understanding of the text (e.g., where, when, why and how key events occur)</td>
<td>demonstrate</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RI 3.9</td>
<td>most important points and key details presented in two texts on the same topic</td>
<td>compare and contrast</td>
<td>understand</td>
<td>4</td>
</tr>
<tr>
<td>W 3.7</td>
<td>short research projects that build knowledge about a topic</td>
<td>conduct</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>W 3.8</td>
<td>evidence</td>
<td>sort (into provided categories)</td>
<td>apply</td>
<td>2</td>
</tr>
</tbody>
</table>

**Essential Questions:**

1. How can I use all that I know about nonfiction reading, and writing to learn, in order to research a given topic?

**Enduring Understanding/Big Ideas:**

1. Readers use all non-fiction skills and strategies, such as gathering information from text and taking brief notes while categorizing information when trying to research about a topic
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>determine</td>
<td>main idea</td>
</tr>
<tr>
<td>recount</td>
<td>supporting details</td>
</tr>
<tr>
<td>explain</td>
<td>text structure: cause/effect, chronologic, problem/solution, compare/contrast, problem/answer</td>
</tr>
<tr>
<td>build on</td>
<td>synthesize</td>
</tr>
<tr>
<td>refer</td>
<td>text features: headings, subheadings, photos, captions, and charts</td>
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<tr>
<td>ask</td>
<td>prefixes</td>
</tr>
<tr>
<td>answer</td>
<td>suffixes</td>
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<tr>
<td>locate</td>
<td>root words</td>
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<tr>
<td></td>
<td>glossary</td>
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<td></td>
<td>nonfiction/expository/informational</td>
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<td>persona</td>
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<td>population</td>
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<td></td>
<td>urban</td>
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<tr>
<td></td>
<td>modern</td>
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<tr>
<td></td>
<td>agriculture</td>
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</tbody>
</table>

Topic 1: Learning About China Through Reading

Engaging Experience 1

Teaching Point: Introduction to the Unit- When we read informational text for research, we have to have a specific focus on what our desired outcome is. In this case, students are learning what life is like for individuals in different countries.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W 3.7

Supporting: N/A

Detailed Description/Instructions: Today, you’ll want to launch students into inquiry with a sense of purpose, driven by an urgent need to read information and make something of that information. Your aim on this first day is to help students to see that the purpose of this unit is to deeply read to understand life in another person’s shoes. One way you might do this is to say “One of the goals in third grade is to learn about communities around the world. That means that
third graders should come away understanding what life is like in different parts of the world and what shapes that way of life.” You may then want to guide students through a conversation about how one understands what life is like in a different place. You may want to point out that just learning facts doesn’t help, but rather we must walk in another person’s shoes.

You will also want to make sure students understand how they will each try to understand one person who lives in China very deeply and sort of walk around in that person’s shoes for a while. You will want to give each child a description of a community member from China that they will pretty much become for the next two weeks. Point out that they will be reading all they can about China and thinking about how that relates to their community member and the way he/she lives. Tell students that at the end of the unit, each of them will come to school as their community member.

Bloom’s Levels: apply
Webb’s DOK: 2

Engaging Experience 2
Teaching Point: To begin researching, readers survey materials and tables of contents in a text to decide which parts of the book might be most helpful to them.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: RI 3.7
  Supporting: RI 3.5
Detailed Description/Instructions:

- One way you can do this is by demonstrating how you yourself are going to get started on this big task. You may want to model reading the description of your own community member which you might create to be something like “You are a teacher at a school in Beijing. You live in the city with your husband and eight year old son.” and then surveying the materials in the class demonstration text set. You might ask students to think along with you as you skim and scan and put the table of contents of the text on the document camera to decide which parts of the book might be most helpful to you in getting a good sense of what your community member’s way of life is like. You may point out that you would want to find parts related to being in a city, because Beijing is a city, parts related to school, because you are a teacher, and parts related to families, because you have a son.

- Another way you can do this is to give out the students’ persona cards and let them begin to look through the text bins making decisions about how to get themselves started. After you listen in and coach teams, you might call students back and highlight some of what you heard. You might emphasize that readers are making plans for what to read to learn the most they can about their topics.
• A third way you can do this is by letting students know that sometimes it’s helpful to start with something a bit easier to read. You may point out that reading “True Books: China” by Mel Friedman is a good starting point to get a quick overview about China that can help build understanding of some of the information that I read from the harder books and learn some of the important vocabulary. You may point out to students that reading this first would prepare them for harder texts such as those by Bobbie Kalman. This strategy may be particularly helpful for your lower-level readers.

Bloom’s Levels: remember, understand
Webb’s DOK: 1, 3

Engaging Experience 3
*Important Note: The third grade standard (W 3.8) has students sort evidence into provided categories. This unit is written to lift the level of students work to the fourth grade standard (W 4.8) in which students have to create their own categories. If you are noticing that your students need categories provided to them, you will want to scaffold the unit appropriately*

Teaching Point: Research readers take notes while reading with a purpose. The most helpful notes are summaries of what was read and lists of major points.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W 3.8
Supporting: RI 3.2, SL 3.2

Detailed Description/Instructions:
Today, you will want to teach students how to take notes while reading.

• One way to do this is to teach students to choose only what seems most important to jot down in your own words and to do it quickly, without full sentences. You might model this by showing students how you read a chunk of text then look up from the book and try to summarize what you read by listing the major points and coming up with an idea those points support. You might then show students how you quickly jot down what you wrote and then decide on a heading for the points you have listed. This will look similar to the boxes and bullets strategy you used for finding main idea in the non-fiction text unit. So, if you read the first few paragraphs of the section “School Days” in Bobbie Kalman’s China: The People, you might model listing these major points:

  Education Very Important
  • All kids go to school (different than the past--only boys)
  • School-6 days a week (sometimes Fri field trips and Sat park)
  • Some vacation weeks in winter/summer
  • Just like US--primary school then middle school (three years then could go to tech school)
  • Only kids at top of class can go to university

You can then model reading another chunk and deciding whether the major points for this section go along with the other points you have listed or if you need a new section.

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Engaging Experience 4
Teaching Point: Readers can categorize notes based on their subtopic.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W 3.8
   Supporting: N/A
Detailed Description/Instructions:
You may see students taking down notes from one book on one page then moving to another book and starting a new page for those notes. If this is the case, you’ll want to intervene and help them see that they can incorporate new learning into old notes.
   ● One way you can do this is by demonstrating how you can read a section on schools in China and add new notes to the ones you have already taken.
   ● Another way you can do this is by having students cut their notes up so they can practice grouping notes that seem similar together and then tape these into their notebook. Or, you might provide index cards and let students take notes on these then sort and categorize them.
Bloom’s Levels: analyze
Webb’s DOK: 2

Engaging Experience 5
Teaching Point: Researchers can list information as well as grow ideas while reading.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: N/A
   Supporting: RI 3.3, RI 3.8
Detailed Description/Instructions:
   ● One way to help students see that they can list information as well as grow ideas is to remind them of the prompts that they have used to grow their thinking in other units. You may want to refer to the anchor chart created in Unit 2, used to help students elaborate on their thinking:
     ★ I can picture how this goes. It probably…
     ★ This makes me think…
     ★ This makes me realize…
     ★ I used to think, but now I’m understanding…
     ★ Maybe it’s because…
     ★ My ideas about this are complicated. On one hand… But then again, I also think…
Help them to see that they can do that same work here. You might model going back to your notes on “Education Very Important” and now use these prompts to grow ideas off these notes and show students how you might create a new page for thinking.

**Bloom’s Levels:**

**Webb’s DOK:**

**Engaging Experience 6**

**Teaching Point:** Research readers have a “yes, then...” attitude when all that they are reading seems like it has nothing to do with what they are researching.

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

**Standards Addressed**

- **Priority:** RI 3.1, RI 3.7
- **Supporting:** RI 3.3

**Detailed Description/Instructions:**

You may notice that some students are taking very few notes and may let you know that they are not really finding anything that seems important. If this is the case, one way to teach a lesson about how students can have a “yes, then…” attitude. Even a small detail which seems like it might at first have nothing to do with what you are researching might be very significant and help you grow larger ideas if you embrace it. One way to do this is to show how you take a small detail like “Many rural Chinese villagers have packed up and left for the cities for better paying jobs and more security” (p. 20 of *China: The People*). You might model how at first this seems like it has nothing to do with your person but then if you push yourself to make some connections, you might see how you wrote about how Beijing and other cities are overcrowded. Then you can point out that maybe this new detail helps you understand why they might be so overcrowded. As students continue to work, you can continue to coach them to make these kinds of key connections.

- Does that remind you of anything you have already learned?
- What might be a result of ____?
- What might that lead to?
- What do you think caused ____?

**Bloom’s Levels:** apply, understand

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 7**

**Teaching Point:** Readers synthesize their learning by teaching the other members of their group what they are learning.

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

**Standards Addressed**

- **Priority:** RI 3.7
- **Supporting:** RI 3.2, SL 3.4
Detailed Description/Instructions:
As students are reading through texts and taking notes, you will want to give them opportunities to synthesize their learning by teaching the other members of their group what they are learning. This can support abilities to summarize and help them determine importance.

- **One way you can do this** is to give students a few minutes to plan their teaching session and decide on the most important information to share with group members. You will want to encourage students to move away from just reading parts of the text to each other.

- **Another way you can** extend this is by encouraging them to make connections between their learning by offering them some 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 to understand why…
  - This connects to what we have learned in social studies because…
  - Now, I’m wondering…

- **Another way you can do this** is by having students practice teaching each other about “their lives in China”. That is, instead of talking to each other about what they are learning, they can practice talking about how they live and what shapes this life in China by pulling together all of what they have learned so far.

Bloom’s Levels: remember, understand
Webb’s DOK: 1, 3

Engaging Experience 8
Teaching Point: Research readers lift terms from the text and raise their writing and speaking to new heights by trying to use more of the words that the author has used.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RI 3.4
Supporting: L 3.4

Detailed Description/Instructions:
Teach students that one way to know a term is important is if the author repeats it. Point out that they can actually lift terms from the text and raise their writing and speaking to new heights by trying to use more of the words that the author has used.

- **One way to do this** is to look at a mentor text about China. If the author has mentioned at least three times that the cities of China are *overcrowded*, students should try to use the word “overcrowded” in their own speaking and writing and then explain what that means and how it might affect their person. Some terms you may want them to begin to lift are:
population, background, lifestyle, regions, rural, urban, modern, agriculture, conquer, fierce, order, Emperor, dynasties, and so on.

You may want to have them make mini word walls or glossaries and keep these in the middle of their tables when they teach each other’s.

**Bloom’s Levels:** understand  
**Webb’s DOK:** 1

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**Engaging Experience 9**

**Teaching Point:** When research readers begin to put pieces of information together, some sources say different things. Authors bring up different facts to bring to light what they think is important.

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

**Standards Addressed**
- **Priority:** RI 3.9  
- **Supporting:** RI 3.3

**Detailed Description/Instructions:**

As this bend moves on, you’ll want to next show students that sometimes when you start to put pieces of information together, some of those sources say different things.

- **One way to demonstrate this is** to show students the first page of *The Great Wall of China* by Fisher, a book on the history of the Great Wall, or another book you have been reading during a read aloud. Remind them of some of the important points the author has made at the start of the book. Then, you might put up a contrasting book like the first page of *You Wouldn’t Want to Work on the Great Wall of China* and ask students to notice the differences in the information it provides about the emperor. Students might notice, for example, that the first page of this text tells readers that the Emperor punished anyone who disobeyed him, sometimes by beheading.

- You can also provide some prompts for students to help them do more of this compare and contrast work.
  - This text says..but this other text says…
  - This text says...and this text adds on…

You can see a model close reading plan with these texts in the Appendix.

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

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**Engaging Experience 10**

**Teaching Point:** Research readers synthesize their research information by being prepared to answer questions about the topic they’ve studied.

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

**Priority:** RI 3, 7, W 3.8
**Supporting:** RI 3.1, RI 3.3

**Detailed Description/Instructions:**
As this part of the unit heads to close, you might give students a day or so to consolidate their notes and start to consider how they will come to school in character. You’ll remind them that there are certain kinds of questions people can ask to try to understand your way of life and you’ll want to be prepared to answer those kinds of questions. Here are a few:

- What type of place do you live in?
- How do you make a living? or How do you spend your time?
- How does the environment affect you?
- What traditions do you follow?
- What are the challenges you face?

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

**Engaging Experience 11**

**Teaching Point:** Students embody their own persona assigned to them at the beginning of the unit.

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

**Standards Addressed**

**Priority:** RI 3.1
**Supporting:** RI 3.3, SL 3.6, SL 3.4

**Detailed Description/Instructions:**
Today’s goal is to allow students to synthesize all that they have learned about the topic they’ve been researching by embodying the persona they were assigned.

- **One way to do this is** to provide time for them to mill around and get to “know each other” and then you might have them sit in a circle to have a grand conversation “in character” about the ways of life in China, challenges that people face, factors that have shaped their lives, etc.

- **Another way to do this is, which could be done in the reflection portion of this lesson** is to have students go off with large pieces of chart paper to jot their final big theories about what shapes life in a country and decide if they have any further questions which they want to carry over the content areas.

Here are some possible theories students might have:

- People want to live where they think they’ll have the best life
- The environment controls where you settle--some people want to live near water and land that is fertile, some people want to live in cities
- Sometimes there are traditional and modern ways of life at the same time
- There are people who have more access to wealth and conveniences than others
● Sometimes the government might tell people how to live—like what jobs they do, who can go to school, how much money they can make, even how many kids they can have.
● When you depend on the environment for a living, unpredictable problems can occur.
● When you depend on the economy for a living, unpredictable problems can occur.

Bloom’s Levels: apply
Webb’s DOK: 2, 3

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**Topic 2: Researching a Different Country**

**Engaging Experience 12**

**Teaching Point:** Enable students to become their own job captains as they work into studying a new community member from a new country. Remind them that at the beginning of this topic, as researchers, they will want to create a work plan.

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

**Standards Addressed**
- Priority: N/A
- Supporting: W 3.7

**Detailed Description/Instructions:**
Now that students have spent about two weeks researching one country in-depth, you can announce to them that they are ready to take their work to even higher heights.

- **One way you can do this** is by telling the students that they are going to create a community member from the country that they are going to become. You can tell them that this time they will be the job captain of their own learning and remind them to use all they’ve learned about reading and research to read to learn about this new country and decide whose shoes you will walk in. You may want to announce to students that in two weeks you’ll have a big World’s Fair and they will all come in character and teach everyone about their way of life. Then, you may have students work into making a plan for how their work will go.

- **Another way you could do this** is to put students in teams and let each team know the country it will study (of course, you might also involve students in choosing). You could also support students who need the most scaffolding by letting them re-study China but this time have them create a radically different community member from whom they were last time.

- **During the mini-lesson** on this day, you might let them know that when you embark on a new project, researchers make a work plan (this teaching will parallel the teaching when
they are becoming their own job captains in the Writing Workshop). Then you might let students think over all they know about reading and research to think about what the types on their Work Plan might be. Their work plan may look something like this:

___Look over the texts, decide what parts to read to get some basic background
___Read the easier texts first
___Take notes on what seems most important
___Make categories of my notes
___Teach my team what I’m learning so far
___Start focusing--in this case deciding who I am, where I live, and what I do

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Engaging Experience 13**

**Teaching Point:** Researchers think about what tools and resources were helpful to them during other projects and they decide which ones can help them work on their new project.

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

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** RI 3.5, W 3.7

**Detailed Description/Instructions:**

- **One way you can do this** is by asking students to talk about what resources and charts they think will be most helpful to them in this new part of the unit. You may also want to touch base with students in groups to make sure they are applying previous learning. For example, if you pulled a group of students last time to help them notice repeating vocabulary terms and use these in their notes and teaching sessions, you’ll want to see them now actively working to acquire and use new vocabulary.

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Engaging Experience 14**

**Teaching Point:** Researchers decide on categories based on common subtopics from multiple sources.

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

**Standards Addressed**

- **Priority:** W 3.8
- **Supporting:** RI 3.5, W 3.7

**Detailed Description/Instructions:**

During this experience, you will want to help students continue to figure out how to organize their learning.
• **One way to do this is** by demonstrating looking over the Table of Contents of a few new books on Greece and letting students do an inquiry into what similar subtopics seem to be coming up in these Table of Contents that might be subtopics to study. Students will likely start to talk about geography, history, arts, daily life, government, making money, and so on, and you can encourage them to divide up their notes to be able to take notes within major categories.

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

**Engaging Experience 15**  
**Teaching Point:** If/Then Lesson….IF students do not seem to have ideas for what sort of person they’ll be by the end of the first week, THEN you’ll want to provide some support by giving students some basic questions.

**Suggested Length of Time:** 0-1 mini-lesson

**Standards Addressed**  
**Priority:** RI 3.1  
**Supporting:** N/A

**Detailed Description/Instructions:**  
Questions to help students develop the person they’ll become:

- Where in the country do you live?  
- How old are you?  
- How do you spend your time?  
- Who are the people in your life?

**Bloom’s Levels:** apply  
**Webb’s DOK:** 2, 3

**Engaging Experience 16**  
**Teaching Point:** Researchers notice text structure to help you organize your learning.

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

**Standards Addressed**  
**Priority:** W 3.7, W 3.8  
**Supporting:** RI 3.3, RI 3.8

**Detailed Description/Instructions:**  
Students will be spending a large chunk of their time reading, comparing, contrasting, and synthesizing information in the last few days of this bend. You may guide them during this time, to notice text structure to help them organize their learning. The following are types of text structures students may notice:

- Compare/Contrast  
- Cause/Effect  
- Sequence (Chronological Order)  
- Description
● Problem/Solution
Bloom’s Levels: apply, remember, understand
Webb’s DOK: 1, 2

Engaging Scenario

**Engaging Scenario**

**Situation:** You are going to be holding a World’s Fair where each student will come as your character ready to talk with passersby (teachers, parents, other classes) about your “life” and homeland.

**Challenge:** Your challenge is to convey all that you have learned through your research about your persona by embodying this person and showing their country through your presentation.

**Specific Roles:** You are a person representing the country that you have been studying.

**Audience:** Visitors to the World’s Fair (teachers, parents, other classes)

**Product:** In your presentation and/or visual, be sure to clarify the ideas you’ve built about your character and theories you’ve gained about the country you’ve been studying. In your presentation there should be evidence of:

- Content words that you have “lifted” out of the text (engaging experience 8) (RI 3.4)
- Your understanding of key information as it relates to the categories chosen for this research. (W 3.8)
- Your ability to answer questions from passersby with convincing expertise. (RI 3.1)
- Information about the way of life in the country you have studied and how they impact your character (RI 3.7)
Rubric for Engaging Scenario:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
</tr>
<tr>
<td>PROFICIENT</td>
<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
</tr>
<tr>
<td>BASIC</td>
<td>The student exhibits no major errors or gaps in the simpler details and processes.</td>
</tr>
<tr>
<td>BELOW BASIC</td>
<td>The student exhibits major errors or gaps in the simpler details and processes. The student cannot independently provide evidence of learning the content.</td>
</tr>
<tr>
<td>NO EVIDENCE</td>
<td>The student has produced no evidence.</td>
</tr>
<tr>
<td>Approach</td>
<td>No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content.</td>
</tr>
<tr>
<td>Proficiency</td>
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<tr>
<td>Basic</td>
<td>Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.</td>
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### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
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<td>Today, <strong>you'll want to launch students into inquiry with a sense of purpose</strong>, driven by an urgent need to read information and make something of that information. Your aim on this first day is to help students to see that the purpose of this unit is to deeply read to understand life in another person’s shoes. <strong>One way you might do this is</strong> to say “One of the goals in third grade is to learn about communities around the world. That means that third graders should come away understanding what life is like in different parts of the world and what shapes that way of life.” You may then want to guide students through a conversation about how one understands what life is like in a different place. You may want to point out that just learning facts doesn’t help, but rather we must walk in another person’s shoes. <strong>One way you can do this is</strong> by demonstrating how you yourself are going to get started on this big task. You may want to model reading the description of your own community member which you might create to be something like “You are a teacher at a school in Beijing. You live in the city with your husband and eight year old son.” and then surveying the materials in the class demonstration text set. You might ask students to think along with you as you skim and scan and put the table of contents of the text on the document camera to decide which parts of the book might be most helpful to them.</td>
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1-2 mini-lessons
| Research readers take notes while reading with a purpose. The most helpful notes are summaries of what was read and lists of major points. | **One way to do this is** to teach students to choose only what seems most important to jot down in your own words and to do it quickly, without full sentences. You might model this by showing students how you read a chunk of text then look up from the book and try to summarize what you read by listing the major points and coming up with an idea those points support. You might then show students how you quickly jot down what you wrote and then decide on a heading for the points you have listed. This will look similar to the boxes and bullets strategy you used for finding main idea in the non-fiction text unit. So, if you read the first few paragraphs of the section “School Days” in Bobbie Kalman’s *China: The People*, you might model listing these major points:

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<tr>
<td>Researchers can list information as well as grow ideas while reading.</td>
<td><strong>One way</strong> to help students see that they can list information as well as grow ideas is to remind them of the prompts that they have used to grow their thinking in other units. You may want to refer to the anchor chart created in Unit 2, used to help students elaborate on their thinking.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Research readers have a “yes, then...” attitude when all that they are reading seems like it has nothing to do with what they are researching.</td>
<td>You may notice that some students are taking very few notes and may let you know that they are not really finding anything that seems important. If this is the case, <strong>one way</strong> to teach a lesson about how students can have a “yes, then...” attitude. Even a small detail which seems like it might at first have nothing to do with what you are researching might be very significant and help you grow larger ideas if you embrace it. One way to do this is to show how you take a small detail like “Many rural Chinese villagers have packed up and left for the cities for</td>
<td>1 mini-lesson</td>
</tr>
</tbody>
</table>
better paying jobs and more security” (p. 20 of *China: The People*). You might model how at first this seems like it has nothing to do with your person but then if you push yourself to make some connections, you might see how you wrote about how Beijing and other cities are overcrowded. Then you can point out that maybe this new detail helps you understand why they might be so overcrowded. As students continue to work, you can continue to coach them to make these kinds of key connections.

- Does that remind you of anything you have already learned?
- What might be a result of ____?
- What might that lead to?
- What do you think caused ____?

<table>
<thead>
<tr>
<th>Readers synthesize their learning by teaching the other members of their group what they are learning.</th>
<th>One way you can do this is to give students a few minutes to plan their teaching session and decide on the most important information to share with group members. You will want to encourage students to move away from just reading parts of the text to each other.</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research readers lift terms from the text and raise their writing and speaking to new heights by trying to use more of the words that the author has used.</td>
<td>One way to do this is to look at a mentor text about China. If the author has mentioned at least three times that the cities of China are <em>overcrowded</em>, students should try to use the word “overcrowded” in their own speaking and writing and then explain what that means and how it might affect their person. Some terms you may want them to begin to lift are: <em>population, background, lifestyle, regions, rural, urban, modern, agriculture, conquer, fierce, order, Emperor, dynasties, and so on.</em></td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>When research readers begin to put pieces of information together, some sources say different things. Authors bring up different facts to bring to light what they think is important.</td>
<td><strong>One way to demonstrate this</strong> is to show students the first page of <em>The Great Wall of China</em> by Fisher, a book on the history of the Great Wall, or another book you have been reading during a read aloud. Remind them of some of the important points the author has made at the start of the book. Then, you might put up a contrasting book like the first page of <em>You Wouldn’t Want to Work on the Great Wall of China</em> and ask students to notice the differences in the information it provides about the emperor. Students might notice, for example, that the first page of this text tells readers that the Emperor punished anyone who disobeyed him, sometimes by beheading.</td>
<td>1 mini-lesson</td>
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</table>
| Research readers synthesize their research information by being prepared to answer questions about the topic they’ve studied. | As this part of the unit heads to close, you might give students a day or so to consolidate their notes and start to consider how they will come to school in character. You’ll remind them that there are certain kinds of questions people can ask to try to understand your way of life and you’ll want to be prepared to answer those kinds of questions. Here are a few:  
- What type of place do you live in?  
- How do you make a living? or How do you spend your time?  
- How does the environment affect you?  
- What traditions do you follow?  
- What are the challenges you face? | 1-2 mini-lessons |
| Students embody their own persona assigned to them at | **One way to do this** is to provide time for them to mill around and get to “know each other” and then you might have them sit in a circle to have a grand | 1 mini-lesson |
| 2: Researching a Different Country | Enable students to become their own job captains as they work into studying a new community member from a new country. Remind them that at the beginning of this topic, as researchers, they will want to create a work plan. **One way you can do this** is by telling the students that they are going to create a community member from the country that they are going to become. You can tell them that this time they will be the job captain of their own learning and remind them to use all they’ve learned about reading and research to read to learn about this new country and decide whose shoes you will walk in. You may want to announce to students that in two weeks you’ll have a big World’s Fair and they will all come in character and teach everyone about their way of life. Then, you may have students work into making a plan for how their work will go. | 1 mini-lesson |
| Researchers think about what tools and resources were helpful to them during other projects and they decide which ones can help them work on their new project. **One way you can do this** is by asking students to talk about what resources and charts they think will be most helpful to them in this new part of the unit. You may also want to touch base with students in groups to make sure they are applying previous learning. For example, if you pulled a group of students last time to help them notice repeating vocabulary terms and use these in their notes and teaching sessions, you’ll want to see them now actively working to acquire and use new vocabulary. | 1-2 mini-lessons |
| Researchers decide on categories based on common subtopics from multiple sources. **One way to do this** is by demonstrating looking over the Table of Contents of a few new books on Greece and letting students do an inquiry into what similar subtopics seem to be coming up in these Table of Contents that might be subtopics to study. Students will likely start to talk about geography, history, | 1 mini-lesson |
| If/Then Lesson….IF students do not seem to have ideas for what sort of person they’ll be by the end of the first week, THEN you’ll want to provide some support by giving students some basic questions. | Questions to help students develop the person they’ll become:
- Where in the country do you live?
- How old are you?
- How do you spend your time?
- Who are the people in your life? | 0-1 mini-lesson |
| Researchers notice text structure to help you organize your learning. | Students will be spending a large chunk of their time reading, comparing, contrasting, and synthesizing information in the last few days of this bend. You may guide them during this time, to notice text structure to help them organize their learning. The following are types of text structures students may notice:
- Compare/Contrast
- Cause/Effect
- Sequence (Chronological Order)
- Description
- Problem/Solution | 2-3 mini-lessons |
Unit 5: Biography Book Clubs

Subject: Reading  
Grade: 3  
Name of Unit: Biography Book Clubs  
Length of Unit: 5 weeks

Overview of Unit: In this unit, students return to information reading, but information reading in a different structure: biography. In this narrative nonfiction unit, students will be reading biographies that teach about the past as well as the present, about one person and about how people can be in general. The goal of this unit is to teach students to use story grammar to determine importance, to synthesize, and to analyze across long stretches of text, ultimately growing theories within and across texts. Students will be doing all of this work in book clubs.

In Topic 1 (Bend I), children will be learning to draw on all they know about reading narratives and about character development to read biographies (and other forms of narrative nonfiction) well.

In Topic 2 (Bend II), students will be developing theories about the subject of a biography, thinking about what the person’s motivations and struggles are, as well as what resources the person draws on to overcome difficulties. Readers will also be thinking about how the characters’ achievements matter to the world at large.

In Topic 3 (Bend III), readers will study different types of narrative nonfiction texts beyond biographies. They will be considering how they can apply what they know about reading narrative nonfiction to a broader array of texts including those in which a main character may be a plant, an animal, or a group of people.

Getting Ready for the Unit:
Read Lucy Calkins’ Unit 7: Biography Book Clubs  
Gather biographies at different levels
- Before beginning this unit, you will want to gather some biographies at different levels for students. You may want to gather multiple copies of at least a few of the texts. Students can work in clubs studying different figures, but they can work more interpretively if they can all look at the same text. If resources are limited, you may simply begin the unit by making sure members are all reading the same text and then as the unit moves on let the members of a club read different texts.
- You may want to choose biographies about a variety of people, considering how you can best represent people of a wide variety of backgrounds and those that meet the interests of your students.
- For the last part of the unit, you’ll want to make a collection of narrative nonfiction texts other than biographies. This could include stories of inanimate objects, texts that tell true stories of events in history, and articles about more recent events.
Choose Read Alouds

**Pre-Assessment (given prior to starting the unit):**
Because Biography requires both narrative and expository reading skills, you’ll find it helpful for your pre-assessment (and post-assessment) to address both of these.

- **Interactive Read-Aloud:** We recommend choosing a book to read aloud around Level O or P. *The Childhood of Famous Americans* series and the *Who Was...?* series both offer a multitude of books in this range. You can also visit the Biography Book List on the TCRWP website for more suggestions. As you read your biography, plan for places where you’ll prompt children to stop and jot. You’ll likely want to create prompts that assess skills such as inferring about characters and setting or interpreting the text. Here are some example questions you could use:
  
  o What kind of character is this?
  o What might this story be teaching you?
  o What lesson are you learning?

As children write, encourage them to be sure to include evidence from the text to support their ideas.

You could also ask students questions about the content area they are learning about from the text.

**Read Aloud Considerations:**
- *Ruby Bridges* by Robert Coles
- *Who Was Jackie Robinson?* by Gail Herman
- *Cactus Hotel*

**Priority Standards for unit:**
- **RI 3.3:** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.
- **RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to a sequence of events.
- **RI 3.2:** Determine main idea of a text; recount the key details and explain how they support the main idea.
- **RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- **RI 3.6:** Distinguish their own point of view from that of the author of a text.
Supporting Standards for unit:

- **RI 3.1**: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- **RL 3.1**: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- **RI 3.10**: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of grades 2-3 text complexity band independently and proficiently.
- **RL 3.10**: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.
- **RI 3.7**: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why and how key events occur).
- **RL 3.5**: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- **RF 3.4.a**: Read grade-level text with purpose and understanding.
- **RF 3.4.c**: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **SL 3.1.a-d**: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
  - **SL 3.1.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 3.1.b**: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  - **SL 3.1.c**: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  - **SL 3.1.d**: Explain their own ideas and understanding in light of the discussion.
- **SL 3.3**: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- **RI 3.8**: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
- **L 3.5.b**: Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
• L 3.5.c: Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).

<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 3.3</td>
<td>relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text</td>
<td>Describe</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>language that pertains to time, sequence, and cause/effect</td>
<td>use</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>RL 3.3</td>
<td>characters in a story (e.g., their traits, motivations, or feelings)</td>
<td>Describe</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>how their actions contribute to the sequence of events.</td>
<td>explain</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RI 3.2</td>
<td>main idea of a text</td>
<td>determine</td>
<td>analyze</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>key details</td>
<td>recount</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>how details support the main idea</td>
<td>explain</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td>RL 3.2</td>
<td>stories, including fables, folktales, and myths from diverse cultures</td>
<td>Recount</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>central message, lesson, or moral</td>
<td>determine</td>
<td>analyze</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>how the central message is conveyed through key details in the text</td>
<td>explain</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>RI 3.6</td>
<td>own point of view from that of the author of a text</td>
<td>distinguish</td>
<td>understand</td>
<td>3</td>
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</tbody>
</table>

**Essential Questions:**

1. How can I draw on all that I know about reading narratives and about character development to read biographies (and other forms of narrative nonfiction) well?

2. How can I develop theories about characters in a biography and consider how their life lessons apply to the world at large?

**Enduring Understanding/Big Ideas:**

1. Reading narrative nonfiction uses the reading skills of both nonfiction readers and fiction readers. I can develop theories about the characters while also considering the historical aspects of the main character's life.

**Unit Vocabulary:**
**Academic Cross-Curricular Words**

<table>
<thead>
<tr>
<th>distinguish</th>
<th>explain</th>
<th>determine</th>
<th>recount</th>
<th>describe</th>
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</table>

**Content/Domain Specific**

- narrative non-fiction
- biography
- theory
- motivation
- struggle
- life lesson
- theme
- historical context
- point-of-view

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**Topic 1: Biography Readers Use All We Know about Reading Stories**

**Engaging Experience 1**

**Teaching Point:** Narrative Nonfiction is a unique kind of text that combines both narrative and expository.

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

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3

**Detailed Description/Instructions:**

- One way to do this is to make a t-chart showing how narrative and expository texts differ--one provides information in boxes-and-bullets while the other flows like a story, telling a series of events in the order they happened and then pointing out that narrative non-fiction would go in the center of the t-chart.

  - Biographies are like most fiction stories: they center around a main character whose life story contains challenges and struggles, then the character generally combats or overcomes these, and in the process he or she grows and learns a valuable life lesson/accomplishes something. Biographies are set apart from other fiction stories, though, because these stories are true.

On this day, you will want your students to begin reading biographies in their book clubs, recognizing how they are both fiction and non-fiction. You may also want to have your students record big events of the story on a timeline. This will help them organize events as they refer back to them later.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 2**

**Teaching Point:** Readers pay attention to their subject’s traits and sources of motivation, learning about the people of their biography just as they have learned about characters in fiction books.
Suggested Length of Time: 1-2 mini lessons

Standards Addressed

Priority: RI 3.3, RL 3.3
Supporting: RI 3.1, RL 3.1, SL 3.1a-d, SL 3.3

Detailed Description/Instructions:

- **One way to do this is** to use some questions to help guide students thinking, such as:
  - What makes you think the character feels this way?
  - How does the character’s words and actions help you understand what he/she is like?
  - How do the character’s actions change?

- **Another way to do this is** to model with your read aloud how to study daily actions to determine character traits and motivations.
  - What does this tell me about this person?
  - Who is in this person's life? How does that impact this person?
    - Note that these can be both positive and negative impacts
  - What am I now learning about this person?

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

**Engaging Experience 3**

Teaching Point: Readers don’t already know what every single word in a book means, they have to work hard to figure out what a tricky word means.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A
Supporting: SL 3.1a-d, SL 3.3, RF 3.4a, RF 3.4.c

Detailed Description/Instructions:

- **One way to do this is** to remind readers of strategies they know for finding the meaning of unknown words from the Building a Reading Life unit, including getting a mental picture of what’s going on in that part of the story and thinking about whether or not this makes sense. You may wish to model finding the meaning of new and unusual words from your biography read aloud.

Bloom’s Levels: N/A
Webb’s DOK: N/A

**Engaging Experience 4**

Teaching Point: Biographies are written to teach, just like all nonfiction texts. Readers need to pay special attention to historical and political references or descriptions of places and events.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: RI 3.3
Supporting: SL 3.1a-d, SL 3.3

Detailed Description/Instructions:

- **One way to do this is** to model with biographies of African Americans during the civil rights movement (MLKJ, Rosa Parks, Jackie Robinson, etc.). If you are reading and encounter a reference to the Montgomery Bus Boycott or Martin Luther King Jr.’s “I Have a Dream Speech”, you may model how to stop and play close attention to this historical reference and how you have heard of these events in other nonfiction texts.

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

**Engaging Experience 5**

Teaching Point: Readers carry forward all of their prior knowledge on a topic and use it to make meaning out of the text they’re reading.

Suggested Length of Time: 1 mini lesson

Standards Addressed
- **Priority:** RI 3.3
- **Supporting:** SL 3.1a-d, SL 3.3, RI 3.1, RL 3.1

Detailed Description/Instructions:

- **One way to do this is** to model through a read-aloud. You may wish to read a biography of a famous Native American such as Sacagawea and stop to think “I’ve read other books on Native American tribes and history,” and show how to draw on prior experience with texts about similar topics to anticipate the texts’ contents and references.

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

**Engaging Experience 6**

Teaching Point: Readers pay special attention to the setting- historic time and place in which their character lived.

Suggested Length of Time: 1-2 mini lessons

Standards Addressed
- **Priority:** RI 3.3, RI 3.6
- **Supporting:** SL 3.1a-d, SL 3.3

Detailed Description/Instructions:

- **One way to do this is** to model using the following questions to prompt thinking about historical events and how they affected the character’s life.
  - What am I learning about this person’s day to day life?
  - How is it different from life today?
  - How is this different from my own life?
  - What in this book is similar to or different from contemporary society, or my life in general?

- **Another way to do this is** to model reading a biography of Rosa Parks. At first when she wouldn’t get up, a reader might think, “It was her seat! Why would she get up?” But then
we realize the historical context and we take on a new understanding of her actions and how others were treating her.

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

**Engaging Experience 7**  
**Teaching Point:** Readers talk to others in book clubs to distinguish their own point of view from that of the narrator and the characters.  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** RI 3.3, RI 3.6  
- **Supporting:** RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3  
**Detailed Description/Instructions:**  
- **One way to do this is** to model, using the fishbowl strategy, how a book club might work through the following questions to meet standard RI 3.6:  
  - Whose point of view is this?  
  - What are the different points of views represented in this text?  
  - What would be your point of view on this issue? Would it be more like ______’s (one character from story) or ______’s (another character from story)?

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

**Engaging Experience 8**  
**Teaching Point:** Readers pay special attention to factors and events that trigger a character’s decisions.  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** RI 3.3  
- **Supporting:** RI 3.8, RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3  
**Detailed Description/Instructions:**  
- **One way to do this is** to remind readers to ask the question “How is whatever is happening now in this story connect with what came before?” Or, “How does this event follow from a previous event or factor in this character’s life?  
- **Another way to do this is** to use a timeline or story arc to discuss how many biographies are tales of achievement and the way the stories go are so predictable. Follow the character’s life through facing adversity and despite obstacles growing up to be something remarkable.

**Bloom’s Levels:** understand, apply  
**Webb’s DOK:** 3, 2
Engaging Experience 9
Teaching Point: Readers use a character’s response to life events as a way to determine character traits.
Suggested Length of Time: 1-2 mini lessons
Standards Addressed
- Priority: RL 3.3
- Supporting: RL 3.3, RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
- One way to do this is to model looking back at the timeline the readers have been creating and asking how characters reactions to early events play a role in later events and then to ask “What does that say about the character?”.
- Another way to do this is to use a read aloud such as Who Was Jackie Robinson? You may wish to look at pg. 51 when there is an exchange of words between Branch and Jackie and Branch says, “I’m looking for a baseball player with guts enough not to fight back.” You might ask students to pause, thinking about what this reveals about Branch’s character and his values.

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

Topic 2: Biography Readers Not Only Follow a Life Story, We Also Learn to Grasp and Grow Ideas

Engaging Experience 10
Teaching Point: Readers need to recognize the big message that a person’s life has to author.
Suggested Length of Time: 2 mini lessons
Standards Addressed
- Priority: RI 3.3, RL 3.3
- Supporting: RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
- One way to do this is to tell students “there is a reason that this person's life made it to the press. This isn’t a story about a guy who watched TV all day, eating chips and swatting flies and going to the mall. If somebody decides to write a biography, it’s usually because the subject of the story did something big enough for the world to sit up and take notice.
- Another way to do this is to pick a few biographies to use as examples to teach readers to notice the big message a character’s life has to offer us.
  - Amelia Earhart was no ordinary woman and no ordinary pilot, she was the first aviatrix to fly solo across the Atlantic
  - Harriet Tubman was extraordinary not just because she overcame a terrible situation by escaping slavery, but because she then was able to help hundreds of others do the same.
- A third way to do this is to encourage students to think about the big accomplishment of their character by asking themselves “Why has this person’s life story made it to the press?” and to have them cite specific instances in these people’s lives that demonstrate this.

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

**Engaging Experience 11**  
**Teaching Point:** Readers use precise words to describe a specific choice a character made in life.  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** RL 3.3  
- **Supporting:** L.3.5.b, L.3.5.c, RI 3.1, RI 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3  

**Detailed Description/Instructions:**  
- One way to do this is to point out that readers don’t want to use just any old ideas about characters, but precise, well-founded ideas. For example, students could say Rosa Parks wasn’t just determined, she was a risk-taker in refusing to give up her bus seat. Each time a reader attaches a trait to a character, you may want to urge them to cite the specific occurrence that makes them think that about the character.

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

**Engaging Experience 12**  
**Teaching Point:** Author’s often use one person’s life to comment on the world at large. The subjects of our text often represent a larger group of people in society and the author uses their story to comment on time periods in history, society, or life in general.  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
- **Priority:** RI 3.2, RL 3.2  
- **Supporting:** RI 3.1, RL 3.1, RI 3.3, RL 3.3, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3  

**Detailed Description/Instructions:**  
- One way to do this is model how readers ask themselves “Does this person represent a group of people?” If so, “What are we learning about this particular group? What is the life lesson that I am learning from this text?” You may wish to model this with any of the following people:
  - Rosa Parks represents all of the African Americans living in Alabama at that time; Neil Armstrong represents the entire NASA crew that worked so hard to land a man on the moon; Barbara Walters represents women who were trying to enter the news world.
  - Ruby Bridges represents several groups of people--African Americans, children, girls, etc. You may wish to lead your class through a conversation that focuses on how not just adults were involved in equal rights. Often, readers take these life lessons and use them as the impetus to live life differently.
Bloom’s Levels: analyze, remember, understand  
Webb’s DOK: 1, 2, 3, 4

Topic 3: Readers Know That Biography Is But One Form of Narrative

Engaging Experience 13
Teaching Point: Readers need to pay close attention to recognize when a narrative qualifies as nonfiction (narrative non-fiction) and when it does not.
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RI 3.3, RL 3.3, RI 3.2, RL 3.2  
Supporting: RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
• **One way to do this is** to re-teach children to recognize narrative nonfiction when they see it. You might clarify that “narratives” involve a time, a first/then/after that/next/finally sequence of events. You may want to teach children to ask “Does this narrative qualify as nonfiction? Or has the author added characters or details from his or her own imagination?” If the answer is yes, then the book is historical fiction, not narrative fiction.

Bloom’s Levels: understand, apply, analyze, remember  
Webb’s DOK: 1, 2, 3, 4

Engaging Experience 14
Teaching Point: There are other types of narrative non-fiction other than biography. Readers use ways of reading narrative even if they don’t have a traditional main character in their text.
Suggested Length of Time: 2 mini lessons
Standards Addressed
Priority: RI 3.3, RI 3.2, RL 3.2  
Supporting: RI 3.7, RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
• **One way to do this is** model when the character is a plant or an animal (ex: *Cactus Hotel*). This may at first confuse readers--how is a plant a character? You might call readers’ attention to the fact that while many narrative nonfiction texts are not biographies, they still feature a central character. Readers will need to look closely to identify that a text that tells the story of a plant (*Cactus Hotel*) or an inanimate object (e.g., a volcano or a continent) is not expository. You may want to help them see this through the use of timelines.

• **Another way to do this is** to model when the “character” in narrative nonfiction comprises a group of people that function as one, such as the “colonists,” the “members of the Underground Railroad,” the “Sioux,” or the “voyagers”. You might demonstrate this by reading aloud a couple of such texts. Ask children to pick out who or what the text is mostly about and think of this as the “main character”.

111
Engaging Experience 15
Teaching Point: Narrative Nonfiction is mostly tales of disaster or tales of achievement.
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RL 3.2, RI 3.2
Supporting: RI 3.3, RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
- One way to do this is to provide your students with a template through which to look at narrative nonfiction. “Most true stories are either tales of achievement or they’re tales of disaster”, you may want to tell them. You could teach readers that achievement and disaster stories each follow a predictable pattern and each provide their own lessons.
  - Achievement stories, which include most biographies, typically document a path where a character (or a society) faces a challenge, takes risks, and makes critical choices to overcome this challenge.
  - Disaster stories, such as the story of Pompeii or the Titanic, are often written so that history isn’t forgotten and mistakes aren’t repeated.

Bloom’s Levels: remember, analyze, understand
Webb’s DOK: 1, 2, 3, 4

Engaging Experience 16
Teaching Point: People write stories to convey ideas.
Suggested Length of Time: 1-2 mini lessons
Standards Addressed
Priority: RL 3.2, RI 3.2
Supporting: RI 3.7, RI 3.1, RL 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3
Detailed Description/Instructions:
- One way to do this is teach students that we do not just learn messages about a person through reading, but also about life. You may want to remind them, “Stories are told for a reason. When we uncover this reason, our understanding of the story takes on a whole new level.” Some questions you may encourage them to ponder are:
  - Why was this story worth telling?
  - What lesson does it impart?
  - What does it serve as an example of?

Bloom’s Levels: analyze, remember, understand
Webb’s DOK: 1, 2, 3, 4

Engaging Experience 17
Teaching Point: Readers study big choices characters make to determine theme.
Suggested Length of Time: 2-3 mini lesson
Standards Addressed

Priority: RL 3.2, RI 3.3
Supporting: RL 3.5, RL 3.1, RI 3.1, RI 3.10, RL 3.10, SL 3.1a-d, SL 3.3

Detailed Description/Instructions:
At the end of this topic (bend), you will want to move your readers towards recognizing the theme of all of the narrative non-fiction texts they have read.

- One way to do this is by modeling how to find the theme of all of the books you have read aloud during this unit. “Sometimes in life, people…” is a prompt that can create a broader, interpretation of the text. You might also remind students of questions they can use to make interpretations:
  - What central messages can I learn from how the character responds to trouble?
  - What messages can I learn from the choices the character makes (doesn’t make)?
  - What messages can I learn from when the character seems to feel two different emotions at the same time?
  - What messages can I learn from the images that seem to occur across the book?
  - What messages can I learn from the title the author picked for this text?
  - What messages can I learn from the character’s mistakes and successes?

For example, if you are reading Who Was Jackie Robinson? as your class read aloud, students might practice this work by rereading their notes about how Jackie’s brother died when he was a teenager, how he trained for the Olympics only to watch as it was cancelled because of the war, and the many ways he was tormented by fellow soldiers and baseball players throughout his life. Students might be able to develop a theory such as, sometimes in life when people endure tough moments, they end up creating pockets of hope to inspire others.

A few common themes you might help students learn to recognize:
- Sometimes in life you have to reach inside yourself to find the strength to keep going.
- Sometimes in life when others believe in you, that helps you to believe in yourself.
- It takes courage to create change.
- in life, there are groups of people who have power and they want to keep that power.
- Sometimes in life you have to fail before you can succeed.
- We can learn from our mistakes.
- United we stand, divided we fall.
- Survival isn’t always easy and it isn’t always pretty.
- Sometimes small actions can have big consequences.

Bloom’s Levels: understand, apply, remember, analyze
Webb’s DOK: 1, 2, 3, 4
Engaging Scenario

SITUATION: The United States government is trying to determine a significant person in history to honor with a national holiday.

CHALLENGE: Choose a significant person from your reading during the unit that and write why the U.S. should create a national day in their honor. Be sure to address the following questions in your writing:

- What contributions did this person make to our society?
- How would our world/life be different without them?
- In what ways was this person a positive role-model? (Use specific events to support your answer.)
- What date should this national holiday fall on? Why?

AUDIENCE: Your state senator.

PERFORMANCE: After developing your writing, you will be reading these aloud to students in your class in order to share the stories of those you’ve read about and how they have impacted the lives of others.

Rubric for Engaging Scenario:

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<th>Grade:</th>
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<td>BELOW BASIC</td>
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<td>Topic</td>
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<tr>
<td>1: Biography Readers Use all we Know about Reading Stories</td>
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Biographies are written to teach, just like all nonfiction texts. Readers need to pay special attention to historical and political references or descriptions of places and events.

One way to do this is to model with biographies of African Americans during the civil rights movement (MLKJ, Rosa Parks, Jackie Robinson, etc.). If you are reading and encounter a reference to the Montgomery Bus Boycott or Martin Luther King Jr.’s “I Have a Dream Speech”, you may model how to stop and play close attention to this historical reference and how you have heard of these events in other nonfiction texts.

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<th>One mini lesson</th>
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Readers carry forward all of their prior knowledge on a topic and use it to make meaning out of the text they’re reading.

One way to do this is to model through a read-aloud. You may wish to read a biography of a famous Native American such as Sacagawea and stop to think “I’ve read other books on Native American tribes and history,” and show how to draw on prior experience with texts about similar topics to anticipate the texts’ contents and references.

<table>
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<th>One mini lesson</th>
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Readers pay special attention to the setting—historic time and place in which their character lived.

- One way to do this is to model using the following questions to prompt thinking about historical events and how they affected the character’s life.
  - What am I learning about this person’s day to day life?
  - How is it different from life today?
  - How is this different from my own life?
  - What in this book is similar to or different from contemporary society, or my life in general?

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<th>1-2 mini lessons</th>
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| Readers talk to others in book clubs to distinguish their own point of view from that of the narrator and the characters. | **One way to do this is** to model, using the fishbowl strategy, how a book club might work through the following questions to meet standard RI 3.6:  
  
  o Whose point of view is this?
  
  o What are the different points of view represented in this text?
  
  o What would be your point of view on this issue? Would it be more like ______’s (one character from story) or ______’s (another character from story)? | 1 mini lesson |
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<td>Readers pay special attention to factors and events that trigger a character’s decisions.</td>
<td><strong>One way to do this is</strong> to remind readers to ask the question “How is whatever is happening now in this story connect with what came before?” Or, “How does this event follow from a previous event or factor in this character’s life?”</td>
<td>1 mini lesson</td>
</tr>
<tr>
<td>Readers use a character’s response to life events as a way to determine character traits.</td>
<td><strong>One way to do this is</strong> to model looking back at the timeline the readers have been creating and asking how characters reactions to early events play a role in later events and then to ask “What does that say about the character?”</td>
<td>1-2 mini lessons</td>
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<tr>
<td>2: Biography Readers Not Only Follow a Life Story, We Also</td>
<td>Readers need to recognize the big message that a person’s life has to author.</td>
<td><strong>One way to do this is</strong> to tell students “there is a reason that this person’s life made it to the press. This isn’t a story about a guy who watched TV all day, eating chips and swatting flies and going</td>
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### Learn to Grasp and Grow Ideas

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<tr>
<th>1</th>
<th>to the mall. If somebody decides to write a biography, it’s usually because the subject of the story did something big enough for the world to sit up and take notice.</th>
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<tr>
<th>2</th>
<th>Readers use precise words to describe a specific choice a character made in life.</th>
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<td><strong>One way to do this</strong></td>
<td>to point out that readers don’t want to use just any old ideas about characters, but <em>precise, well-founded</em> ideas. For example, students could say Rosa Parks wasn’t just determined, she was a risk-taker in refusing to give up her bus seat. Each time a reader attaches a trait to a character, you may want to urge them to cite the specific occurrence that makes them think that about the character.</td>
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<td>3 mini lesson</td>
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<th>4</th>
<th>Author’s often use one person’s life to comment on the world at large. The subjects of our text often represent a larger group of people in society and the author uses their story to comment on time periods in history, society, or life in general.</th>
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<td><strong>One way to do this</strong></td>
<td>model how readers ask themselves “Does this person represent a group of people?” If so, “What are we learning about this particular group? What is the life lesson that I am learning from this text?” You may wish to model this</td>
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### 3: Readers Know that Biography is But One Form of Narrative

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|  | **One way to do this is** teach students that we do not just learn messages about a person through reading, but also about life. You may want to remind them, “Stories are told for a reason. When we uncover this reason, our understanding of the story takes on a whole new level.” Some questions you may encourage them to ponder are:  
  o Why was this story worth telling? |  |
Readers study big choices characters make to determine theme.

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<th><strong>What lesson does it impart?</strong></th>
<th><strong>What does it serve as an example of?</strong></th>
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One way to do this is by modeling how to find the theme of all of the books you have read aloud during this unit. “Sometimes in life, people…” is a prompt that can create a broader interpretation of the text. You might also remind students of questions they can use to make interpretations.

2-3 mini lessons
Unit 6: Poetry

Subject: Reading
Grade: 3rd
Name of Unit: Poetry
Length of Unit: approximately 3 weeks, March
Overview of Unit: In this unit, students will learn to identify and appreciate poetry. This unit spotlights the structure and techniques often utilized in poetry as well as the skills and habits essential to readers of poetry: careful and purposeful rereading of poems, creating mental images, considering the narrator’s point of view, finding the central message and supporting details; determining the meaning of words and phrases, and distinguishing literal from nonliteral language.

In Topic 1 (Bend One) of the unit, students begin by identifying the common structure and characteristics of poetry. Students will identify and use the terms stanza and lines when referring to a poem, they will also learn how special characteristics of a poem (rhythm, rhyme, and line breaks) impact how it is read. Students will quickly realize their own close relationship with poetry already exists—through the songs they hear. In addition to understanding what poetry is, students will begin to think about the purpose of poetry.

In Topic 2 (Bend Two) of the unit, students will identify a narrator’s point of view supporting their thinking with key details from the poem and learn to distinguish literal from nonliteral language. Teachers will build students’ capacity for understanding more complex poetry by drawing their attention to the connection poems share with stories. During this topic, students will begin to see that poetry is best understood when careful and purposeful rereading of poems is practiced.

In Topic 3 (Bend Three) of the unit, students will carefully read to determine the central message of a poem and explain how it is conveyed through key details within the poem. Through explicit modeling and practice students will be able to describe how stanzas build on each other to support the poem as a whole. Continuing the close reading emphasized in Topic 2, students will come to realize their understanding of a poem can deepen and change with each reading and through meaningful discussion and analysis.

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.
  - Look through the various poems found in the poetry resources.
- Choose read alouds
- 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.

**Pre-Assessment (given prior to starting the unit):**
- For a possible pre-assessment, you may wish to give students a copy of *Fireflies* by Paul Fleischman. Then pose the following questions:

1. In your own words, retell what is happening in this poem.
2. How do you know this is a poem?
3. What do you think the author is trying to say when they use the phrase: *light is the ink we use*?
4. In what ways did this poem change how you think about fireflies?

**Read aloud considerations:**
Select read alouds which mirror the work your students are doing. Suggestions include:
- *Owl Moon* by Jane Yolen
- *The Giving Tree* by Shel Silverstein
- *The Spider and the Fly* by Mary Howitt
- *Stanza* by Jill Esbaum
- *Hello, Harvest* by Ralph Fletcher
- *The Forest has a Song* by Amy Ludwig Vanderwater
- *The Long, Long Letter* by Elizabeth Spur

**Priority Standards for unit:**
- RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL.3.4/L.3.5a: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
- RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.
Supporting Standards for unit:
- RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.
- RF.3.4: Read with sufficient accuracy and fluency to support comprehension.
- SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
- L.3.4: Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grade 3 reading and content, choosing flexibility from a range of strategies.
- L.3.5a-c: Demonstrate understanding of word relationships and nuances in word meanings.
  - L.3.5a: Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
  - L.3.5b: Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful)
  - L.3.5c: Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).

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<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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<td>RL.3.2</td>
<td>stories, including fables, folktales, and myths from diverse cultures</td>
<td>recount</td>
<td>remember</td>
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<td></td>
<td>central message, lesson, or moral</td>
<td>determine</td>
<td>analyze</td>
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<td>how the central message is conveyed through key details in the text</td>
<td>explain</td>
<td>understand</td>
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<td>RL.3.4/L.3.5a</td>
<td>meaning of words and phrases as they are used in a text</td>
<td>determine</td>
<td>analyze</td>
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<td>literal from nonliteral language</td>
<td>distinguish</td>
<td>evaluate</td>
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</table>
RL.3.5 refer to parts of stories, dramas, and poems by using terms such as chapter, scene, or stanza  
write or speak  
remember  
1

how each successive part builds on earlier sections  
describe  
analyze  
2

RL.3.6 personal point of view from that of the narrator of those of the characters  
distinguish  
understand  
3

**Essential Questions:**
1. How does poetry differ from other forms of writing?
2. How is poetry the same as other forms of writing?
3. How can I read poetry to understand the author’s message?

**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.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>recount</td>
<td>stanza</td>
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<td>determine</td>
<td>line</td>
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<tr>
<td>explain</td>
<td>central message</td>
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<td>theme</td>
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<td>describe</td>
<td>literal</td>
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<td>nonliteral</td>
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<td>figurative</td>
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**Topic 1: The Structure and Elements of Poetry**

**Engaging Experience 1**

**Teaching Point:** Readers can identify characteristics of poetry.

**Suggested Length of Time:** 1 minilesson

**Standards Addressed**
  - Priority: N/A
  - **Supporting:** RL.3.1, RL.3.10, SL.3.1
Detailed Description/Instructions:

- **One way you can do this** is by explaining to students that they will spend a large portion of their time today investigating poetry. Show the class a three column anchor chart with the heading POETRY.

<table>
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<th>POETRY</th>
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Read aloud a fun, playful poem such as *My Brother’s Bug* or *I Made a Noise This Morning* both by Jack Prelutsky. Then model for students a few ideas/observations you have about poetry based on the poem. For example, you might write: *rhyme* under the CAN column, if the poem you chose for the model did indeed rhyme. Using the resources you’ve gathered from your classroom library, the school/public library, or Bright Spaces send students off to read lots of different poems, jotting down ideas to add to the class anchor chart during the share portion of the workshop.

*It is assumed the anchor chart created during this lesson will change as the unit progresses. Ideas about poetry should develop and shift over the course of the unit. The anchor chart should reflect this growth.*

**Bloom’s Levels:** analyze

**Webb’s DOK:** 2

**Engaging Experience 2**

**Teaching Point:** Readers can identify lines and stanzas, referring to them when speaking about a poem.

**Suggested Length of Time:** 1 minilesson

**Standards Addressed**

- **Priority:** RL.3.5
- **Supporting:** RL.3.1, RL.3.10, SL.3.1

**Detailed Description/Instructions:**

*If your students did not yet identify stanzas or lines during the previous day’s mini-lesson, you will want to be sure to draw their attention to the structure of poetry at the beginning of today’s mini-lesson. You will want to add these new terms to the POETRY can...has...is...anchor chart.*

- **One way you can do this** is by reading aloud a poem, modeling your thinking and annotation of a poem, and then referring to stanzas and lines when discussing your thoughts about the poem. Encourage students to read and annotate several poems today. You may wish to have copies of poems ready for the class or let them choose their own poems through various anthologies you’ve collected. Remind students that at the end of reading today, they will be talking about the poems they read with a partner referring back to the poem using the words *stanza* and *line.*

**Bloom’s Levels:** remember

**Webb’s DOK:** 1
Engaging Experience 3
Teaching Point: Many of us have a close relationship with poetry and don’t even realize it! Poems make their way into our everyday life in the form of lyrics to our favorite songs.
Suggested Length of Time: 1 minilesson
Standards Addressed
Priority: N/A
Supporting: RL.3.1, RL.3.10, RL.3.6, RL.3.5, SL.3.1
Detailed Description/Instructions:
- One way you can do this is by explaining to students that poetry has existed for many thousands of years. In fact, poetry is considered one of the earliest forms of spoken and written expression. Most early poetry was connected to reciting or singing. Even now, poetry is part of our everyday life because it exists in the form of song lyrics to our favorite songs. At this point, you may wish to hand out a typed up version of song lyrics. This needn’t be a song students are familiar with, but one you can eventually play for your students at the end of the lesson. For example, Blackbird by The Beatles. Draw students’ attention to the similar structure of song lyrics and poems. Model for students how you might read the lyrics as a poem, annotating as you go. This would be a good time to share your thinking about the tone or mood of the lyrics, without the music’s influence. After you’ve modeled this thinking, play the song for students. Discuss how the addition of music impacts our understanding and appreciation of the piece. Send students off with their own copies of lyrics to practice reading and interpreting. You may wish to have the music available for them to listen to at the end of reading.

*As a side note, the song Blackbird was written in reaction to news footage of the Civil Rights protests of the 1960s. It is not necessary to share this with students at this time. However, if you choose to use this song for the lesson, you may wish to come back to this detail in Topic 3 when students learn that knowing the poet or historical context can shape our understanding of a poem’s message.

Bloom’s Levels: remember, understand
Webb’s DOK: 1, 3

Engaging Experience 4
Teaching Point: Readers pay attention to the strong word choice used in poem. They consider how the word choice affects the poem.
Suggested Length of Time: 1 minilesson
Standards Addressed
Priority: RL.3.4/L.3.4a
Supporting: L.3.4, L.3.5b, c, RL.3.1, RL.3.2, RL.3.5, RL.3.10, SL.3.1
Detailed Description/Instructions:
- One way you can do this is by explaining to students how important and intentional the words a poet uses are. The words a poet uses to describe people, objects, or moments deserve a special kind of attention. Model how to first read a poem from beginning to end, getting to “know the poem.” Demonstrate how a reader will take this moment to circle any new or important vocabulary they’ve come across. Next, model how a reader will think about those new or important words. Remind students of the different strategies readers have for determining the meaning of new words. Through your think aloud, model how a reader thinks critically about the poet’s word choice by asking
questions such as: “Why do you think the poet used (word) instead of (synonym)?” “How would replacing (word) change the (feeling/image/sound) of this poem?” You may also wish to share with students how your mental image and feelings are shaped by the word choice used in the poem.

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

Engaging Experience 5
Teaching Point: Poetry is meant to be read aloud. Readers pay attention to the punctuation and line breaks when reading poetry.
Suggested Length of Time: 1 minilesson
Standards Addressed
Priority: N/A
Supporting: RL.3.1, RL.3.10, RF.3.4, SL.3.1
Detailed Description/Instructions:
• One way you can do this is by explaining to students that most poetry is written to be read aloud. Poets are very intentional about the sounds of the words they choose and about when and where to punctuate their ideas. Draw students’ attention to the poem Hope by Emily Dickinson. Ask students what they notice about the way this poem is punctuated. Next, share the poem Sarah Cynthia Sylvia Stout by Shel Silverstein. Ask students what they notice about the way this poem is punctuated. You may wish to use a marker to highlight the number of actual periods within both poems. This should lead into a discussion about the difference between lines and sentences. At this point read aloud, Sarah Cynthia Sylvia Stout by Shel Silverstein modeling how the commas make most of the poem sound like a long-winded list. Explain that this was an intentional decision by Shel Silverstein. You may even wish to read the poem aloud the “wrong way”, reading each line break as a sentence, to emphasize the difference. Send students off with some carefully selected poems to practice fluently reading with a partner.

Bloom’s Levels: demonstrate
Webb’s DOK: 2

Engaging Experience 6
Teaching Point: Poetry helps us see the world in new ways.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.3.6, RL.3.5
Supporting: RL.3.1, RL.3.4/L.3.5a, RL.3.10
Detailed Description/Instructions:
• One way you can do this is by using a two-column graphic organizer to note shifts in your thinking as you read aloud a poem about a fairly common object. You may wish to model with the poem The Drinking Fountain by Ken Nesbitt. Begin by writing down a few quick thoughts about the object prior to reading the poem. During the read aloud, be sure to model how you annotate the poem. Finally, model how the poem has shifted your thinking about the object. For example,
What I think before reading... | How my thinking about *(drinking fountains)* has changed...
---|---
- boring | • CAUTION! Drinking fountain ahead. Use at your own risk! HA!
- silver | • Now, I see drinking fountains as less boring and more unpredictable—even as a tool to play a trick on someone.
- water dispenser

Send students off with some carefully selected poems such as, “The Pencil Sharpener” or “Firework” to practice noting their own shifts in thinking.

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

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**Topic 2: Analyzing Point of View and Language to Bring Meaning to Poetry**

For Topic 2, you will want to be certain your students are familiar with one of the read alouds referenced at the beginning of this unit. Much of the work you will be doing during the mini-lessons in this Topic will be based on your read aloud from earlier.

**Engaging Experience 7**

**Teaching Point:** Readers use details to determine the point of view of a narrator and then ask themselves if they agree or disagree. 1 minilesson

**Standards Addressed**
- **Priority:** RL.3.6, RL.3.5
- **Supporting:** RL.3.1, RL.3.3, RL.3.4/L.3.5a, RL.3.10, SL.3.1

**Detailed Description/Instructions:**
- **One way you can do this** is by giving copies of a poem such as *If I Were in Charge of the World* by Judith Viorst to the students in your class and asking them to follow along while you read it aloud. Then, ask students to take a moment and reread the poem to themselves while annotating in the margins. During this time, you could be modeling your own annotation under the document camera for students to reference. Once students have had an opportunity to familiarize themselves with the poem, model a “poetry club” discussion in a fishbowl with a few students. Begin by discussing who the narrator must be and what details helped paint a picture of the narrator. Be sure to model how readers will refer to stanza and lines when citing details from a poem. Then guide the discussion toward distinguishing their own point of view from that of the narrator of this poem. Send students off with a new poem, possibly *I’m the Single Most Wonderful Person I Know* by Jack Prelutsky, to practice this type of reading and thinking. During the share portion of the lesson, you may wish to have students form “poetry clubs” to discuss their thoughts.

**Bloom’s Levels:** remember, understand
**Webb’s DOK:** 1, 3
Engaging Experience 8

Teaching Point: Readers can use story elements to help them understand and discuss narrative poems.

Suggested Length of Time: 1 minilesson

Standards Addressed
- **Priority:** RL.3.2, RL.3.5
- **Supporting:** RL.3.1, RL.3.10, SL.3.1

Detailed Description/Instructions:
- **One way you can do this** is by explaining to students that some poems are actually written with the same elements of a story. Create an anchor chart to record the story elements from *Owl Moon* by Jane Yolen. (Leave off: Central Message at this time.) Complete the anchor chart with help from the class. Now, explain to students that the story *Owl Moon* is actually written as a poem across many pages and illustrated to be a picture book. Thinking about the narrator as a character and paying careful attention to their wants, problems, and solution can help us understand these types of poems, which are called narrative poems. Send students off with the task of using story elements to help them understand and discuss a poem.

Bloom’s Levels: remember, analyze, understand

Webb’s DOK: 1, 2, 3, 4

Engaging Experience 9

Teaching Point: Poets use words to paint vivid pictures for their audience. They often do not mean exactly what they say; this is called nonliteral or figurative language.

Suggested Length of Time: 1 or 2 mini-lessons

Standards Addressed
- **Priority:** RL.3.4/L.3.5a
- **Supporting:** RL.3.1, RL.3.10, SL.3.1

Detailed Description/Instructions:
- **One way you can do this** is by modeling with a portion of text from *Owl Moon* how a reader identifies figurative language and then thinks carefully about what the author means by using the phrase. For example you may wish to use the portion of text which reads; *We reached the line of pine trees, black and pointy against the sky, and Pa held up his hand stopped right where I was and waited. He looked up, as if searching for the stars, as if reading a map up there. The moon made his face into a silver mask.* You will want to highlight the figurative language in the passage and then annotate off to the side as you think aloud what the author means by using this phrase.

For independent practice you may wish to copy and distribute a page from *Owl Moon* full of rich imagery and figurative language for students to read and annotate the same way you modeled in the mini-lesson.

*Note: Third graders often struggle with understanding the meaning behind figurative language. For practice purposes, this teaching point is intended to span 2 lessons, using a variety of passages or poems with strong imagery. However critical it is to understand figurative language, please keep in mind RL.3.4/L.3.5a only expects students to “distinguish the literal from the nonliteral.”*
Bloom’s Levels: apply, evaluate
Webb’s DOK: 2, 3

Engaging Experience 10
Teaching Point: Readers take notice of repetition as a signal of something important the author is trying to say.
Suggested Length of Time: 1 mini-lessons
Standards Addressed
  Priority: RL.3.2
  Supporting: RL.3.1, RL.3.10, SL.3.1
Detailed Description/Instructions:
  • One way you can do this is by modeling with a portion of text from Owl Moon how certain lines feel repetitive such as the lines beginning with, “When you go owling you...” Through a think aloud, ask yourself what those repetitive lines are saying. You might explain aloud that in this case they kind of establish the “rules” of such a special occasion. It seems the author is really trying to point out just how quiet you have to be and just how cold it is while owling and how it might seem a little scary. All things that many kids wouldn’t really like. Then, point out how the author uses the repeated phrase again at the end: “When you go owling you don’t need words or warm or anything but hope.” At this point you may ask the students what the author is really trying to get the reader to understand about owling. Go back to the story elements anchor chart you created for Owl Moon and ask students if they think they could identify the central message to Owl Moon now that they’ve spent a lot of time rereading and analyzing the poem. Have students practice this type of critical reading in partners during independent practice with various narrative poems utilizing repetition.

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

Engaging Experience 11

*This lesson has the same teaching point as Engaging Experience 7, but will be used with more complex poems in order to deepen the level of thinking asked of students.

Teaching Point: Readers use details to determine the point of view of a narrator and then ask themselves if they agree or disagree.
Suggested Length of Time: 1 minilesson
Standards Addressed
  Priority: RL.3.6, RL.3.5
  Supporting: RL.3.1, RL.3.10, SL.3.1
Detailed Description/Instructions:
  • One way you can do this is by referring back to your work with Owl Moon or by modeling your thinking about the narrator’s point of view after reading aloud The Spider and the Fly. If you do choose to use The Spider and the Fly you may wish to review the story elements of that poem. Thinking stems include: “Who is the narrator?” “How does the narrator feel about...?” “Could I put myself in the same place?” “Would I feel the
same or differently?” Send students off with some carefully selected poems to practice with.

**Bloom’s Levels:** remember, understand
**Webb’s DOK:** 1, 3

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### Topic 3: Relating Structure to the Meaning of Poetry

For Topic 3, you will be using one main poem for students to read during their independent practice time. The poem we suggest, is entitled *Your World* by Georgia Douglas Johnson. You will also want to model the strategies and thinking you are expecting students to demonstrate through a singular poem, as well. For this, we recommend *Stopping by Woods on a Snowy Evening* by Robert Frost.

**Engaging Experience 12**

**Teaching Point:** Reading poetry requires careful reading and critical thinking. Readers pay attention to important vocabulary and identify the key details in a poem-stanza by stanza.

**Suggested Length of Time:** 2 minilessons

**Standards Addressed**

**Priority:** RL.3.4, RL.3.5

**Supporting:** RL.3.1, RL.3.2, RL.3.4/L.3.4a, RL.3.10, SL.3.1

**Detailed Description/Instructions:**

- **One way you can do this** is by reminding students how you first read a poem from beginning to end, getting to “know the poem.” Using *Stopping by Woods on a Snowy Evening* by Robert Frost model how a reader will take this moment to circle any new or important vocabulary they’ve come across. Next, model how a reader will then come in for a closer look-stanza by stanza. You may wish to isolate stanzas with your hand or Post-it notes as you demonstrate a careful reading of each stanza. Be sure to underline the key details that really stand out and help you envision what is happening in the stanza. You may wish to sketch a quick image in the margin of the paper next to that stanza. Continue to model this for each stanza of the poem.

Hand out the poem *Your World* by Georgia Douglas Johnson for students to read today. You will want to have students read over the poem, circling new and important vocabulary before you send them off for their second reading. This way, you have the opportunity to discuss the meaning of some of those words. Make an anchor chart of the words and their meanings for students to refer back to throughout their work with the poem.

- **Another way you can do this** is by modeling for students how a reader might take their mental image of the stanza and write 1 sentence about that stanza, in their own words. You may wish to use Post-it notes, 1 for each stanza of the poem, and write down 1 sentence that summarizes each stanza.

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

**Webb’s DOK:** 2, 3
Engaging Experience 13
Teaching Point: Each stanza of a poem builds on earlier ones.
Suggested Length of Time: 1 minilesson
Standards Addressed
Priority: RL.3.5
Supporting: RL.3.1, RL.3.10, RL.3.2, RL.3.4/L.3.5a, SL.3.1
Detailed Description/Instructions:
- One way you can do this is by introducing the poem, Your World by Georgia Douglas Johnson. Read the poem to students and discuss together the general meaning of the poem. Now, show them a version of the same poem where the stanzas have been switched around. Think aloud together about how difficult it is to make meaning when the stanzas are not in order. Refer back to the original highlighting how each stanza built on the previous one.

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

Engaging Experience 14
Teaching Point: Readers use details to describe the narrator and uncover the central message of a poem. Readers may seek out additional information about an author to help them understand that person’s writing more deeply.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: RL.3.2
Supporting: RL.3.1, RL.3.3, RL.3.4/L.3.5a, L.3.5c, RL.3.10, SL.3.1
Detailed Description/Instructions:
- One way you can do this is by modeling through your think aloud with the poem you’ve been using during the mini-lesson how you, as a reader, use details from the poem— including the strong word choice, imagery, and mood to make inferences about the traits of the narrator. You may begin your thinking stem like this, “I would describe the narrator as…because…” You may then move the discussion toward determining the central message of the narrator. Modeling for students how a reader uses details from the text and inferences about the narrator to help determine what the central message is.

- Another way you can do this is by revealing to students some historical information about the poet they have been studying. Explain to students that often it helps a reader to know a little about the authors they are studying, when they lived and what they wrote a lot about. Share with students a little about Robert Frost— he was born in 1874 and wrote Stopping by Woods on a Snowy Evening in 1922. He lived in a time of great industrial revolution when cities were expanding with factories and machines were making our lives faster paced. Explain to students how this new information can influence your thinking about the poem. You might say, “Maybe Robert Frost is really trying to tell us to slow down and enjoy the beauty of nature. Like that old saying: stop and smell the roses.”

Next, you will want to share a little about the poet they’ve been studying, Georgia Douglas Johnson. Georgia Douglas Johnson lived around the same time as Robert Frost. She was born in 1877 and died in 1966. She was an African American woman living during a time of limited
rights for women and people of color. Taking that information, ask students to reread *Your World* and see if this new information has changed what you think Georgia Douglas Johnson is trying to teach us.

Through your conferences and during share time, guide students in their rethinking of the narrator bird in the poem; the idea that this poem may not be about a literal bird will be eye-opening for most students! However this knowledge is very critical when considering the central message of this poem.

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

**Webb’s DOK:** 3, 4

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### Engaging Scenario

**Engaging Scenario**

You will be creating your own poetry anthology. Your task is to select 5 favorite poems you read over the course of this unit. These poems should be thoughtfully selected and represent some of the main poetry concepts discussed. Suggestions include:

- A poem with powerful or interesting word choice.
- A poem you enjoy reading aloud.
- A poem that changed your thinking.
- A poem you had to work really hard to understand.
- Your overall favorite poem.

You will need to write a brief review of each poem explaining why you chose each poem for that category of your anthology.

In addition to your selection of poems, you will also need to create a “Poetry Toolbox” to be included as a page in your anthology. A “Poetry Toolbox” is a list of strategies for reading poetry that you have learned over the course of the unit.

**Example:**

My Poetry Toolbox

1. Read a poem several times.
2. Read poems aloud.
3. Pay attention to punctuation.
4. Think about the word choice.
5. ENVISION!
6. Think about story elements.
7. Think about the literal and non-literary meanings of words and phrases.
8. Research the poet and time in history.
### Rubric for Engaging Scenario:

<table>
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<th>Level</th>
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<tbody>
<tr>
<td><strong>ADVANCED</strong></td>
<td>In addition to PROFICIENT, in-depth inferences or applications.</td>
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<td>The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes).</td>
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<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>
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<tr>
<td><strong>NO EVIDENCE</strong></td>
<td>The student has produced no evidence.</td>
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</tbody>
</table>

Grade: ______

**Approaching**

- Advanced: In addition to PROFICIENT performance, in-depth inferences and applications with partial success.
- Proficiency: No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content.
- Basic: Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>1: The Structure and Elements of Poetry</td>
<td>Readers can identify characteristics of poetry.</td>
<td><strong>One way you can do this</strong> is by explaining to students that they will spend a large portion of their time today investigating poetry. Show the class a three column anchor chart with the heading POETRY and the columns “Can” “Has”, and “Is”. Read aloud a fun, playful poem such as <em>My Brother’s Bug</em> or <em>I Made A Noise This Morning</em> both by Jack Prelutsky. Then model for students a few ideas/observations you have about poetry based on the poem. For example, you might write: <em>rhyme</em> under the CAN column, if the poem you chose for the model did indeed rhyme. Using the resources you’ve gathered from your classroom library, the school/public library, or Bright Spaces send students off to read lots of different poems, jotting down ideas to add to the class anchor chart during the share portion of the workshop.</td>
<td>1 minilesson</td>
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<td>Readers can identify lines and stanzas, referring to them when speaking about a poem.</td>
<td><strong>One way you can do this</strong> is by reading aloud a poem, modeling your thinking and annotation of a poem, and then referring to stanzas and lines when discussing your thoughts about the poem. Encourage students to read and annotate several poems today. You may wish to have copies of poems ready for the class or let them choose their own poems through</td>
<td>1 minilesson</td>
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various anthologies you’ve collected. Remind students that at the end of reading today, they will be talking about the poems they read with a partner referring back to the poem using the words *stanza* and *line*.

<p>| Many of us have a close relationship with poetry and don’t even realize it! Poems make their way into our everyday life in the form of lyrics to our favorite songs. | <strong>One way you can do this</strong> is by explaining to students that poetry has existed for many thousands of years. In fact, poetry is considered one of the earliest forms of spoken and written expression. Most early poetry was connected to reciting or singing. Even now, poetry is part of our everyday life because it exists in the form of song lyrics to our favorite songs. At this point, you may wish to hand out a typed up version of song lyrics. This needn’t be a song students are familiar with, but one you can eventually play for your students at the end of the lesson. For example, <em>Blackbird</em> by The Beatles. Draw students’ attention to the similar structure of song lyrics and poems. Model for students how you might read the lyrics as a poem, annotating as you go. This would be a good time to share your thinking about the tone or mood of the lyrics, without the music’s influence. After you’ve modeled this thinking, play the song for students. Discuss how the addition of music impacts our understanding and appreciation of the piece. Send students off with their own copies of lyrics to practice reading and interpreting. You may wish to have the music available for them to listen to at the end of reading. | 1 minilesson |</p>
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**Poetry helps us see the world in new ways.**

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2: Analyzing Point of View and Language to

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</table>
“rules” of such a special occasion. It seems the author is really trying to point out just how quiet you have to be and just how cold it is while owling and how it might seem a little scary. All things that many kids wouldn’t really like. Then, point out how the author uses the repeated phrase again at the end: “When you go owling you don’t need words or warm or anything but hope.” At this point you may ask the students what the author is really trying to get the reader to understand about owling. Go back to the story elements anchor chart you created for Owl Moon and ask students if they think they could identify the central message to Owl Moon now that they’ve spent a lot of time rereading and analyzing the poem. Have students practice this type of critical reading during independent practice with various narrative poems.

Readers use details to determine the point of view of a narrator and then ask themselves if they agree or disagree.

One way you can do this is by referring back to your work with Owl Moon or by modeling your thinking about the narrator’s point of view after reading aloud The Spider and the Fly. If you do choose to use The Spider and the Fly you may wish to review the story elements of that poem. Thinking stems include: “Who is the narrator?” “How does the narrator feel about…?” “Could I put myself in the same place?” “Would I feel the same or differently?” Send students off with some carefully selected poems to practice with.
3: Relating Structure to the Meaning of Poetry

| Reading poetry requires careful reading and critical thinking. Readers pay attention to important vocabulary and identify the key details in a poem-stanza by stanza. | **One way you can do this** is by reminding students how you first read a poem from beginning to end, getting to “know the poem.” Model how a reader will take this moment to circle any new or important vocabulary they’ve come across. Next, model how a reader will then come in for a closer look-stanza by stanza. You may wish to isolate stanzas with your hand or Post-it notes as you demonstrate a careful reading of each stanza. Be sure to underline the key details that really stand out and help you envision what is happening in the stanza. You may wish to sketch a quick image in the margin of the paper next to that stanza. Continue to model this for each stanza of the poem. Hand out the poem you’ve chosen for students to read today. You will want to have students read over the poem, circling new and important vocabulary before you send them off for their second reading. This way, you have the opportunity to discuss the meaning of some of those words. Make an anchor chart of the words and their meanings for students to refer back to throughout their work with the poem. | 2 minilessons |

| Each stanza of a poem builds on earlier ones. | **One way you can do this** is by introducing the poem, *Your World* by Georgia Douglas Heard. Read the poem to students and discuss together the general meaning of the poem. Now, show them a version of the same poem where the stanzas have been switched around. Think aloud together about how difficult it is to make | 1 minilesson |
meaning when the stanzas are not in order. Refer back to the original highlighting how each stanza built on the previous one.

| Readers use details to describe the narrator and uncover the central message of a poem. Readers may seek out additional information about an author to help them understand that person’s writing more deeply. | **One way you can do this** is by modeling through your think aloud with the poem you’ve been using during the mini-lesson how you, as a reader, use details from the poem—including the strong word choice, imagery, and mood to make inferences about the traits of the narrator. You may begin your thinking stem like this, “I would describe the narrator as…because…” You may then move the discussion toward determining the central message of the narrator. Modeling for students how a reader uses details from the text and inferences about the narrator to help determine what the central message is. | 2 minilessons |
Unit 7: Fairy Tales

Subject: Reading
Grade: 3
Name of Unit: Fairy Tales
Length of Unit: 3-4 weeks

Overview of Unit:
In this unit, students build on their knowledge on how to read as writers through the use of fairy tales. This unit will coincide with the “Once Upon a Time” Writing unit. In this unit, children learn to embody the character they’re reading about, seeing through his or her eyes; discover predictable roles characters play, and recognize lessons that stories convey.

In Topic 1 (Bend I), students will read their books closely, paying attention to the details that reveal something about the character and then embodying what they discover in their own enactments of the story. They will consider multiple interpretations and grow thinking about the character’s traits and feelings.

In Topic 2 (Bend II), students will think across the books they’ve been reading to grow thoughts about the predictable roles characters play, in both fairy tales/folk tales and fiction. You’ll introduce the idea that just as there are different personality types in the world, there are different character types in stories.

In Topic 3 (Bend III), children will learn to unearth the lessons and messages stories convey and explain how they are conveyed through key details in the text (RL 3.2). They will work in reading clubs to compare how different authors explore similar morals in sometimes very different ways.

Getting Ready for the Unit:
- Read through Lucy Calkins’ Reading and Role Playing: Fiction, Folktales, and Fairy Tales unit as a basis for this adapted unit.
- Gather a stack of fairy tales, folktales, and fables to help familiarize yourself with the type of writing.
- Select the books you’ll read aloud

Pre-Assessment (given prior to starting the unit):
- Interactive Read-Aloud: We recommend choosing a fairy tale from two cultural perspectives (for example, Little Red Riding Hood and Lon Po Po--which can be found on YouTube) and reading these aloud. As you read your fairy tales, plan for places where you’ll prompt children to stop and jot. You’ll likely want to create prompts that assess skills such as inferring about characters traits and feelings, as well as central problems in a story and the message of the tale. Here are some example questions you could use:
  - What is the central message (lesson or moral) of Book A? How is it similar to/different from Book B? (RL 3.2, RL 3.9)
How do you know this is a fairy tale? (RL 3.2)
How do the character’s traits contribute to the story? (RL 3.3)
What were the characters motivations in finding a resolution to the problem? (RL 3.3)
What is similar in Book A and Book B? What is different? (RL 3.9)

Read Aloud Considerations:

- Princess Smartypants and Prince Cinders (Babette Cole)
- The Paperbag Princess (Robert Munsch)
- Lon Po Po: A Red Riding Hood Story from China (Ed Young)
- Fables (Arnold Lobel)
- Pretty Salma: A Little Red Riding Hood Story from Africa (Niki Daly)
- Cinder Edna (Ellen Jackson)
- Cinder-Elly (G. Brian Karas)
- The True Story of the 3 Little Pigs and The Stinky Cheeseman (Jon Scieszka)
- The Princess Knight (Cornelia Funke)
- The Duchess of Whimsy: An Absolutely Delicious Fairy Tale (Randall de Seve and Peter de Seve)
- Clever Jack Takes the Cake (Candace Fleming)
- Mabela the Clever (Margaret Read MacDonald)
- Mirror Mirror (Marilyn Singer)
- Spells (Emily Gravett)
- The Great Race (Paul Goble)
- The Gift of the Sacred Dog (Paul Goble)
- The Story of Jumping Mouse (John Steptoe)

Priority Standards for unit:

- RL 3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL 3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
• RL 3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

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

Supporting Standards for unit:
• L.3.4.a: Use sentence-level context as a clue to the meaning of a word or phrase.

• SL.3.1.a-d:
  o SL.3.1.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.
  o SL.3.1.b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  o SL.3.1.c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  o SL.3.1.d: Explain their own ideas and understanding in light of the discussion.

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

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

• RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

• RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

• RL 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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

• L 3.5.c: Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered)
<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.3.2</td>
<td>stories, including fables, folktales, and myths from diverse cultures</td>
<td>recount</td>
<td>remember</td>
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<td></td>
<td>central message, lesson, or moral</td>
<td>determine</td>
<td>analyze</td>
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<td>how the central message is conveyed through key details in the text</td>
<td>explain</td>
<td>understand</td>
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<tr>
<td>RL.3.3</td>
<td>characters in a story (traits, motivations, feelings)</td>
<td>describe</td>
<td>understand</td>
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<td>how character’s actions contribute to the sequence of events</td>
<td>explain</td>
<td>understand</td>
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<td>RL.3.6</td>
<td>personal point of view from that of the narrator of those of the characters</td>
<td>distinguish</td>
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<td>RL.3.9</td>
<td>themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)</td>
<td>compare/contrast</td>
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**Essential Questions:**
1. How can I read as a writer to grow my understanding of how characters are portrayed?
2. How can I think across the books I’ve been reading to grow my thinking about the predictable roles characters play, in both fairy tales/folktales and fiction?
3. How can I consider the lessons characters learn and compare how different authors and cultures explore similar morals in sometimes very different ways?

**Enduring Understanding/Big Ideas:**
1. Studying the craft and structure of fairy tales/ folktales and fiction allows me to grow my understanding of how writers portray characters.
2. Noticing patterns and predictable structures prepares helps a reader identify roles characters play.
3. I can examine characters’ motivations and recognize patterns to uncover important lessons and then compare how different authors sometimes get to the same lesson.
Unit Vocabulary:

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<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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Topic 1: Stepping into a Character’s Shoes to Play a Role

Engaging Experience 1

Teaching Point: Readers read closely noticing the characters’ actions and feelings. One way you can do this is by putting yourself into the characters’ shoes and acting parts out with your voice, face, and body.

Suggested Length of Time: 1 session

Standards Addressed

- Priority: RL 3.3
- Supporting: RL 3.6, L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

Detailed Description/Instructions:

- One way to do this is to read aloud a short book, setting children up to reenact as they listen. You may want to invite children to join you as actors and take turns acting out the characters, encouraging them to think about what the characters are thinking and feeling. If children’s enactments reveal different interpretations you may want to share
these and invite children to act out the story again, once from one viewpoint, and one from another.

  o For example, if you are reading The True Story of the 3 Little Pigs, you might have students imagine it being about the wolf who is bad versus the wolf being good.

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

**Engaging Experience 2**

**Teaching Point:** Readers need to read very closely, noticing clues that will help them learn more about a character.

**Suggested Length of Time:** 1 session

**Standards Addressed**
- **Priority:** RL 3.3
- **Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**
- **One way to do this** is to bring out your old charts from the previous unit, *Studying Character through Series* and recall what children learned about marking books with Post-its, noting things to talk about with their partners. Model for students through your read aloud how you, too, keep notes as a way to get inside a character’s head and to put themselves into that role. Teach them that when readers see a pattern in the way a character acts, they have probably identified a trait of that character. Encourage students through your modeling to cite evidence for the conclusions they draw about characters.

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

**Engaging Experience 3**

**Teaching Point:** Readers pay attention to a character’s feelings to learn even more. When reading, we must be aware of the places where the main character has strong feelings and notice how we can do this in our own writing.

**Suggested Length of Time:** 1-2 sessions

**Standards Addressed**
- **Priority:** RL 3.2, RL 3.3
- **Supporting:** L 3.5.c, L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**
- **One way to do this** is to teach children that they can mark places in their independent reading books where the main character has a strong feeling. You may wish to model how various readers can come up with different interpretations of the character’s feelings. Prompt children to support their idea with examples from across the book. “Where, exactly, in the book do you see evidence of that?” you might ask.

- **Another way to do this** is to help some kids distinguish between shades of feelings; prompting them to think about what words the author might choose to distinguish between when a character is content, for example, versus happy, versus elated. To mirror
the work being done in Writer’s Workshop, you may wish to prompt readers to consider the author’s craft.

**Bloom’s Levels:** remember, analyze, understand  
**Webb’s DOK:** 1, 3, 4

**Engaging Experience 4**  
**Teaching Point:** Readers put on the hat of the writer to see and organize the whole story- plot, setting, and ALL of the characters.  
**Suggested Length of Time:** 1 session  
**Standards Addressed**  
**Priority:** RL 3.3  
**Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3  
**Detailed Description/Instructions:**  
- **One way to do this** is to ask them to step out of the character’s shoes and bring to light how authors have to understand not just how one character feels, but how all the characters feel. Authors then have to think beyond the characters to the setting, and how the plot twists and turns. You may wish to bring out the story mountain used in previous units and model how to think big-picture.

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

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**Topic 2: Discovering Predictable Roles Characters Play: the Villain, the Hero, and Everyone in Between**

**Engaging Experience 5**  
**Teaching Point:** Read on the lookout for different character types--noticing patterns and making predictions.  
**Suggested Length of Time:** 1 session  
**Standards Addressed**  
**Priority:** RL 3.3  
**Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3  
**Detailed Description/Instructions:**  
- **One way to do this** is to introduce students to the idea that authors create characters which fit into different categories- the hero, the bad guy, the side kick. Using a book from your read aloud, model your thinking to determine which characters fit into what category. Push them to consider if there are typical patterns of behavior they observe in one type or another. For example, noticing the person who creates obstacles for the main character may be someone with a deliberate villainous intent.

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

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**Engaging Experience 6**  
**Teaching Point:** Readers consider the role of each character as they predict what’s going to happen next.
Suggested Length of Time: 1 session

Standards Addressed
- **Priority:** RL 3.3
- **Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**
- **One way to do this** is by building on the previous days lesson, using the character types you’ve identified in your read aloud to model how you make your predictions by thinking aloud to the following questions: “Is the character ‘good or bad’?” “Why is this happening?” “What will happen next?”

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

**Engaging Experience 7**

**Teaching Point:** Readers recognize character types--and their roots in old moralistic tales.

**Suggested Length of Time:** 1 session

**Standards Addressed**
- **Priority:** RL 3.3, RL 3.2
- **Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**
- **One way to do this** is to spotlight that the character types children encounter in their modern-day stories have roots in fairy tales, folktales, and fables. You may wish to read aloud a short moralistic tale such as *The Turtle and the Hare*, throwing in gestures and distinguishable voices to spotlight the role each one plays. Prompt students to consider what role each of the characters plays and how these roles are also in the fiction stories they are reading building upon the previous days’ lessons.

Bloom’s Levels: remember, analyze, understand
Webb’s DOK: 1, 3, 4

**Engaging Experience 8**

**Teaching Point:** By comparing and contrasting different versions of the same story, we can explore authors’ varying viewpoints.

**Suggested Length of Time:** 1-2 sessions

**Standards Addressed**
- **Priority:** RL 3.9
- **Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**
- **One way to do this** is to model using two or more versions of the same story (e.g., *Little Red Riding Hood* and *Lon Po Po* or *The Three Little Pigs, Cinderella and Snow White*) demonstrating how the story includes characters of similar types, but noting their differences, as well. You may push students to compare/contrast the similarities and differences between the villain in *Little Red Riding Hood* and *The Three Little Pigs*.

Bloom’s Levels: analyze
Webb’s DOK: 4
Engaging Experience 9
Teaching Point: By comparing and contrasting different versions of the same story, we can explore repeated themes.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.9
  Supporting: L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3
Detailed Description/Instructions:
  • One way to do this drawing on yesterday’s read alouds, model how to compare and contrast the themes of the two stories. You may wish to bring to light how these stories were written by different authors, and sometimes even different cultures, but they teach the same lesson. Invite students to think critically about why this may be—are lessons taught repeatedly on purpose (draw students to conclusions about life lessons from stories long ago).

Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 10
Teaching Point: Readers distinguish their own point of view from that of the narrator or those of the characters.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.6
  Supporting: L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3
Detailed Description/Instructions:
  • One way to do this is to begin by asking students to reflect on the ways girls are featured in Cinderella or Sleeping Beauty. Then read The Paper Bag Princess (Robert Munsch) to introduce an entirely different kind of princess and story. Pose the following questions for discussion:
    o Why do you think Robert Munsch ended the story The Paper Bag Princess this way?
    o Do you agree with the author’s message?
    o How would you feel if this was you? Would you feel the same or differently?

Bloom’s Levels: understand
Webb’s DOK: 3
Engaging Experience 11
Teaching Point: Readers examine characters’ motivations and actions to help uncover lessons the characters learn.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.2, RL 3.6
  Supporting: L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3
Detailed Description/Instructions:
  One way to do this is to examine the actions characters take and the consequences that befall them as a result. Using your chosen read aloud, you may wish to model this by referring back to a story arc. Initiate a conversation, asking students what they think the main characters learn through the course of the story. Ask children to think about why a particular character looks at things one way and to defend that character’s viewpoint. Which point of view pays off in the story? What lesson does that point to?

Bloom’s Levels: remember, analyze, understand
Webb’s DOK: 1, 3, 4

Engaging Experience 12
Teaching Point: Readers learn lessons for their own life from the books they read.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.2
  Supporting: L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3
Detailed Description/Instructions:
  One way to do this is to model how readers find lessons by taking note of what characters do that leads to trouble and not doing that. Or, by taking note of what a character does when things do go well and using that to guide their behavior. You might model your thinking by answering questions you pose to yourself like, “What did the character do that did not go well for them? So, what should we not do if we agree with the lesson of this story? What did go well for the character, and what should we do, according to the tale? How can we make that lesson apply to our everyday lives?

Bloom’s Levels: remember, analyze, understand
Webb’s DOK: 1, 3, 4

Engaging Experience 13
Teaching Point: As readers find lessons in their books, they support their reasoning with details from the text.
Suggested Length of Time: 1 session
Standards Addressed
  Priority: RL 3.2
  Supporting: L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3
Detailed Description/Instructions:

- **One way to do this is** to model how a reader will determine the lesson of the story by analyzing characters’ motives, words and actions, but also that readers use those details to support their conclusion about the lesson. You may wish to use Post-it notes to record specific details within the text of your read aloud to show students how readers will go back into a text to support their thinking.

**Bloom’s Levels:** remember, analyze, understand  
**Webb’s DOK:** 1, 3, 4

**Engaging Experience 14**  
**Teaching Point:** Readers learn lessons alongside the characters in their books.  
**Suggested Length of Time:** 1 session  
**Standards Addressed**  
**Priority:** RL 3.2  
**Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**

- **One way to do this is** to model how a reader will consider what they themselves can learn from characters’ motives, words and actions, imagining how you might live your own life differently because of what the characters have learned. Create an anchor chart listing several lessons/morals from recent read alouds. Pause to reflect on areas of your life you might be able to apply one of those lesson to. Choose one lesson and record how you will apply it to your life on a Post-it note. Place your Post-it note next to that lesson/moral on the anchor chart.

**Bloom’s Levels:** remember, analyze, understand  
**Webb’s DOK:** 1, 3, 4

**Engaging Experience 15**  
**Teaching Point:** Readers do not always agree with the lessons in their book.  
**Suggested Length of Time:** 1 session

**Standards Addressed**  
**Priority:** RL 3.6  
**Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3

**Detailed Description/Instructions:**

- **One way to do this is** to identify some fairy tale lessons that do not necessarily ring true in our own world. You may wish to refer to the engaging experience 10 where students were asked to reflect on how females are often represented in fairy tales. You might guide them to notice, that many fairy tales end with the prince and princess living “happily ever after” or the good guy always wins. Model your thinking with the following thinking stems, “Do I buy it?” or “Does the good guy always win?” or “Was that the best way to teach the lesson?” or “Do I believe this is a good way to live my own life?”

- **Another way to do this is** by discussing a modern-day fairy tale and asking students to consider the question: ‘Why might this author have rewritten this story? What lessons
might he/she be trying to convey?” You might set up a formal debate in which some children defend the wolf from *The Three Little Pigs* and others challenge him.

**Bloom’s Levels:** remember, analyze, understand  
**Webb’s DOK:** 1, 3, 4

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**Engaging Experience 16**  
**Teaching Point:** Readers compare and contrast books with similar lessons.  
**Suggested Length of Time:** 1 session  
**Standards Addressed**  
- **Priority:** RL 3.6, RL 3.9  
- **Supporting:** L 3.4.a, SL 3.1.a-d, SL 3.2, SL 3.3, RL 3.5, RF 3.3  

**Detailed Description/Instructions:**  
- **One way to do this is** to ask children to think about how different authors convey the same lesson or how different authors have opposite views about something. You might sort books your children have been reading throughout the unit that go together based on lesson/moral. Discuss with children how books with similar lessons are the same and different.

**Bloom’s Levels:** remember, analyze, understand  
**Webb’s DOK:** 1, 3, 4

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**Engaging Scenario**

You have been selected to guest-write in the school newspaper’s advice column! The editors of the paper are looking to answer the question submitted to them: *How can I learn from the characters I read about?* Consider the life lessons/morals that you have learned throughout this unit. Make a list of these lessons, along with the books you learned them from. Then, select one of these lessons and create an advice column for the school newspaper. In your column, be sure to address:

- What is the central message, lesson, or moral that you want others to learn? (RL 3.2)

- How is the message conveyed through key details in the text? (RL 3.2)

- Explain how the character learned the important lesson in the text and how the character changed because of the lesson (RL 3.3). Give the reader of the newspaper insight into how they can apply this lesson to their own life (RL 3.6).

- If the lesson you are writing about can be found in more than one story, compare and contrast the two stories and discuss how the characters learned the same lesson in different stories. (RL 3.9)
Rubric for Engaging Scenario:

### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tr>
<td>1: Stepping Into a Character’s Shoes to Role Play</td>
<td>Readers read closely noticing the characters’ actions and feelings. One way you can do this is by putting yourself into the characters’ shoes and acting parts out with your voice, face, and body.</td>
<td><strong>One way to do this is</strong> to read aloud a short book, setting children up to reenact as they listen. You may want to invite children to join you as actors and take turns acting out the characters, encouraging them to think about what the characters are thinking and feeling. If children’s enactments reveal different interpretations you may want to share these and invite children to act out</td>
<td>1 mini lesson</td>
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<td>Readers need to read very closely, noticing clues that will help them learn more about a character.</td>
<td><strong>One way to do this</strong> is to bring out your old charts from the previous unit, <em>Studying Character through Series</em> and recall what children learned about marking books with Post-its, noting things to talk about with their partners. Model for students through your read aloud how you, too, keep notes as a way to get inside a character’s head and to put themselves into that role. Teach them that when readers see a pattern in the way a character acts, they have probably identified a trait of that character. Encourage students through your modeling to cite evidence for the conclusions they draw about characters.</td>
<td>1 mini lesson</td>
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<td>Readers pay attention to a character’s feelings to learn even more. When reading, we must be aware of the places where the main character has strong feelings and notice how we can do this in our own writing.</td>
<td><strong>One way to do this</strong> is to teach children that they can mark places in their independent reading books where the main character has a strong feeling. You may wish to model how various readers can come up with different interpretations of the character’s feelings. Prompt children to support their idea with examples from across the book. “Where, exactly, in the book do you see evidence of that?” you might ask.</td>
<td>1-2 mini lessons</td>
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<td>Readers put on the hat of the writer to see and organize the whole story- plot, setting, and ALL of the characters.</td>
<td><strong>One way to do this</strong> is to ask them to step out of the character’s shoes and bring to light how authors have to understand not just how one character feels, but how all the characters feel. Authors then have to think beyond</td>
<td>1 mini lesson</td>
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the characters to the setting, and how the plot twists and turns. You may wish to bring out the story mountain used in previous units and model how to think big-picture.

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<th>2: Discovering Predictable Roles Characters Play: the Villain, the Hero, and Everyone In Between</th>
<th><strong>One way to do this</strong> is to introduce students to the idea that authors create characters which fit into different categories- the hero, the bad guy, the side kick. Using a book from your read aloud, model your thinking to determine which characters fit into what category. Push them to consider if there are typical patterns of behavior they observe in one type or another. For example, noticing the person who creates obstacles for the main character may be someone with a deliberate villainous intent.</th>
<th>1 mini lesson</th>
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<td><strong>Read on the lookout for different character types--noticing patterns and making predictions.</strong></td>
<td><strong>One way to do this</strong> is by building on the previous days lesson, using the character types you’ve identified in your read aloud to model how you make your predictions by thinking aloud to the following questions: “Is the character ‘good or bad’?” “Why is this happening?” “What will happen next?”</td>
<td>1 mini lesson</td>
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<td>Readers consider the role of each character as they predict what’s going to happen next.</td>
<td><strong>One way to do this</strong> is to spotlight that the character types children encounter in their modern-day stories have roots in fairy tales, folktales, and fables. You may wish to read aloud a short moralistic tale such as <em>The Turtle and the Hare</em>, throwing in gestures and distinguishable voices to spotlight the role each one plays. Prompt students to consider what role each of the characters plays and how these roles are also in the fiction stories they are reading building upon the previous days’ lessons.</td>
<td>1 mini lesson</td>
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<th>Topic</th>
<th>Method</th>
<th>Time Required</th>
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<td>By comparing and contrasting different versions of the same story, we can explore authors’ varying viewpoints.</td>
<td><strong>One way to do this</strong> is to model using two or more versions of the same story (e.g., Little Red Riding Hood and Lon Po Po or The Three Little Pigs, Cinderella and Snow White) demonstrating how the story includes characters of similar types, but noting their differences, as well. You may push students to compare/contrast the similarities and differences between the villain in Little Red Riding Hood and The Three Little Pigs.</td>
<td>1-2 mini lessons</td>
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<td>By comparing and contrasting different versions of the same story, we can explore repeated themes.</td>
<td><strong>One way to do this</strong> drawing on yesterday’s read alouds, model how to compare and contrast the themes of the two stories. You may wish to bring to light how these stories were written by different authors, and sometimes even different cultures, but they teach the same lesson. Invite students to think critically about why this may be--are lessons taught repeatedly on purpose (draw students to conclusions about life lessons from stories long ago).</td>
<td>1 mini lesson</td>
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<td>Readers distinguish their own point of view from that of the narrator or those of the characters.</td>
<td><strong>One way to do this</strong> is to begin by asking students to reflect on the ways girls are featured in Cinderella or Sleeping Beauty. Then read The Paper Bag Princess (Robert Munsch) to introduce an entirely different kind of princess and story. Pose the following questions for discussion: -Why do you think Robert Munsch ended the story The Paper Bag Princess this way? -Do you agree with the author’s message? -How would you feel if this was you? Would you feel the same or differently?</td>
<td>1 mini lesson</td>
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<td>Readers examine characters’</td>
<td><strong>One way to do this</strong> is to examine the actions characters take and the</td>
<td>1 mini lesson</td>
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<td>3: Recognizing Lessons Stories Teach</td>
<td>motivations and actions to help uncover lessons the characters learn.</td>
<td>consequences that befall them as a result. Using your chosen read aloud, you may wish to model this by referring back to a story arc. Initiate a conversation, asking students what they think the main characters learn through the course of the story. Ask children to think about why a particular character looks at things one way and to defend that character’s viewpoint. Which point of view pays off in the story? What lesson does that point to?</td>
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<td>Readers learn lessons for their own life from the books they read.</td>
<td><strong>One way to do this is</strong> to model how readers find lessons by taking note of what characters do that leads to trouble and not doing that. Or, by taking note of what a character does when things do go well and using that to guide their behavior. You might model your thinking by answering questions you pose to yourself like, “What did the character do that did not go well for them? So, what should we not do if we agree with the lesson of this story? What did go well for the character, and what should we do, according to the tale? How can we make that lesson apply to our everyday lives?</td>
<td>1 mini lesson</td>
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<td>As readers find lessons in their books, they support their reasoning with details from the text.</td>
<td><strong>One way to do this is</strong> to model how a reader will determine the lesson of the story by analyzing characters’ motives, words and actions, but also that readers use those details to support their conclusion about the lesson. You may wish to use Post-it notes to record specific details within the text of your read aloud to show students how readers will go back into a text to support their thinking.</td>
<td>1 mini lesson</td>
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<td>Readers learn lessons alongside the</td>
<td><strong>One way to do this is</strong> to model how a reader will consider what they</td>
<td>1 mini lesson</td>
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<td>Characters in their books.</td>
<td>themselves can learn from characters’ motives, words and actions, imagining how you might live your own life differently because of what the characters have learned. Create an anchor chart listing several lessons/morals from recent read alouds. Pause to reflect on areas of your life you might be able to apply one of those lesson to. Choose one lesson and record how you will apply it to your life on a Post-it note. Place your Post-it note next to that lesson/moral on the anchor chart.</td>
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<td>Readers do not always agree with the lessons in their book.</td>
<td><strong>One way to do this</strong> is to identify some fairy tale lessons that do not necessarily ring true in our own world. You may wish to refer to the engaging experience 10 where students were asked to reflect on how females are often represented in fairy tales. You might guide them to notice, that many fairy tales end with the prince and princess living “happily ever after” or the good guy always wins. Model your thinking with the following thinking stems, “Do I buy it?” or “Does the good guy always win?” or “Was that the best way to teach the lesson?” or “Do I believe this is a good way to live my own life?”</td>
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<td>Readers compare and contrast books with similar lessons.</td>
<td><strong>One way to do this</strong> is to ask children to think about how different authors convey the same lesson or how different authors have opposite views about something. You might sort books your children have been reading throughout the unit that go together based on lesson/moral. Discuss with children how books with similar lessons are the same and different.</td>
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