

Summit Public Schools
Summit, New Jersey
Grade Level: Third Grade (3) / Content Area: Reading

Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study
 THIRD GRADE

| Month | Reading Unit | Writing Unit | Grammar Skill Work |
|------------------------------------|---|--|---|
| September | Building a Reading Life (Launching) | Launching with Personal Narrative | Paragraphing to support sequence, dialogue, & elaboration Punctuating dialogue with commas and quotation marks |
| October | Characters | Persuasive Speeches, Petitions, & Editorials | Paragraphing Using transition words |
| November December | Nonfiction (Expository) | Information Books | Punctuating paragraphs Regular and irregular nouns Abstract nouns |
| January | Series Book Club | Realistic Fiction | Regular and irregular verbs Verb tenses Subject-verb agreement Form possessives |
| *February | Folktale/ Fairytale | Adapting and Writing Fairytales | Fixing fragments and run-ons |
| *March | Mystery Books Club OR Biography Books Club OR Social Issues Book Club | Mini Literary Essay | Comparative and superlative adjectives and adverbs |
| April | Test Prep | Test Prep | |
| May June | Content Area Reading | Content Area Writing/ Expert Projects | Coordinating and subordinating conjunctions |

Unit Description: Building a Reading Life (Launching)

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

Reading

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

- Establish routines and expectations of the workshop.
- Develop familiarity with essential reading skills and apply comprehension strategies.
- Hone ability to select just-right books that are meaningful to them.

Essential Questions

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

- How do readers create reading lives for themselves?
- How do readers make texts matter to them?
- How do readers bring together reading lives?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers make resolutions, find just-right books, and push themselves to read more.
- Readers hold tight to meaning, build relationships with books, create a buzz about books, and choose texts that matter to them.
- Readers select texts that matter and build partnerships with other readers.

Areas of Focus: Proficiencies (National Core Standard Alignment)

Students will:

Key Ideas and Details

- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers.
- Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or

Examples, Outcomes, Assessments

Instructional Focus:

Bend I: Making Reading Lives

- Readers build reading lives by reflecting on our positive and negative experiences as readers to change our reading lives for the better.
- Readers set goals in order to positively impact our reading lives.
- Readers select just-right books – ones we can read smoothly, with

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| <p>moral and explain how it is conveyed through key details in the text.</p> <ul style="list-style-type: none"> Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | <p>accuracy and comprehension – in order to ensure we have ‘high success’ reading to grow as readers.</p> <ul style="list-style-type: none"> Readers develop habits to become readers who read faster, stronger and longer. We read at a faster pace to take in what we are reading more fully – the details and the big picture. Readers develop an attention to detail. We consider the meanings of the words, in order to increase our comprehension of what we are reading. |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. | <p><u>Bend II: Making Texts Matter</u></p> <ul style="list-style-type: none"> When readers become confused when reading, the flow of our mental movie is broken. We either reread or continue reading, filling in the missing details in order to make sense of our confusion. Readers define our relationships towards the books we read. When we let books matter to us, we read them with greater fervor. Readers discuss meaningful books we have read with others. We share what the book is about, what types of readers would be interested in it, and why the book is special to us. Readers always have a stack of just-right books at their disposal. We use systems in order to carefully select these books, which will ultimately make use the readers we want to be. The best readers are those who are persistent. They tackle difficult words and stay focused on the storyline at hand. |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, as the high end of the grades 2-3 text complexity band independently and proficiently. | <p><u>Bend III: Bringing Together Reading Lives, Texts That Matter, and Partners</u></p> <ul style="list-style-type: none"> Readers establish friendships with other readers by getting to know one another as readers. We pay attention to each other’s reading interests, reading histories, and reading hopes, in order to help one another succeed in our reading lives. We continue to make movies in our minds long after we finish reading. Discussing what we have read with others, adds to the details of our mental movie. Readers retell our books to others and to ourselves, in order to think about what we have read in greater detail. Readers do something known as ‘synthesis retelling’. They finish reading a section and retell it, including any connections or background information, which relates to meaningful parts of that |

section. In doing so, we deepen our understanding of the story.

- Readers need to be active readers and listeners. We must not merely decode the words on the page nor just hear what our reading partner is talking about, but continually process and make connections to the text.

Sample Assessments:

- Create a story pyramid and a one-paragraph summary of a story that demonstrates comprehension of a reading passage.
- Create “boxes and bullets” post it outlining what occurred first, next, then, and finally in a chapter or story.
- Create a “Who Am I As A Reader?” poster that outlines favorite authors, favorite genres, and stories read to date.
- Create a “Movie In My Mind” poster that demonstrates what a student envisions from a story.
- Develop lists in a reader’s notebook about plot, setting, or characters.

Instructional Strategies:

Interdisciplinary Connections

Correlates to maps and globes unit in social studies

- Get to know your classroom by creating a classroom map and labeling all of the parts of the classroom and the classroom library.

Technology Integration

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

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

Professional Resources:

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

Mentor Texts:

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

Unit Description: Character

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

Reading

Big Ideas: Course Objectives / Content Statement(s)

- Envision the characters in a story and “get lost in a book”
- Grow theories about characters by reading closely and making inferences
- Learn lessons by stepping into the shoes of different characters

Essential Questions

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

- How do readers walk in other character’s shoes?
- How do readers build theories about characters?
- How do readers grow and learn lessons alongside the characters in the books they read?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers envision and predict what they read.
- Readers build theories by reading closely and inferring based on what a character does and how they do it.
- Readers step into the shoes of different characters and pay attention to moments when they face big challenges as well as how they resolve these challenges.

Areas of Focus: Proficiencies (National Core Standard Alignment)

Students will:

Key Ideas and Details

- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers.
- Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

Examples, Outcomes, Assessments

Instructional Focus:

Bend I: Walking in a Character’s Shoes

- Readers become the characters in the stories we read by stepping into his/her shoes. We get to know the character at a much deeper level, as a result.
- Readers need to be able to recognize when we are just reading words and are not emotionally taking in and understanding the words on the page. At these times, we need to stop our reading, in order to

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| <ul style="list-style-type: none"> Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. | <p>see the world of the story through the eyes of the character.</p> <ul style="list-style-type: none"> When readers understand what we are reading through the eyes of the characters, we are able to make text-to-self connections to experiences from our own lives. These connections enhance our understanding of the text. Readers visualize what we read in order to make a mental movie. As we read on and discover new details, we revise the movie in our mind. Readers closely engage with the text by empathizing with the main character. We feel with him/her, in a way that leads us to anticipate what the character will do next. Readers use their mental movies to predict what will happen next. Our movies need to reflect what has happened and what <i>will</i> happen and <i>how</i> it will happen. Readers need to connect with and care about the characters in the stories we read. We need to think about them the same way we would think about a dear friend. |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, as the high end of the grades 2-3 text complexity band independently and proficiently. | <p><u>Bend II: Building Theories, Gathering Evidence</u></p> <ul style="list-style-type: none"> Readers pull in and out of a book as we are reading to assume different perspectives. We pull in by stepping into the shoes of a character and we pull out to think about the theories we have about characters. Readers analyze the actions of characters to understand them better as people. After a character does something, we question <i>why</i> they did it. Readers realize that characters are complex and consist of many layers. We consider times when the person acts out of character to add to our knowledge of these layers. Readers analyze the possessions a character keeps near and dear to grow ideas about him/her. We think about what the objects mean to the person and what that reveals about their character. Readers notice how people around a given character treat that person. We consider what others call the character, as well as their voice and body language when talking to him/her. Readers use precise language to describe a character and his/her actions to refine our ideas about them. We use specific character traits backed by evidence from the story. |

Bend III: Readers Grow Alongside Characters

- When readers come to a part of the story that makes our hearts race, we recognize that this is a turning point in the story and our characters will face a test.
- As readers, we think about and discuss ways that a character might solve problems in his life. In doing so, we often add to our list of character traits about the person by realizing what he/she might need in order to solve the problem(s).
- Readers notice secondary characters and the roles that they play, as well as how they influence the main character.
- At the end of a story, readers analyze how a character resolves a problem. We think about the lesson that he/she learned and how it applies to our own lives.

Sample Assessments:

- Create a “Movie In My Mind” poster that demonstrates what a student envisions from a story.
- Develop lists in a reader’s notebook about plot, setting, or characters.
- Create a theories t-chart in a reader’s notebook about ideas they have about characters, and evidence from the story that supports the idea.
- Create a body biography (enlarged figure of a character with key symbols, quotes, etc.) to represent the character and key aspects of the text.
- Act out scenes of a text and discuss their importance or create a tableau of pivotal moments in the characters’ lives.

Instructional Strategies:

Interdisciplinary Connections

Correlates to human body unit of study in science

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

Technology Integration

- Use *GarageBand* to create a theme song for a character for each time he/she enters the story.
- Use *Inspiration* to create a Venn diagram to compare and contrast two characters in the story.
- Create a comic strip, based on a scene from the book, using *ComicLife*.

Media Literacy Integration

- Imagine what the book you're reading would be like as a movie. Use KidPix to create a flier advertising for the upcoming premiere of the "movie".
- Search online for any reputable reviews of one of the books that you have read.
- Create a "WANTED" poster for the antagonist in the story.

Global Perspectives

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

- *Stone Soup*, M. Brown
- *Strega Nona*, T. dePaola
- *Apple Pie Fourth of July*, J.S. Wong
- *A Chair for My Mother*, V.B. Williams
- *Too Many Tamales*, G. Soto
- *My Name is Maria Isabel*, A. Flor
- *The Other Side*, J. Woodson
- *Sitti's Secrets*, N. Nye

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

- 21st Century Skills:
- Creativity and Innovation
 - Critical Thinking and Problem Solving
 - Communication and Collaboration
 - Information Literacy
 - Media Literacy
 - Life and Career Skills

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| | 21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy |
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Professional Resources:

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

Mentor Texts:

- Oliver Button Is a Sissy*, T. dePaola
- William's Doll*, C. Zolotow
- Dancing in the Wings*, D. Allen
- My Name is Maria Isabel*, A. Ada
- The Paperbag Princess*, R. Munsch
- Officer Buckle and Gloria*, P. Rathmann
- Olivia*, I. Falconer
- Lily's Purple Plastic Purse*, K. Henkes
- Amazing Grace*, M. Hoffman
- Because of Winn Dixie* by Kate DiCamillo

Unit Description: Nonfiction (Expository)

This unit aims to introduce students to a brand new genre in reading this year- non-fiction. This unit allows students the opportunity to move into the world of the water cycle and whales, spaceships and skateboarding. Students will leap into a new section of the library and gain enjoyment and excitement over informative reading not only from books, but from maps, newspapers, brochures, blogs, photographs, websites, and magazine clippings as well. Much of this work is based on *Nonfiction in Expository Texts* from *Units of Study for Reading 3-5*. However, that book aims to be completed in grades 3-5. What follows in this curriculum, is a trajectory that focus on expository texts, reading with clarity, depth and power, stretching what may be one lesson from the book into several days of teaching and learning. This unit spotlights skills and habits essential to a reader of expository nonfiction: determining importance and finding the main idea and supportive details; questioning and talking back to text; figuring out and using new content specific vocabulary; and applying analytical skills to compare and contrast, rank or categorize. For this unit, students need to be matched to texts in nonfiction, just as they have been match to fiction text all year. However, in matching students for this unit, you need to consider both level and interest or topic. There is some research that suggests when children read nonfiction, they should read slightly below a level in which they read fiction. Although that do no apply when a child has a tremendous amount of background knowledge about the topic. Books in your library should have clear infrastructure of headings and subheadings, and having multiple copies of some texts would be a wonderful way in promoting partnership work. Throughout this unit, it is also strongly suggested that students still maintain a fictional reading life for at least 15 minutes a day either in school or at home.

Reading

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

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

Essential Questions

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

- How can I read expository nonfiction texts in such a way that I can determine what is most important and consolidate information and ideas?
- How can I organize a rich nonfiction reading life for myself so that I read nonfiction often, and live towards goals that I set for myself as a nonfiction reader?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers understand key ideas and details.
- Readers not only read on to seek answers, but think over everything they have read so far and synthesize it with everything they already know.
- Readers learn concrete ways to notice where in the context of the word the definition is likely to appear and actively adopt the technical lingo of whatever subject about which they're reading.

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| <ul style="list-style-type: none"> ❑ Can I use nonfiction reading strategies to ‘get’ what expository texts are saying – to grasp the central ideas and supporting details? Can I use a boxes-and-bullets, expository text structure to help me organize my understanding of the texts I read? ❑ Even though my mind will often be full of all that I have learned while reading, can I leave space in my mind, and time in my reading to grow ideas about the content? Can I push my thinking so that I elaborate on those ideas? | <ul style="list-style-type: none"> ❑ Readers use the following skills while reading a nonfiction text set: synthesizing to determine the main idea, questioning and reacting, and figuring out challenging vocabulary. |
| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
| Students will: | Instructional Focus: <u>Bend I: Introducing Readers to Nonfiction</u> <u>Bend I: Building a Nonfiction Reading Life</u> <ul style="list-style-type: none"> ▪ Readers collect books and texts on topics that matter to them talk with others about their reading lives. Readers consider what new topics of interest they might now be having. ▪ Readers often post predictable questions to push themselves as readers, asking what kind of fiction they like to read, when nonfiction reading has gone well, when and where and with whom do I read nonfiction, and what could I do to read more or be smarter about my nonfiction reading. ▪ Readers can set themselves up to read lots and lots by planning out what they’ll read and gathering a bunch of books or texts so that when they finish one, they can begin another right away. ▪ Readers must choose what kind of relationship they want to have with their nonfiction. We can be a curmudgeon toward books or we can let books matter to us, reading them like they are gold. ▪ Readers get ready to read a page by noticing the headings and features, anticipate what they’ll learn, then read on and check that thinking and revise their thinking. ▪ Readers develop nonfiction fluency; readers read in ways that get you even more engaged. |
| Key Ideas and Details <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | |
| Craft and Structure <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | |
| Integration of Knowledge and Ideas <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, | |

emphasize aspects of a character or setting).

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

Range of Reading and Level of Text Complexity

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

- Readers develop a nonfiction reading identity by being willing to try something new. Readers take themselves off autopilot and push themselves to deeply engage with the book and allow themselves to be moved.
- After reading a chunk of text, readers ask ourselves: “What did I just read?” to summarize and in effect, retain what we just read.

Bend II: Nonfiction Takes a Special Kind of Reading

- Nonfiction readers read with a pencil to help pay attention to the main ideas, to note the way those ideas are developed, and to make those thoughts and ideas visible. Readers read a chunk of text, pause to recall content in summary form, boxes-and-bullets, then list that information across their hands.
- Readers stop periodically to ask, ‘What is the one big thing that this text is teaching and how do all the other details connect with this?’
- Nonfiction readers often look for the pop-out sentence as they read, knowing that often one sentence summarizes the content of a paragraph or a passage. This topic sentence is often the first or last sentence – but not always.
- Nonfiction readers synthesize their learning by teaching someone else.
- Readers look for key terms to figure out how a section has been set up. For example, we might notice words like ‘Just like...’ or ‘Different than...’ to notice that the author is likely setting up two sentences that compare and contrast information.
- Readers notice vocabulary that is specific to the topic, determine the meaning of terms, and apply this learning by using the terms themselves when writing or speaking about a topic. Readers think, “How can I use what I know about word solving to help me read informational texts with power?”
- Readers look to the text features on the page for support to determine the meaning of new content-specific vocabulary words.

Bend III: Synthesizing Across Parts and Growing Ideas About Nonfiction

- Readers determine the overarching idea of a chapter or a two-page spread by noticing whether different sections continue to build on one main idea or whether the sections turn a bend. Readers need to be vigilant, reading in such a way that you notice when the text has gone through a transition and saying, ‘Oh, this is about a new subtopic’.
- Readers look across the main ideas of chunks or sections, asking, ‘How does this all fit together?’
- Readers often take notes on a few select pages that seem particularly interesting or particularly worth sharing with their partner. Readers might use boxes and bullets, timelines, T-charts, or other note taking systems.
- Readers paraphrase and synthesize text by responding to what the text teaches. They think and talk about the texts, and grow their own ideas about what they read.
- Readers don’t just pose questions, they try to answer them. When readers are curious about something, they often jot that question in a notebook or on a post-it and then read on in search of answers.
- Readers start conversations by locating a big idea and then talking back to that idea. Readers use conversational prompts to elaborate on their thinking. They talk long and ‘talk back to the text’.

Sample Assessments:

- Create boxes and bullets post-its outlining main ideas and details for nonfiction texts.
- Create a Venn diagram highlighting similarities and differences between two topics or two texts on the same topic.
- Create an “All About” poster and present it to the class.
- Develop a PowerPoint presentation about a topic/subject studied.
- Teach a group of peers about a topic studied.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to Regions of the US, Immigration, or Economics units in social studies,

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

Technology Integration

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- On a district approved web-based blog, develop a blog sharing ideas about the topic students are reading about.
- Create a poster in Glogster, Inspiration, or Word based on the non-fiction topics students are studying and reading about.
- Using Print, Cut, Fold PowerPoint templates, develop an informative brochure about the topic being read.

Media Literacy Integration

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

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| | <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>If Your Name Was Changed at Ellis Island</i>, E. Levine ▪ <i>If You Lived with the Cherokee</i>, A. Kamma ▪ <i>China: The Culture</i>, B. Kalman ▪ <i>Ellis Island</i>, C. Stein |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p> |

Professional Resources:

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

Mentor Texts:

- A new view of the solar system*, D.A. Aguilar
- Life in a rotten log*, K. Atkinson
- Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jaspre; *paper engineering*, D. Hawcock
- An introduction to insects*, B. Bird & J. Short
- Linnea's windowsill garden*, C. Bjork & L. Anderson
- Spotlight on spiders*, D. Clyne
- Whales*, L. Dow
- Black holes*, H. Couper & N. Henbest
- Bodies from the Ice: Melting glaciers and the recovery of the past*, J.M. Deem
- Bugwise*, P. Hickman
- Frogs and Toads*, B. Kalman

Unit Description: Series Book Clubs

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

Reading

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

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

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

- How do readers make inferences about characters?
- How do readers read the second, third, and fourth books within a series?
- How do readers compare and contrast different characters and themes from different series?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

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

| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
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| <p>Students will:</p> <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> ▪ By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | <p>Instructional Focus:</p> <p><u>Bend I: Teaching Clubs to Revisit and Lift the Level of Inferring About Characters</u></p> <ul style="list-style-type: none"> ▪ Readers not only envision the main character, but envision the secondary characters as well because those characters will reappear throughout the series. ▪ Series readers keep track and envision the settings through the book. We might quickly sketch those settings to keep track of where important events in the story take place. As new details about the settings emerge, we revise our mental images (and sketches) so that these reflect our most recent thinking. ▪ Clubs need to set reading goals so that all the members are reading at the same pace and are reading to discuss the same amount. Once a club has set one goal, it's important to ask one another, "Did that feel like that right amount? Could we read more next time? Did we finish what we said we would?" Then, we establish new goals, based on this discussion. ▪ Once readers are deeper into a book, we might start to notice patterns in a character's actions or feelings. At such a point, readers stop and ask, "What kind of a person is this character?" We push ourselves to not only name a single feeling but a trait, which this character is displaying. ▪ Readers not only develop an idea about the main character, but also about the relationships between characters. We notice parts when two characters interact and ask, "What is this teaching me about their relationship? How would I describe it?" ▪ Readers notice what problems the character is facing and how he/she is dealing with that problem. How a character reacts when faced with a problem gives us important information about this character. We might notice a new trait or revise our initial thoughts about this character. |

Bend II: Reading Subsequent Books Within a Series – Revising Theories, Providing Relevant Textual Evidence, and Moving Into Interpretation

- As readers finish a few books in the same series, we begin to look for patterns across multiple books. We might ask ourselves, “What’s new in this book? What’s the same about this character in both books? What’s changed in this book?”
- Readers compare how the situation or problem is similar or different in multiple books in a series. We might also compare and contrast how the main character reacts to these different problems.
- Once a reader knows a character well and notices patterns across many books, we can use this knowledge to make some predictions. We can predict how the character will react or solve a problem. We can even make larger predictions about how another book in the series might go based on how previous books went.
- When a character acts in a certain way over and over again, that behavior is often there to teach the reader a lesson. We might stop and ask, “What lesson does this character need to learn about life? What is this book trying to teach me?”
- We can push ourselves to think deeply about a character by asking, “Why?”. We might notice a trait or pattern in a behavior and ask, “Why does the character keep doing that?” or “Why is the character that way?” In this way, we think about causes of character traits and motivations.
- Readers know that no character, or person, is one way. Once we have a single idea about a character, we push ourselves to think of more complex ideas.

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

- When readers get about halfway through our books, we take some time to organize our thoughts. We can do so by sorting our Post-it notes into piles of ideas that seem to go together.
 - MWTP: Once we have found Post-its that go together in some way and we've grown a theory from those Post-its, we can look back over the parts of the book we have already read to see if there is more evidence to support our theory. If we find evidence that goes against our theory, we can revise it.
- Once readers have grown a theory, a big idea, we reread and read on with that theory in hand looking for information that will change or grow our thinking.
 - MWTP: We should write down our theories, even if we do not have enough evidence to support them. We can take those flimsy ideas and make them more substantial. The important part is recording our theories because then, we at least have a starting point from which to grow them.
- Readers believe that when thinking about stories, it can deepen our reading to pay attention to characters in general and to their motivations and struggles in particular. One way to be insightful about characters is to think, "What does this person seem to desire? What motivates this person?" We can learn a lot about a character by analyzing what drives him/her.
 - MWTP: Before talking with a partner about our thoughts, we should prepare by thinking in our minds about what motivates our character. Also consider why our character wants this thing so badly and what is getting in his/her way.
- Readers try to 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 more complex as we deepen our thinking.
 - MWTP: We can make our simple, obvious theories more complex by thinking about our character's struggles and what he/she is learning from these struggles.

- Readers notice the things that the author mentions again and again and realize that these things are critical to understanding the essence of the character and the story.
 - MWTP: Sometimes in a book the events that have the biggest impact aren't the ones that everyone would think of as "big events." They are, instead, events that take on a big meaning for a character and perhaps, lead a character to act differently.
- Readers understand that when we are reading our books, we want to experience them in a way that goes beyond just what is happening. One way to intensify the way we read books is by taking in the deepest and most intense parts of a story. We can do this by looking for and holding onto the motifs of the story.
- We can look back on the jotted notes we make as we read and research our thinking and ask, "What sort of thinking do I tend to do as I read?" This will help us construct a sense of ourselves as readers. We can then set goals for ourselves to outgrow our current habits as readers and expand our ideas as thinkers.
 - MWTP: Once we've set goals for ourselves, we keep those in mind as we read, in order to push ourselves to meet them.

Sample Assessments:

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

Instructional Strategies:

Interdisciplinary Connections

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

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

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| | <p>story.</p> <p>Technology Integration</p> <ul style="list-style-type: none"> ▪ Use KidPix to design a new cover for one of the books in the series. ▪ Contact the author via email or a letter, asking about his/her plans for future books in the series. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ▪ Select a crucial scene from one of the books in the series. In your book club, perform a tableaux vivant. ▪ Watch the <i>Junie B. Jones</i> movie, subsequent to having read several books in the series. Discuss in your book club, which media form is more effective as well as the similarities and differences between the two media forms. • Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts. • On a district approved web-based blog, develop a bookclub blog sharing ideas about the series book students are reading. <p>Global Perspectives</p> <p><u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>The Year of the Panda</i>, M. Schlein and K. Mak ▪ <i>Anasi the Spider</i>, G. McDermott ▪ <i>Starring Grace</i>, M. Hoffman |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy |

Professional Resources:

- Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 3
- Teacher's College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 4

Mentor Texts:

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

Unit Description: Mystery Book Clubs (OPTIONAL CLUB)

Most mysteries written for children have a clear, coherent through-line in a fast-moving plot, so that readers of all abilities will be turning pages. In this unit, the major goal is to aid students to increase volume and stamina in reading. Therefore, along with lessons on the mystery genre, you will also include lessons on reading faster and longer. You will try to catch students with reading habits such as sub-vocalizing and finger-pointing and teach them in small groups to give up the habits focusing on fluency and speed. *Authoring a Reading Life* from *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5* has many ideas on how to set a classroom mood for reading with volume and fluency. Throughout this unit, you will want to focus on student engagement. Therefore, working within a book club structure and offering book introductions to students will help in the matter. Even asking parents to help reading and talking about the new books at home will help students in engaging with this new unit. This is also a time to catch those students who aren't reading as much as they should and get them reading more by any means necessary.

Reading

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

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

Essential Questions

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

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

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers identify the main problem, grow ideas about characters, and step into the shoes of the detective.
- Readers pay special attention to the setting and new characters that each book in a series introduces.
- Readers slow down their reading and pay attention to the choices that characters make and associate them with the characters' beliefs and morals.
- Readers adopt vocabulary relevant to mysteries (i.e. detective, sleuth, witness) for use in their discussions.

| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
|--|--|
| Students will: | Instructional Focus: |
| Key Ideas and Details <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | <u>Bend I: Mystery Readers Read for Clues</u> <ul style="list-style-type: none"> ▪ Mystery readers start our books wondering, “What’s the mystery?” We read the first few pages trying to identify the main problem as well as who the main detective is. Then, we read deeper into the book, paying attention to the clues this main detective finds. ▪ Mystery readers often step into the main detective’s shoes, almost solving the mystery alongside this character. We try to see whatever the main detective might be seeing, consider all the clues, and keep guessing solutions, almost as if we were the main detective ourselves. ▪ Mystery readers read for clues. We notice and think about all of the information that we are getting and consider why it is important. This helps us to talk about possibilities for how the story may go. ▪ Mystery readers read with suspicion. We make a list of suspects as we read, and each time a new character enters the story, we consider whether or not they should be on it. We think about the little details in the story that point to whether a character should be on our list of suspects or not. ▪ Mystery readers retrace our steps if we need to by rereading a portion of the story in order to study the information the author has given us to solve the mystery. ▪ Mystery readers, like detectives, rethink everything. As we read deeper into the book, we consider old clues in the light of new information. Often, we revise our predictions because the story shows us a new clue that we didn’t know previously. ▪ Sometimes a mystery reader sees more than the main detective does. We almost want to share the information we have with the main detective. It’s at moments such as these that mystery readers become detectives ourselves. ▪ Although mystery readers can often identify false clues, sometimes the author tricks us. We consider the specific false clues that threw us off course and consider what the author did to trick us. |
| Craft and Structure <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | |
| Integration of Knowledge and Ideas <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). ▪ Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | |
| Range of Reading and Level of Text Complexity <ul style="list-style-type: none"> ▪ 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. | |

Bend II: When We Read More Than One Book in a Mystery Series, We Expect the Story to Go in a Certain Way

- Readers begin a new book in a mystery series expecting to see familiar faces and places. We know that many mysteries in a series follow a familiar pattern. Also, when we read a third and fourth book in a series, we come to know the main detective's habits and strengths and we can sometimes predict how this character will think or behave or how they will solve a mystery.
- Mystery readers pay attention to the main detective's sidekick and/or friends who help him to solve a mystery. We note whether the sidekick changes across books or stays the same as well as take note of patterns in the sidekick's behavior, too.
- Just like detectives often solve a mystery with the help and intelligence of their friends, mystery readers too, discuss our books with our mystery readers in order to make predictions and grow our theories.

Bend III: Mystery Readers Learn Life Lessons from Our Books

- Mystery readers can learn a lot by studying the choices that characters in our books make. The small choices that a character makes don't just define that character, but they can also guide the choices that we make in our own lives.
- Mysteries teach readers many valuable lessons about life. Whenever we solve a mystery, we learn something new about human nature. Mysteries teach us that crimes don't remain unsolved and that negative motives are often sought out and punished.
- Reading mysteries teaches us to be curious in our own lives. Mystery readers become trained to look for clues and details in our real lives that tell us more than someone else might see.

Sample Assessments:

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

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

novel.

Instructional Strategies:

Interdisciplinary Connections

- Restage a crime scene in the classroom, based on the crime in your book, and use your best observation skills as scientists to solve it.
- Research the role a real detective plays, as well as the credentials one needs to become a detective.

Technology Integration

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

Media Literacy Integration

- Create a “WANTED” poster for one of the suspects you believe could have convicted the crime in your book.
- Investigate the role that bias has played in the outcome of well-known crimes.

Global Perspectives

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

- *Nate the Great Saves the King of Sweden*, M.W. Sharmat
- *Kid Caramel, Private Investigator*, D. Ferguson & A.D. Ferguson
- *Julian, Secret Agent*, A. Cameron

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

Creativity and Innovation
Critical Thinking and Problem Solving
Communication and Collaboration
Information Literacy
Media Literacy
Life and Career Skills

21st Century Themes (as applies to content area):

Financial, Economic, Business, and
Entrepreneurial Literacy
Civic Literacy
Health Literacy

Professional Resources:

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

Mentor Texts:

- Young Cam Jansen* Series, D. Adler
- Nate the Great* Series, M.W. Sharmat
- The Case of the Missing Monkey*, C. Rylant
- A to Z Mysteries* Series, R. Roy
- Nancy Drew and the Clue Crew* Series, C. Keene
- Jigsaw Jones* Series, J. Preller
- The Boxcar Children*, G.C. Warner
- Who Waxed Mad Max?*, G.L. Blackwood

Unit Description: Folktale, Fairytale

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

| Reading | |
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| <p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Recognize patterns in folktales and fairy tales <input type="checkbox"/> Recognize lessons that fairy tales teach <input type="checkbox"/> Analyze how the lessons are presented | |
| Essential Questions | Enduring Understandings |
| <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i> | <i>What will students understand about the big ideas?</i> |
| <ul style="list-style-type: none"> <input type="checkbox"/> How do readers recognize patterns in fairy and folk tales? <input type="checkbox"/> How do readers recognize the lessons that fairy and folk tales convey? <input type="checkbox"/> How do readers look at fairy or folk tales with a critical eye? | <p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers use their knowledge of predictable story elements and structures. <input type="checkbox"/> Readers use what they have learned about the character and think about how the character faced his problems. <input type="checkbox"/> Readers ask themselves questions and consider whether they “buy” the lesson presented in the fairy or folk tale. |
| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
| <p>Students will:</p> <p>Key Ideas and Details</p> <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the | <p>Instructional Focus:</p> <p><u>Bend I: Recognizing Patterns in Fairy and Folk Tales</u></p> <ul style="list-style-type: none"> ▪ Readers know that folktales and fairy tales are special stories that teach lessons or give warnings. We read them closely and pay attention to what the lesson or warning may be. ▪ Readers use our knowledge of how stories tend to go to help us read fairy tales. We think about characters, setting, problems, and solutions. ▪ Readers look for patterns when we read fairy tales and folktales. We try to find those things that happen again and again in the stories that |

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| <p>sequence of events.</p> | |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | <p>make each story similar to one another.</p> <ul style="list-style-type: none"> ▪ Readers know that fairy tales involve magic. We identify the magical elements and know that these elements usually play into the problem and solution. ▪ Readers know that folktales tend to include animals who talk and think. We think of these animals like all other characters that are human. ▪ Readers talk with partners about the tales that we read. We discuss how our stories are similar and how they are different from one another. ▪ Readers compare stories as we read. We ask ourselves, “How is this like or unlike the first story I read?” |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). ▪ Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | <ul style="list-style-type: none"> ▪ Readers pay attention to characters. We think about who the characters are and the role each character plays – good or bad – and whether it teaches us a lesson. ▪ Readers know that the problems characters face in fairy tales are often like the ones we experience in life. We empathize with the characters as they go through the events within the story. |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> ▪ By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | <ul style="list-style-type: none"> ▪ Readers talk about stories with partners. We use prompts to help us such as: “This character is the type of character who always seems to...” “In this story, the character plays the role of...” “That reminds me of...” ▪ Readers of folktales and fairy tales pay close attention to the setting. We envision and picture the setting in our minds using clues from around the world. ▪ Readers notice the kind of text we are reading. We bring what we know about the genre to our reading. <p><u>Bend II: Recognizing Lessons Fairy Tales Teach</u></p> <ul style="list-style-type: none"> ▪ Readers know that stories teach lessons. We can learn side by side with our characters imagining how we might live our lives differently because of what we have learned, as well as the character. ▪ Readers know that lessons taught by folk and fairy tales have similarities. We can categorize them as: good triumphs over evil and/or selfish or lazy characters learn lessons. ▪ Readers know how to identify lessons in stories. We read the endings carefully to see if it is stated or if we have to infer the lesson on our own by asking, “What is the character trying to teach me?” or |

“What lesson did the character learn?”

- Readers know the importance of rereading stories. Each time we reread, we make deeper inferences and share our ideas with our partners.
- Readers group stories according to the lesson they teach. We think about how these stories are alike and how they are different in their approach to teaching the lesson itself.

Bend III: Reading with a Critical Eye

- Readers evaluate a text critically. We think about the perspective through which the story is being told.
- Readers question similarities and try to find alternate perspectives to stories. We wonder why, and think about: “Whose perspective is this story being told from?” and “Whose voice is silent in the story?”
- Readers are critical when we read. We think about the lesson that we think the author was trying to teach and wonder, “Do I buy it?” or “Was that the best way to teach the lesson?” or “Was that a lesson worth teaching?”

Sample Assessments:

- Create lists about characters changes/ traits, setting changes, and key plot events.
- Create story pyramids and write story summaries that demonstrate comprehension of the reading.
- Prepare a new oral version of a fairy tale and make an oral presentation.
- Create a poster and write a review to persuade classmates to read a novel.

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, map skills unit in social studies

- Create a map of the main setting in the fairy tale or folktale you’ve read.

Technology Integration

- Listen to the Grimm Fairy Tales online (<http://www.grimmfairytales.com/en/stories>).
- Distinguish between myths, folktales, and fairy tales by exploring Scholastic's website: <http://teacher.scholastic.com/writewit/mff/>.
- Use Storybook Weaver, Comic Life, or Glogster to show the character development of the main characters, plot out the story elements, or develop own fairytale.

Media Literacy Integration

- Explore stereotypes or gender roles often presented in fairy tales and folktales by reading a variety of fairy tales and/or folktales.
- Select a traditional fairy tale (e.g. Hansel & Gretel, The Ugly Duckling, Sleeping Beauty) and rewrite it with the same characters and basic storyline but use contemporary settings, language, and modern twists.

Global Perspectives

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

- *The Irish Cinderlad*, S. Climo
- *The Egyptian Cinderella*, S. Climo
- *The Korean Cinderella*, S. Climo
- *The Empty Pot*, Demi
- *The Luminous Pearl: A Chinese Folktale*, B.L. Torre
- *Puss in Boots: A French Story*, C. Perrault
- *Mufaro's Beautiful Daughters: An African Tale*, J. Steptoe

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

Creativity and Innovation
Critical Thinking and Problem Solving
Communication and Collaboration
Information Literacy
Media Literacy
Life and Career Skills

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| | 21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy |
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Professional Resources:

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

Mentor Texts:

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

Unit Description: Social Issue Book Club (OPTIONAL CLUB)

This unit continues to encourage readers to shift from reading for plot towards reading for ideas. It urges students to reread and revisit books, thinking about the ways in which books address themes and ideas. This unit also asks readers to think about ways books are similar and different from one another. It supports inter-textuality, which is an important concept in the National Common Core Standards. In this unit, you are not tied to one genre. You can create text sets that combine poems and articles and other short texts with novels from various genres. A “social issue” refers to issues that affect a lot of people, not just one character. A character might have a problem with wearing hand-e-down clothes, and that is a personal problem. However, when you broaden that idea to include the worry of fitting in, dealing with peer pressure, these are social issues. Other issues include: poverty, homelessness, joblessness, bullying, racism, and bias against older people. These issues are important because as we read these books, we watch how characters deal with the social issue and learn from how characters face these problems. For guidance in this unit, you may want to refer to the unit of book clubs in Lucy Calkin’s *The Art of Teaching Reading* or the chapter “Reading for Justice and Power: A Social Issues Book Club Unit: from *Constructing Curriculum: Alternative Units of Study* from *Units of Study for Teaching Reading* or from Randy and Katherine Bomer’s book *For A Better World: Reading and Writing for Social Scion*.

Reading

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

- Readers read with a critical lens
- Identify and learn about issues of importance
- Compare/contrast texts about the same issue/topic

Essential Questions

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

- How can reading teach us about issues that exist in the world and in our lives?
- How do readers read with a lens and talk back to the text?
- How do readers bring their own lenses to their world?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Characters in the stories they read face similar issues to those that they face in their own lives.
- Readers write or talk about social issues as they relate to their own lives.
- Readers read across texts and genres, looking at their own lives, as backdrops to their reading work.

| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
|---|---|
| Students will: | Instructional Focus: |
| <p>Key Ideas and Details</p> <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | <p><u>Bend I: Reading Can Teach Us About Issues That Exist in the World and in Our Lives</u></p> <ul style="list-style-type: none"> ▪ Critical readers choose the lenses through which we wish to view texts and life. Reading for social issues can help us understand people in books, movies, and our world. <ul style="list-style-type: none"> ○ MWTP: As readers, it helps us to look through other people’s lenses. While you are reading or talking to your club, you should refer to our class chart of possible social issues, or think of the issues that you already know matter to the members of your clubs, so you can have some other lenses to look through and consider. |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | <ul style="list-style-type: none"> ▪ Social issues aren’t just something we can find in our books, they are often things we can find in our own writing. We should look back in our writing notebooks and see what issues we’ve written about. We can then compare how the authors treat those issues with the way we have treated them in our own writing. ▪ When we are onto something as readers, we bring in whatever we are thinking to conversations with other readers. For example, if we’re in book clubs and we’ve been reading a shared book critically, we’re apt to talk about issues of fairness that we see in that book. |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). ▪ Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | <ul style="list-style-type: none"> ▪ It’s not enough for readers to simply identify issues as we read, but we must also consider what the book teaches us about this issue and whether or not we disagree with what it is teaching us. <ul style="list-style-type: none"> ○ MWTP: Once we uncover an issue in the book that we are reading, we should try to learn more about the given issue. One way to do so is by reading nonfiction articles or other books and then sharing our newfound knowledge with others. It will shed light on the issue and help us to see it from a different perspective. |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> ▪ By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | <ul style="list-style-type: none"> ▪ Another way we can learn about issues in our world and in our lives is to study the characters in our books closely. We can study a character’s desires and record them on Post-it notes or in our reading notebooks as we’re reading. Then, we can study those notes closely to see if we can see a pattern of longing that gives us more insight into issues that the character might be facing. |

- MWTP: We can also pay attention to our characters' problems to see if those problems, connected or not connected to their desires, give us any insights into issues that might be present in our books.
- One way to organize any "big ideas" we have about the book we are reading is to record them on index cards. Then, as we read forward, we will keep this idea in mind, revise it if necessary, and collect evidence that shows we're on the right track.
- Another way readers can use our knowledge of characters to help us understand the issues that exist in the world and in our lives is to look at characters' reactions to the issues they face. We can then ask ourselves if we agree or disagree with our characters' reactions.
 - MWTP: One way to better understand a character's reactions is to walk in his/her shoes. We can then think and talk about what we would have felt if we were experiencing what the characters are experiencing and consider how we would feel and what choices we might make.
- In addition to studying characters, another way we can think more deeply about social issues in our books is to pay attention to crucial scenes in our books. We can mark those pages and consider how the issue is shown in these parts. We can notice how our characters react to the situations in these scenes and figure out what that teaches us about the issues that are present in the book.
 - MWTP: Crucial scenes in the books that we read are not just helpful for uncovering social issues, but are windows to what the book is really about.
- Readers can use the index cards, on which we recorded the "big ideas" from our book, and record even bigger ideas on the flip side of our index cards. These are issues that will travel not just in the one book, but possibly in many books we are reading.
- There are often multiple issues in any one book. There might be one or two main issues, and a few smaller ones, but no book is only about one issue.
- One way to deepen our understanding of the issues in the books we are reading is to look into nonfiction resources. If we are to have a full and accurate picture of the issues we encounter in our books, we need to venture outside the fiction, and explore real-life information.

Bend II: Reading with a Lens and Talking Back to the Text

- As a critical reader, it's not enough for us to stand outside our books and look in. We have to look at our own lives, and the groups that we belong to, and then bring that sense of who we are to the books we are reading. We can jot down the groups we belong to, what it means to be a member of that group, as well as any issues the group may face. We can then revisit our reading and think about how the groups we belong to are represented (or not represented), and whether or not we agree or disagree with the books representation.
 - MWTP: In addition to thinking about the groups we belong to, we might also read with the lens of the groups some of our club members belong to. Doing so allows us to get a fresh perspective on the issues in the books that we are reading.
- Another way to read with a lens is to look at who has the power in a book. Which groups have power and which groups do not? What does this tell us about what the author might be trying to teach us about the issues that are present in this book?
- Readers should challenge the texts that we are reading. We should consider whether we agree with how a particular group is being represented and whether it fits in with our view of the world.
- We've can read nonfiction books with issues in mind. We can carry who we are as people and what we are aware of when it comes to certain issues and look to see what we can learn about a particular topic. Our different experiences as individuals not only affect our interpretations of the text, but also our conversations about the text.
- Just as we have learned we can push back against fiction authors' portrayals of different issues of fiction, we can also push back against nonfiction authors' inclusion of certain facts, or even the way they choose to write about those facts. Even though all the articles contain the same basic facts, the way the author is presenting those facts is still worthy of being pushed back against.

Bend III: Bringing Our Lenses to Our World

- When powerful readers finish a book, we keep asking questions and thinking about our characters. We might find ourselves asking other readers, “Could we have done anything to change life for this character in this book? Would we have been able to do anything realistically? What constraints might we need to have changed to make a difference?”
- Everything you read has issues tucked inside and it’s the work we do as readers that make these issues pop out. We carry who we are and what we know to everything we experience and we read it critically, with agreement, learn from it, or do all of the above. We can read non-club books with the lens of some of the issues we’ve studied, in order to make issues pop out, too.
- Book clubs become so invested in the social issues in which we have lived that we are likely to find ourselves proposing solutions to those issues we discuss in our groups. We might take it a step further to do research online or by looking in nonfiction texts, or even take action on a particular issue.
- When we take a critical lens to our books, we find ourselves bringing the same lens to our daily lives. When this happens, we write about our new or changing observations of the world, sometimes writing descriptively and sometimes reflectively about our ideas for social change. We then see our reading through our own thoughts and reflections.
- Even though the unit is winding down, it does not mean that the passions we have developed for the issues in our world need to be forgotten. Instead, we can continue to learn more about these issues by reading books and articles and perhaps even develop an action plan, in doing so.
- Readers can use our knowledge to effect change. We can use our reading to find information and examples that will help us make our action plans come to fruition.

Sample Assessments:

- Develop a campaign raising awareness around the classroom or school about a certain topic.
- Create a multimedia presentation for the class about an issue or topic.
- Write a story about an issue or topic.

Instructional Strategies:**Interdisciplinary Connections**

Correlates to the regions of the US unit in social studies

- Research a social issue that affects a particular U.S. state and create a brochure to raise awareness about that issue. (e.g. Arizona – immigration)

Technology Integration

- Identify a social issue that affects your school and create an iMovie to raise awareness and to combat it.
- Use *Inspiration* to create a detailed web, which reflects all of the social issues presented in a particular book.
- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Develop a Public Service Announcement in a multi-media format (movie, podcast) about one social issue.

Media Literacy Integration

- Identify a global social issue and organize an event to raise awareness about it. (e.g. bake sale, assembly)
- Explore organizations such as the PeaceCorps, which deal extensively with social issues.
- Write to the school social worker to have her come visit the class and discuss common social issues third graders may face.

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| | <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>Sitti's Secret</i>, N. Nye ▪ <i>Through My Eyes</i>, R. Bridges ▪ <i>Beatrice's Goat</i>, P. McBrier ▪ <i>Bringing the Rain to Kapiti Plain</i>, V. Aardema ▪ <i>Freedom Summer</i>, D. Wiles ▪ <i>Henry's Freedom Box</i>, E. Levine ▪ <i>The Wall</i>, E. Bunting |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p> |

Professional Resources:

- Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 9
- Teacher's College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 6
- The Art of Teaching Reading*, L. Calkins

Mentor Texts:

- How to Be Cool in 3rd Grade*, B. Duffey
- Fig Pudding*, R. Fletcher
- The Friendship*, M. Taylor
- Clementine*, S. Pennypacker
- The Meanest Thing to Say*, B. Cosby
- Gooney Bird Greene*, L. Lowry
- The Hundred Dresses*, E. Estes
- The Homework Machine*, D. Gutman
- The Other Side*, J. Woodson
- Enemy Pie*, D. Munson
- Tight Times*, B. Hazen
- Going Home*, N. Mohr
- The Report Card*, A. Clements
- Rules*, C. Lord
- Flying Solo*, R. Fletcher
- Firegirl*, T. Abbott
- Marvin Redpost: Why Pick on Me?*, L. Sachar

Unit Description: Biography Book Club (OPTIONAL CLUB)

This unit exposes students to the world of narrative nonfiction, an important tool for engagement in and understanding of various nonfiction texts. In this unit, the texts are stories- about real people who have done remarkable things and even changed the world. We read to learn not only about the lives of the people themselves, but about the adversity these people faced and how they handled the adversity. The primary goal of this unit is to help children become stronger readers. The main objective is not to learn content, but to learn *how* to read the genre of biography. Students will determine importance, synthesize, and analyze critical across long stretches of text, growing theories and ideas about them. Keep an eye also on fiction reading throughout this unit, as you want students to continue to stay in this genre as well. It may be a nice idea to parallel the reading of some historical fiction books along with the time period of the biographies students are reading if available to you.

Reading

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

- Apply strategies for reading fiction in order to read biographies
- Grasp and grow ideas based on the message that the person's life offers
- Realize that narrative nonfiction includes other stories than just biographies

Essential Questions

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

- How do biography readers bring forward all they know about reading stories?
- How do biography readers not only follow a life story, but also learn to grasp and grow ideas?
- How do readers realize that biography is only one form of narrative nonfiction?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers apply strategies for reading fiction, paying close attention to the main character or subject.
- Readers distinguish the big message that the person's life offers to the world and grow this idea into a theory.
- Readers recognize the overarching genre of narrative nonfiction as narratives that involve time and a sequence of events.

Areas of Focus: Proficiencies (National Core Standard Alignment)

Students will:

Key Ideas and Details

- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers.
- Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in

Examples, Outcomes, Assessments

Instructional Focus:

Bend I: Biography Readers Bring Forward All We Know About Reading Stories

- Readers can identify biographies from Expository Nonfiction because the first category is not all about a topic. Instead, a biography is the story of one person's life.
- Since biographies are stories, we can apply all we know about reading

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| <p>the text.</p> <ul style="list-style-type: none"> Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | <p>fictional stories to read biographies. Like in fiction, a biography has a central character, which is known as the “subject.” In addition, just like in fiction, the “subject” often wants something but struggles and faces hardships to achieve it.</p> |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. Distinguish their own point of view from that of the narrator or those of the characters. | <ul style="list-style-type: none"> Readers go through biographies trying to understand and develop a theory about the main character, the subject. We pay attention to the decisions he/she makes to understand the subject’s specific traits. We also study this person’s relationships; how he/she tackles these relationships teaches us about him/her as a person. |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | <ul style="list-style-type: none"> Biography readers learn a lot about history from studying the times and rules of the society in which the subject of a biography lived. We pay attention to the details of place, time, and people’s behavior to understand how the person’s time differed from our own. We think of time and place as it impacts the person. As we read, we constantly ask ourselves, “How does what is happening now connect with what we just read?” There is a sequence of cause and effect in the subject’s life and things that happened earlier in this person’s life will influence the decisions he/she will make later. |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | <p><u>Bend II: Biography Readers Not Only Follow a Life Story, We Also Learn to Grasp and Grow Ideas</u></p> <ul style="list-style-type: none"> Biography readers ask, “What important achievement or qualities made this person’s life important enough to be written about?” Biography readers realize that almost any biography subject can be described as brave or determined. To take away big messages from a biography, we study the choices this person makes and try to pick the precise word to describe the specific kind of course or risk-taking that makes this person unique. Biography readers note that studying a subject’s life and situation provides us with a window into time and society in which this person lived. We try to figure out what group of people this person represents as well as what challenges this entire group must have faced in these times. Biography readers note that often, a subject’s life and time are quite different from our own. We look at the decisions this person made and judge him against the specific circumstances in which he lives |

rather than analyzing him in our own context.

- Biography readers are often inspired by a subject's life. We read asking, "What is the life lesson I am learning from this book?"

Bend III: Readers Know That Biography is But One Form of Narrative Nonfiction

- Biography readers recognize other kinds of narrative nonfiction. Usually these are true stories about something that happened in history, something that happened recently, or the story of a person who is not easy to identify as a typical hero. Readers of narrative nonfiction realize that the main character may not be easy to identify at first but we ask, "Who or what is this story mainly about?" to figure it out.
- Readers recognize that most narrative nonfiction stories are either tales of achievement or tales of disaster. We know that each of these kinds of story have their own patterns and reasons for being written.
- Readers of narrative nonfiction know that stories are told for a reason. When we uncover this reason, our understanding of the story takes on a whole new level. We ask ourselves, "Why was this story worth telling? Why should it never be forgotten? What lesson does it impart? What does it serve as an example of?"
- We can determine a narrative text's big theme by studying the choice a subject makes during a crucial time. Readers of history pay attention to the difficult choices that make a story worth telling.
- Readers of narrative nonfiction read a story and think, "How will I live differently knowing that this happened in my world?" We use the true stories that we read to serve as personal inspiration to be better people ourselves.

Sample Assessments:

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

Instructional Strategies:**Interdisciplinary Connections**

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

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

Technology Integration

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

Media Literacy Integration

- Emphasize the important of getting information from many different sources and how to give weight to different pieces of information. Focus on reading about various time periods from the different perspectives provided for that period.

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| | <p>Global Perspectives <u>Read from the following books during read aloud periods or shared reading:</u></p> <ul style="list-style-type: none"> ▪ <i>Frida</i>, J. Winter ▪ <i>Uncommon Traveler: Mary Kingsley in Africa</i>, D. Brown ▪ <i>Who Was King Tut?</i>, R. Edwards ▪ <i>I Have a Dream</i>, M. Davidson |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p> |

Professional Resources:

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

Mentor Texts:

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

Unit Description: Test Prep

While most of this unit is centered around preparing for the NJASK, it is essential to remember that students should continue reading in just right, independent level texts to strengthen comprehension, stamina, and fluency. The emphasis in this unit is to teach students to become stronger readers.

Incorporating differentiated, assessment-based large and small group instruction will aid in teaching students the strategies they need for this test. It is essential that time is not lost completing worksheets as those worksheets do not provide the true skills students need to be successful. You may want to have a reading/test prep workshop in which you teach how to read, talk about, and answer questions about short texts, a writing workshop, and then separate time for independent reading.

To prepare for this unit, try to gather materials from prior tests at varying degrees of difficulty. Also, be familiar with all aspects of the test so you can best prepare your students for what they will eventually face. Create packets to be used with students. Once you have packets created, you can use them during read alouds, and then during workshop time. If you need extra materials, short stories, articles, or poems from sources such as *Highlights*, *Cricket*, *Cobblestone*, *Read and Rise*, *StoryWorks*, and *Sports Illustrated for Kids* work well.

| Reading | |
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| <p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Become familiar with the format of the NJASK test <input type="checkbox"/> Identify the reading skills needed to do well on the NJASK test | |
| Essential Questions | Enduring Understandings |
| <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i> | <i>What will students understand about the big ideas?</i> |
| <ul style="list-style-type: none"> <input type="checkbox"/> What reading skills and strategies will help me on the state test? | <p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Standardized tests have a certain format and language. <input type="checkbox"/> Standardized tests are based on reading skills and strategies they already know, just in a different way. |
| Areas of Focus: Proficiencies (National Core Standard Alignment) | Examples, Outcomes, Assessments |
| Students will: | Instructional Focus: |
| <p>Key Ideas and Details</p> <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. | <p><u>Bend I: Standardized Tests Have a Certain Format and Language</u></p> <ul style="list-style-type: none"> ▪ Readers get ready to read by identifying the structure of a passage. ▪ Readers are flexible and quickly determine what kind of text needs to |

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| <ul style="list-style-type: none"> ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. | <p>be read and activate strategies for that kind of text.</p> <ul style="list-style-type: none"> ▪ Readers understand the language of multiple-choice questions to determine what skill is being assessed (main idea, inference, vocabulary, etc.) ▪ Readers try to identify the types of questions on a test. We ask ourselves, “Is this about the main idea, supporting details, vocabulary, character, sequence, or the author’s purpose?” ▪ Readers know that some questions are tricky, so they read all questions carefully, paying close attention to words like not and except. |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | <p><u>Bend II: Standardized Tests are Based on Reading Skills and Strategies we Already Know, Just in a Different Way</u></p> |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). ▪ Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | <ul style="list-style-type: none"> ▪ Readers draw on their experience with various genres, angling their reading based on how they expect to read different genres. ▪ Readers preview the text and questions before reading. ▪ Readers refer to the text and skim for information. ▪ Readers use support from the text to answer an open-ended question. ▪ Readers utilize multiple-choice strategies to answer questions. ▪ Readers have strategies for dealing with difficult texts. (rereading, skimming, substitute synonyms for tricky words, etc.) ▪ Readers think about how knowing the structure helps us to read the passage. ▪ Readers think about how knowing the genre and subject helps us to read the passage in a certain way. ▪ Readers read all of the words on the page including headings, pictures, captions, sidebars, and diagrams. ▪ Readers chunk longer passages into parts and plan to pause after chunks to check their understanding. ▪ Readers pause after a chunk of text to jot the main idea of that part in the margin of a text. ▪ Readers revise our thoughts as we read, going back in our minds and realigning what we thought the text said with what we are uncovering as we continue to read the passage. |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> ▪ By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | |

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| | <p>Sample Assessments:</p> <ul style="list-style-type: none"> ▪ NJASK sample tests ▪ Part-Whole game: students identify if questions ask us to think of part of the text or the whole text. ▪ Question-part game: students identify what the question part is asking them to do with or how to think about the text. <p>Instructional Strategies:</p> <p>Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> ▪ Create a test prep practice game, incorporating language arts and math skills. <p>Technology Integration</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Create a Jeopardy game or other game format online or using PowerPoint developing questions for a short text. ▪ Using Smart Exchange, practice multiple choice questions <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use print media to practice reading and comprehension skills <p>Global Perspectives</p> <ul style="list-style-type: none"> ▪ Read short texts with diverse characters. |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and</p> |

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| | Entrepreneurial Literacy Civic Literacy Health Literacy |
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Professional Resources:

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

Unit Description: Content Area Reading

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

| Reading | |
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| <p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Reading for/within a given content area <input type="checkbox"/> Reviewing nonfiction reading strategies | |
| <p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p> | <p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p> |
| <ul style="list-style-type: none"> <input type="checkbox"/> How can my reading life help me in other academic areas? | <p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Nonfiction texts can aid in understanding topics in other academic areas. <input type="checkbox"/> Nonfiction strategies and tools are needed to read content-based texts. |
| <p>Areas of Focus: Proficiencies (National Core Standard Alignment)</p> | <p>Examples, Outcomes, Assessments</p> |
| <p>Students will:</p> <p>Key Ideas and Details</p> <ul style="list-style-type: none"> ▪ Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for answers. ▪ Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. ▪ Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the | <p>Instructional Focus:</p> <p><u>Bend I: Nonfiction Texts Aid in Understanding Topics in Other Academic Areas</u></p> <ul style="list-style-type: none"> ▪ Readers preview films and easy texts to gain an overview of the content area. ▪ Readers deepen their comprehension of content area text by asking themselves, “How does this information fit with what I already know about this topic?” ▪ Readers skim text in order to make a plan and make their reading purposeful. |

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| <p>sequence of events.</p> | |
| <p>Craft and Structure</p> <ul style="list-style-type: none"> ▪ Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non literal language. ▪ Refer to parts of the stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. ▪ Distinguish their own point of view from that of the narrator or those of the characters. | <ul style="list-style-type: none"> ▪ Readers determine important information by paying attention to the author's clue words (e.g. most, never, always). ▪ Readers monitor for meaning by rereading and asking "What is the text really saying?" ▪ Readers articulate what they read in their own words in order to internalize learning by saying, "What the author is saying is that..." ▪ Readers become engaged with text by developing questions which drive their reading forward in search of answers. ▪ Readers develop their ideas and opinions about text by paying attention to interesting information or quotes and "writing off" from them. ▪ Readers may choose a sub-topic they want to study in depth. |
| <p>Integration of Knowledge and Ideas</p> <ul style="list-style-type: none"> ▪ Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). ▪ Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). | <p><u>Bend II: Nonfiction Strategies and Tools are Needed to Read Content-Based Texts</u></p> <ul style="list-style-type: none"> ▪ Readers link concrete experiences to the content area. ▪ Readers connect to the content by asking "How does this information apply to my life?" ▪ Readers add their own thoughts and opinions by quoting a fact and saying "That makes me think..." ▪ Readers develop a big picture of the content area by engaging in role-play activities. ▪ Readers develop ideas and opinions based on text and prior knowledge. ▪ Readers separate fact from opinion. ▪ Readers ask "What is the author trying to get me to think, feel and know about this subject and who benefits from me thinking this way?" |
| <p>Range of Reading and Level of Text Complexity</p> <ul style="list-style-type: none"> ▪ By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently. | <p>Sample Assessments:</p> <ul style="list-style-type: none"> ▪ Create boxes and bullets post-its outlining main idea and details for nonfiction texts. ▪ Create a Venn diagram highlighting similarities and differences between two topics or two texts on the same topic. ▪ Create an "All About" poster and present it to the class. ▪ Develop a PowerPoint presentation about a topic/ subject studied. ▪ Teach a group of peers about a topic studied. |

Instructional Strategies:

Interdisciplinary Connections

Correlates to immigration or regions of the US social studies units of study

- Create an immigration journal.
- Write a report about a state/country you've studied.
- Come up with several word problems related to the topic you've studied as well the related facts.

Technology Integration

- Develop a PowerPoint presentation about a topic/ subject studied.
- Use *Inspiration* to create a Venn diagram, comparing/contrasting two areas in which you've become an expert.
- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Develop a state brochure about a state or country being studied.
- Using green-screen technology create a skit transporting students into the postcard of a state or country.
- Create state trading card.
- Use global schoolhouse to share information about states or countries.

Media Literacy Integration

- Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, live or videotaped skits)

Global Perspectives

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

- *Out of the Dump*, K. Franklin and N. McGirr
- *Coming to America: The Story of Immigration*, B. Maestro
- *Lily and Miss Liberty*, C. Stevens and D. Ray
- *I Hate English*, E. Levine and S. Bjoprkman
- *In the Year of the Boar and Jackie Robinson*, B. Lord

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| | <ul style="list-style-type: none"> ▪ <i>How Many Days to America?: A Thanksgiving Day Story</i>, E. Bunting and B. Peck |
| <p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p> | <p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy |

Professional Resources:

- Teacher's College Reading Curricular Calendar, Third Grade, 2011-2012* Unit 8
- Teacher's College Reading Curricular Calendar, Third Grade, 2010-2011* Unit 9
- The Art of Teaching Reading* by L. Calkins (Chapter 21)

Mentor Texts:

- National Geographic*
- Archaeology* magazine
- Cobblestone*
- Shimmy Shimmy Shimmy like My Sister Kate: Looking at the Harlem Renaissance* by Nikki Giovanni
- On My Journey Now: Looking at African American History Through the Spirituals* by Nikki Giovanni
- Rose That Grew From Concrete* by Nikki Giovanni
- The Midnight Ride of Paul Revere* by Henry Wadsworth Longfellow
- Songs by Bob Dylan
- Octopus* by Harry Abrams
- Under the Sea: Hidden World* by C. Delafosse
- A Look Inside Sharks and Rays* by K. Banister
- Shark Attack!* DK Readers

