

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

Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Grammar Skill & Word Work
September/October	Interpreting Characters: The Heart of the Story (Book One)	The Arc of the Story: Writing Realistic Fiction (Book One)	--Using an Editing Checklist --Studying Rules for Capitalization --Correcting Fragments & Run-ons
November /December	Non-Fiction: Reading the World (Book Two)	Boxes and Bullets: Personal & Persuasive Essay (Book Two)	--Tackling Tricky Words From a Range of Strategies --Using Commas and Quotations From a Text and Direct Speech
January/February	Interpretation Book Clubs	Literary Essay (Book 4)	--Using Available Resources and Spelling Rules to Write Words --Exploring Transitional Words and Phrases --Determining Types of Pronouns
March/April	Historical Fiction Clubs (Book Three) * 2 Week Test Prep	Bringing History to Life (Book Three) *Test Prep	--Choosing Punctuation for Effect --Reviewing Homonyms --Choosing Precise Words: Adjectives and Adverbs
April / May	Reading History: The American Revolution (Book 4)	Historical Fiction Writing	--Reviewing Commas and Quotation Marks in Dialogue --Using Progressive Verb Tenses
May June	Reading with the Lens of Power and Perspective Optional: Independent Reading Projects (2 weeks)	Journalism Optional: Independent Writing Projects (2 weeks)	--Forming Prepositional Phrases --Using Commas and Conjunctions --Using Figurative Language: Similes, Metaphors, Personification

Unit Description: Interpreting Characters,

The first unit of the year aims to launch students back into being “nose-in-the-book” readers. You will not only remind children to choose books that can be read with comprehension and fluency, you’ll also set them up to take responsibility for keeping track of the reading that they each do. Children are to be challenged to read a text with deep engagement and intensity. You will rally students’ enthusiasm for building big ideas that are grounded in the books they read by telling them that this is *not* going to be like other years. *This year*, students will build substantial ideas that are grounded in evidence, not lightweight ideas. To do this, readers need to read deeply and with conscious intent. You want to tap into your students’ knowledge of how to read intently in ways that build that build on what they already know and rally them for the year ahead. Many of your students will enter fourth grade only reading to grasp the sweep of a story, so one of your first messages will be that as they move into more complex texts, they’ll find the details in those texts that matter.

Across Bend 1, you’ll induct children into the structures, routines and habits of a richly literate reading workshop. You’ll be putting the onus on students to choose books that are “within reach,” for keeping records on the volume of reading that they do, and to engage deeply and intensely with their books by creating movies as they read. Students will also be able to retell a story chronologically or to summarize by reaching back to select information that fits.

Then, in Bend 2, there is an emphasis on growing significant, text based ideas about characters. Here the focus will shift to help readers think in more complex ways about characters by drawing evidence-based conclusions, tweaking their ideas so they are grounded in the text and defensible. You will also teach them that the details the authors emphasize are not accidental. Simply asking, “Why might the author have included these details?” can help readers grow significant ideas about text.

Then, in Bend 3, you’ll shift your students’ focus from studying characters to building interpretations. You will teach them to connect ideas to form interpretations that are supported across a whole text, conveying to students that there is no one-and-only correct way to interpret literature. Children will also be taught to find meaning in recurring images, objects, and details, adding richness and depth to their interpretations.

Reading

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

- Students will make inferences and build theories about characters.
- Students will develop their skills in predicting and envisioning.
- Students will develop ideas about characters’ traits, motivations, troubles, changes, and lessons learned.
- Students will understand that characters are complicated and grow theories about them.
- Students will work in partnerships to enhance understanding of their books and further develop comprehension skills.
- Students will be able to analyze author’s craft.

Essential Questions

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

Enduring Understandings

What will students understand about the big ideas?

<ul style="list-style-type: none"> <input type="checkbox"/> How do readers walk in a character’s shoes? <input type="checkbox"/> How do readers build theories about characters? <input type="checkbox"/> How do readers grow theories about characters? <input type="checkbox"/> How do readers compare and contrast characters across books? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Readers walk in a character’s shoes by predicting, envisioning and reading with fluency. <input type="checkbox"/> Readers envision through every means possible, by asking what do the places in a book look like? What’s going on around the character? <input type="checkbox"/> Readers build theories about characters by thinking about a character’s personality quirks, habits, and considering what their characters hold close. <input type="checkbox"/> Readers can anticipate <input type="checkbox"/> Readers build theories by noticing the way the secondary characters act as mirrors of the main character. <input type="checkbox"/> Readers grow theories about characters by inferring and developing ideas about characters’ traits, motivations, troubles, changes, and lessons. <input type="checkbox"/> Readers build theories of complexity by thinking between books, and noticing characters who play similar roles across several books, and think about the ways those characters are similar and different.
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Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
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<p>Students will:</p>	<p>Possible lessons to do, taken from the Launching unit of study</p> <ul style="list-style-type: none"> • Today I want to teach you that as readers, it is important to set goals for ourselves. It is important to sometimes stop and say, ‘From today on, I’m going to....’ and then we name our hope, our promise, our New School Year’s resolution. After that, we try to let it change how we live in the future. We can do this by: <ol style="list-style-type: none"> 1. Thinking about times when reading went really well for me. 2. Thinking about times when reading did not go well for me. 3. Come up with a goal that will help me avoid the “bad reading moments” and better my reading in the future • Today I want to teach you that sometimes we become confused in the text we’re reading. We’ll be reading along and then the text turns a corner and suddenly we’re not quite sure what’s going on. It’s as if
<p>Range of Reading and Complexity of Text RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p>	
<p>Key Ideas and Details RL.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p>	

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

Craft and Structure

RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

Integration of Knowledge and Ideas

RL.4.7. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RL.4.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

the film breaks in the mental movie we're making." When this happens there are some ways that we can fix it.

1. Recognize when I no longer have a clear mental movie, and I am confused about what is going on.
2. Scan back through the text to the beginning of the paragraph or page you didn't understand.
3. Re-read that part.
4. If you are still confused, scan back farther and reread.

Bend I: Establishing a Reading Life

- Today I want to teach you that to grow solid, grounded ideas, people read intensely, aware that everything counts. They read to see and notice more, and use all of their brain power to pay extra attention to what they are reading. Readers do this by:
 1. Finding a book they want to read.
 2. Read as if you are in the book.
 3. Figure out confusing parts
 4. Note important things to talk about later.
 5. Do the work the book is requesting
- Today I want to teach you that in order to grow solid, grounded ideas about books, readers need to choose books they can read fluently and understand well. Good readers have ways of checking each book before committing to it. We can do this by:
 1. Picking up a book we want to read and trying it out. We know it is too hard if:
 - It doesn't sound smooth like a read-aloud.
 - Rereading it to make it sound smoother doesn't help
 - It isn't understandable
 - The letters are too small and close together
 - There are too many hard words.
 2. If the book is too hard, I can look through my books to find one that is more within reach

Phonics and Word Recognitions

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

Speaking and Listening

- (Inquiry Lesson) Today I want to ask you a question. What kinds of systems and procedures can we as readers use to help us find books that we *can* and *want to* read?
 1. Divide students into 4 groups, each group focusing on a different inquiry question. (How can we organize our library to make it easier to find books we want to read? What system can we develop for recommending books to each other? How can we use the school and community to get book recommendations? How can we get more reading material for the classroom?)
 2. Give each group a piece of chart paper that they can use to record their ideas.
 3. Discuss the ideas the groups came up with.
 4. Allow students to sign up on the charts for tasks they would be willing to help with.
- Today I want to teach you that one way readers find books they will want to read is by getting a recommendation from a friend. When recommending a book to a friend I should:
 1. Look across my book log and scan my memory for a book I loved reading.
 2. Summarize what they book was about in my head.
 3. Retell the book to my partner, making sure not to give away the important parts.
 4. Suggest why the book was so good, and why your partner should read it.
- Today I want to teach you that not only do readers retell stories chronologically, in a step-by-step way, they also push deeper into synthesis retelling. To retell a story this way we:
 1. Retell a small part of what you just read.
 - 2.—As I retell, I go back and reference earlier parts of the text that relate to the events I am retelling. I include relevant backstory.

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

●—Today I want to teach you that in order to read intensely, readers use all the information the author includes as well as information that they author does not include to make movies in their minds.

1. Read the text.
- 2.—Step into the story, and put yourself in the shoes of the character.
- 3.—Use the details the author includes to help you imagine sounds, gestures and expressions that may be missing. Add those to your mental movie.

● (Today's work involves the use of the 3rd/4th grade Envisioning and Predicting checklist/learning progression) Today I want to teach you that when readers are trying to get better at a skill, like envisionment, it helps to work with a partner to study their own thinking and to set goals to make their thinking even better.

1. With your partner reread the part of the text that you envisioned.
2. Read your envisionment from your post-it or readers notebook.
3. Rate your envisionment based on the checklist.
4. Make revisions to your envisionment based on the checklist

Bend II: Deeply about Characters

●—Today I want to teach you that readers stop and think when a character does something that stands out. We can do this by:

1. Noting patterns in a character's actions. Use them to form ideas about the character.
- 2.—Ask, "How do the character's new actions fit with/change these ideas?"
- 3.—Ask, "Why might the character be acting like this?"

● Today I want to teach you that readers pay attention to details that show a character's desire, the obstacles they encounter, and the way

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

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they respond to those obstacles. By doing this they gain insight into the characters and the story.

1. Think about what the character wants or desires.
2. Think about the obstacles that get in their way.
3. Think about how they respond to the obstacle.
4. Use these thoughts to grow an idea about what type of person your character is.

- Today I want to teach you that readers grow significant ideas about a character by noticing anything the author spotlights. If the author repeats something over and over, or describes something at great length, or otherwise emphasizes something, it's the reader's job to think, "Why?"
 1. Identify aspects of a character that the author emphasizes by describing it in great detail, or repeating it multiple times.
 2. Ask yourself, "Why is the author emphasizing this aspect of my character?"
 3. Use the author's intent to grow an idea about your character.
 4. Test to make sure your idea can be supported by evidence from other parts of the story.
- Today I want to teach you that readers pay attention to the objects that their character keeps close, and they use this information to grow ideas about their character.
 1. Notice objects that a character often has with them, or an object that is reference often in the text.
 2. Ask, "Why is this object important to my character? What does it say about them as a person?"
 3. Use this information to grow an idea about your character.
- Today I want to teach you that readers reach for exact, precise true words to convey their thoughts about their character.
 1. Notice a characters actions and decisions.

2. Come up with one or two words that describe your character, making sure there is evidence to support your choice.
3. Ask yourself, “Is that word exactly true?”
4. Rethink, coming up with a phrase or comparison that can better describe the character.

- Today I want to teach you that readers make connections between their ideas, and use these connections to form theories about their characters.
 1. Read and reread your post-its
 2. Arrange the post-its on your chart. Try to see connections among them.
 3. Seeing these connections will help you form ideas or theories about characters.
 4. Write down your theory.
 5. Use precise language to revise your theory.
 6. Find evidence to support your theory.
- Today I want to teach you that characters are not just one way. They may be one way in one relationship or setting, and another way in a different context. Or they may be one way on the outside but another way on the inside. Good readers look for text evidence that shows this complexity to build strong ideas about characters.
 1. Read closely about a character, noticing how they act in a variety of situations and with a variety of people.
 2. Record the differences in their behavior on a T-Chart.
 3. Use your ideas to grow a theory about the character.
- Today I want to teach you that when readers have differing viewpoints about a book, those viewpoints can spark a debate. In a good debate, each person supports their opinion with evidence hoping to persuade the other person to the other side.
 1. Generate an idea about the text that not everyone is apt to have. Make sure the idea is thought provoking and that people may have different opinions.

2. Review the evidence you have about the idea.
3. Pick a side.
4. Compile more evidence.

- Today I want to teach you that strong readers defend and critique ideas by using specific passages-by quoting specific words, sentences and passages from the text itself.
 1. Take a position or make a claim about the text.
 2. Come up with a reason that supports your thinking.
 3. Open your book and scan for an exact line or phrase that supports your reason.

Bend III: Building Interpretations

- Today I want to teach you that in order to build an understanding of a whole story, or make an interpretation, readers try to add up all the elements of the story to come up with a life lesson, or big message.
 1. Think about or list details about story elements, (characters, setting, recurring objects or images, plot, mood, parts that connect).
 2. Zoom into certain elements and ask yourself, “What does this show or teach me?” or “How is this helping me understand what the whole book is about?”
- Today I want to teach you that readers who are trying to read interpretively pay attention to whatever sticks out while they are reading.
 1. Notice and jot when a story element seems to stick out. Remember, authors make things stick out for a reason.
 2. Ask yourself, “How might this detail fit with other parts of the book?”
 3. Think across the whole book, and see how this detail fits with the other parts you have read.

- Today I want to teach you that once readers have built up lots of thinking about different aspects of their books, they look for patterns and connections between their ideas.
 1. Lay out post-its that contain your thoughts and ideas.
 2. Pick 2 or 3 post-its and ask yourself, “How do these ideas fit together?” and “How do these ideas fit with the bigger story?”

(Some prompts to push thinking: Could this have anything to do with...? I wonder... Maybe... Remember earlier in the story... These ideas might go together... The author might be trying to teach us...

- Today I want to teach you that in order to figure out the central theme in a book, it is helpful to think about common themes that authors write about, and then see if any of those fit with your book. Readers can think about big life issues that relate to lots of people in lots of stories. Then, they pick one issue that fits with the book they are reading, and figure out what the book has to say about that issue. (As part of this lesson, students should work with their partner to generate a list of common issues and concerns that relate to kids, i.e., dealing with loss, struggle with family, friendship, pressure, relationships)
 1. Think about life issues that are important all over the book.
 2. Think about the message the author is teaching you about those issues (through characters, setting, different parts)
 3. Connect all of these smaller messages into one big, powerful message: a central interpretation.
- (Inquiry lesson) Today I want to ask you, why does an author decide to make things recur? And what bigger meaning could they perhaps represent?
 1. Using your mentor text, list out common threads that weave through your book.
 2. Provide students will passages from the read aloud that spotlight these threads.

3. Prompt students to think about how the recurring thread connects to the whole text or even how it connects to life.
4. Have students work with a partner to generate ideas.

- Celebration! Students make books marks that represent them as readers. “Reading self portraits”

Sample Assessments:

- Create a “Movie In My Mind” poster that demonstrates what a student envisions from a story.
- Develop lists in a readers 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 makes 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

- Amount of books students are reading each week according to their level:
Level: K: 8-10 books per week
Levels: L/M: 4-6 books per week
Levels: N/O/P/Q 2-4 books per week
Levels: R/S/T 1-3 books per week

Instructional Strategies:

Interdisciplinary Connections

Correlates to Lenape Indian social studies unit of study

- Study the life of one famous Native American and create a poster describing their characteristics similar to those in your stories.

Technology Integration

	<p><u>Ongoing:</u></p> <ul style="list-style-type: none"> ● Listen to books on CDs, tapes, videos or podcasts if available. ● Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) ● Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none"> ● Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts. ● Use Inspiration to create a double timeline looking at plot events and character motivation. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> ● <u>My Name is Maria Isabel</u> by A. Flor ● <u>The Other Side</u> by J. Woodson ● <u>Sitti's Secrets</u> by N. Nye ●
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills

	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, Fourth Grade, 2011-2012 Unit 2*
- Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011 Unit 2*
- Following Characters Into meaning Volume 1: Envisionment, Prediction, and Inference by Lucy Calkins and Kathleen Tolan*
- Following Characters Into Meaning Volume 2: Building Theories, Gathering Evidence by Lucy Calkins and Kathleen Tolan*

Mentor Texts:

- Dancing in the Wings, Allen, Debbie*
- Freedom Summer, Wiles, Deborah*
- Number The Stars, Lowry, Lois*
- Stone Fox, Gardiner, John Reynolds*
- The Tiger Rising, DiCamillo, Kate*

Unit Description: Nonfiction Reading: Reading the Weather, Reading the World

This unit is designed so that students start by reading easy texts and doing important work with these texts and then they choose more challenging texts. You will help them do similar work with those more challenging texts. Eventually they will dig into research projects that revolve around a class topic of extreme weather and natural disasters. At the end of the unit, students will research a second subtopic in order to provide opportunities for students to compare and contrast what they have learned and to explore more conceptual topics. In many ways, the structure of Bends II and III echoes that of their third-grade units studying animals.

Reading

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

- Students will be able to recognize and utilize text structures in order to glean what matters most from a text.
- Students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts.
- Students will be able to read informational texts and maintain just right chapter books, maintaining their stamina and skill level.

Essential Questions

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

- How do readers determine importance and synthesize in Expository Non-Fiction?
- How do readers navigate narrative and hybrid nonfiction texts?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Readers determine importance in Expository Non-Fiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions.
- Readers synthesize Expository Non-Fiction by being alert to the visual features of expository texts and to anticipate particular content.
- Readers find the main idea by taking the sentences they've read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details connect with this? This part teaches me....(Boxes and Bullets)
- Readers tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they're exploring when teaching in partnerships.

	<ul style="list-style-type: none"> • Readers read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster. • Narrative nonfiction like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories. • Some texts are a mixture of non-narrative and narrative structure, readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole. 		
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments		
Students will:	Instructional Focus: Bend I: Learning From Texts <ul style="list-style-type: none"> • Today I want to teach you that nonfiction readers read nonfiction well by making a connection to your text. <ol style="list-style-type: none"> 1. Browse through the book by looking at the title, the cover, and previewing the pages. 2. Ask yourself, “What do I already know about this topic that connects in some way to this topic?” 3. Ask yourself, “What do I care about on this topic that connects in some way to this topic?” • Today I want to teach you that nonfiction readers read nonfiction well by previewing the text. <ol style="list-style-type: none"> 1. Look through the pages for headers, topic sentences, and other text features. 2. Think about what you already know about the topic. 3. Imagine what the text might be about. “This part seems to be about _____ and this other part seems to be about _____.” • Midworkshop: Good nonfiction readers revise their ideas about their nonfiction books as they continue reading. • Today I want to teach you that nonfiction readers read nonfiction well by figuring out the text’s structure and using it to determine importance. <ol style="list-style-type: none"> 1. Read your text, looking for clue words/transition words <table border="1" data-bbox="831 1425 1986 1497" style="width: 100%; margin-top: 10px;"> <tr> <td style="width: 50%; text-align: center;">Structure</td> <td style="width: 50%; text-align: center;">Transition words</td> </tr> </table>	Structure	Transition words
Structure		Transition words	
Range of Reading and Complexity of Text RI.4.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.			
Key Ideas and Details RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text. RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.			

<p>Craft and Structure</p> <p>RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</p> <p>RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p>	<table border="1"> <tr> <td>Chronological</td> <td>first, then, next, after that, finally, before, after</td> </tr> <tr> <td>Problem/solution</td> <td>a problem is, a solution is, if...then..., so that</td> </tr> <tr> <td>Cause and effect</td> <td>because, since, reasons, then, therefore, so, in order</td> </tr> <tr> <td>Compare/contrast</td> <td>different, same, alike, similar, although, but, yet, or</td> </tr> </table>	Chronological	first, then, next, after that, finally, before, after	Problem/solution	a problem is, a solution is, if...then..., so that	Cause and effect	because, since, reasons, then, therefore, so, in order	Compare/contrast	different, same, alike, similar, although, but, yet, or	
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Cause and effect	because, since, reasons, then, therefore, so, in order									
Compare/contrast	different, same, alike, similar, although, but, yet, or									
<p>Integration of Knowledge and Ideas</p> <p>RI.4.7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and</p>		<p>2. Identify the text structure using the chart</p> <p>3. Take notes on what you're learning with a graphic organizer that shows the text structure (see anchor chart on pg. 36 of book to display for students)</p> <ul style="list-style-type: none"> ● (Repertoire Lesson): Today I want to teach you that in order for nonfiction readers to teach others well, they need to: <ol style="list-style-type: none"> 1. Know the main ideas and supporting details 2. Use an explaining voice 3. Use gestures 4. Use a teaching finger to point out charts, illustrations, and diagrams to help explain ● Today I want to teach you that nonfiction readers read well by tackling the hard parts of nonfiction reading. <ol style="list-style-type: none"> 1. First, notice what is hard for you: <ol style="list-style-type: none"> a. Misleading headings (thinking a section will be about one topic or idea, but ends up being about another) b. Fact overload (too many facts) c. Confusing beginnings d. Long detours (turning away from the topic) with extra information that can pull you away from the main idea e. Graphs and diagrams 2. Then, take action <ol style="list-style-type: none"> a. Read and reread b. Ask, "What is this part teaching?" c. Talk and write to understand ● Midworkshop: Readers, if your book stops making sense, there are some strategies you can use: <ol style="list-style-type: none"> 1. Stop and think, "Huh?" 2. Then, do something about it! 								

background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognitions

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

- a. read forward
- b. reread a part of text
- c. whisper-read aloud until it makes sense
- d. slow down reading for a bit, then speed back up
- e. pick a new just-right book

- Today I want to teach you that nonfiction readers read nonfiction well by noticing if a text is a hybrid (combination) of narrative and expository text and figure out which lens to read through and when.
 1. Read the text.
 2. Look for signals that show when a text should be read through a narrative lens or an expository lens:
 - a. Narrative Lens Signals
 - i. Reads like a story with character, setting, and problem/resolution
 - ii. Treats a thing or group like a character
 - b. Expository Lens Signals
 - i. Tells all about a topic
 - ii. Tells a big idea and details
 - iii. Tells about groups of things
- Midworkshop: Nonfiction readers stop and ask, “What are the parts of my text? How do they go together?”
- Today, I want to teach you that nonfiction readers read nonfiction well by figuring out the meaning of unknown words.
 1. Read until you get to an unknown word
 2. Look in the word: root words, suffixes, prefixes
 3. Look around the word:
 - a. What do you picture?
 - b. What’s happening?
 - c. Is it positive or negative?
 - d. What type of word is it?
- Today I want to teach you that nonfiction readers summarize by including the main idea and details and putting it into your own words.
 1. Read a chunk of text.
 2. Find the main idea. Ask, “What is this mostly about?” or jot down key sentences. (ex: The sun and Earth work together to create to create the weather.)

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

3. Identify the text structure by looking for transition words. (ex: cause and effect --> the sun and Earth work together to cause the weather)
4. Reread the chunk of text to find supporting details that fit with the text structure and main idea:
 - a. The sun heats the land, which warms the air.
 - b. Wind moves warm air around.
 - c. The Earth's rotation also causes air to change temperatures.
5. Write the summary.

“In this passage, Kathy Furgang explains that the sun and Earth work together to create the weather. One detail is that the sun heats the land on Earth, which warms the air. Another supporting detail is that the wind moves the warm air around. A third detail is that the Earth's rotation causes air to change temperatures.”

Bend II: Launching a Whole-Class Research Project

- Today I want to teach you nonfiction readers research well by getting ready or preparing.
 1. Get to know your resources (flip through books)
 2. Sequence (order) texts from easiest to hardest
 3. Figure out the main subtopics, categories, and questions
 4. Plans for team research roles
- Today I want to teach you that nonfiction readers research well by taking organized and structured notes.
 1. Read a chunk of text.
 2. Identify the text structure by looking for transition words.
 3. Structure your notes in the same way as your text structure.
- Today, I want to teach you that nonfiction readers research well by synthesizing (connecting) what you are learning across texts.
 1. Choose a subtopic to research.
 2. Read and take notes on one text
 3. Read a second text.
 4. Ask, “Does this add to what I’ve already learned? Or, does this change what I learned?”
 5. Add to your notes from your first text.
- Midworkshop: When nonfiction readers come across information that changes what they’ve learned, they go to a third text to see if their first or second source is correct.

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

- Inquiry Lesson: Today, we are going to investigate the questions: In what ways do authors write nonfiction articles differently from nonfiction books? How do you read differently when you read a nonfiction article as opposed to when you read a nonfiction book?
 1. Articles tend to be much shorter than nonfiction books.
 2. Articles tend to talk about current events or events that happened close to when the author wrote about them.
 3. Most articles seemed to start with the most important newsworthy information, then gave some details related to the news, and ended with other background information.
- Today, I want to teach you that nonfiction readers research well by writing to grow their ideas about a topic.
 1. Read over your notes on a subtopic.
 2. Write ideas about your topic by using these strategies:
 - a. Cite (quote) specific information from resources
 - b. Ask questions
 - c. Make comparisons and connections
 - d. Rank and categorize information
 - e. Write your own ideas about the information you have gathered
- Readers, we can use thought prompts to push our thinking when we are writing about our reading:
 - The important thing about this is...
 - I'm realizing...
 - This is giving me the idea that...
 - This connects to...
 - The thought I have about this is...
 - What surprises me about this is...
 - This makes me think...
- Today I want to teach you that nonfiction readers stop when they come across challenging parts of their text and figure them out.
 1. Stop when you get to a tough part of the text.
 2. Reread the chunk, pause, and ask, "What is this part teaching?"
 3. Talk over the chunk with your partner.
 4. If that doesn't work, sketch or write about the tough part of the text.
 5. Look at the text features closely to see what they are teaching.

- Today I want to teach you that nonfiction readers prepare to present their information. When preparing for a group presentation, think about:
 - What will we present?
 - What information do we still need to gather to be ready?
 - How will we present our information?
 - What materials will we need to present?
 - What will be the order of our presentation?
- Midworkshop: Presenters also engage their audience, just like teachers. To teach well:
 - Know the main ideas and supporting details
 - Use an explaining voice
 - Use gestures
 - Use a teaching finger to reference charts, illustrations, and diagrams
 - Engage your students
 - Ask questions
 - Make comparisons
 - Tell mini stories
 - Be dramatic

Bend III: Tackling a Second Research Project with More Agency and Power

- Today I want to teach you that good nonfiction readers can research a second example.
- 1. Don't start reading: Talk and come up with an action plan with your group.
- 2. Decide on subtopics to investigate first, making sure they are ones you can compare with you first subtopic.
- 3. Decide who will do what, when, how.
- 4. Preview texts, thinking, "How is this structured? How will I read it?"
- 5. As you read, think, "These are similar to my first topic because _____." and "These are different from my first topic because _____."
- Midworkshop: Readers, you can use certain phrases to help you compare and contrast your new topic to your old topic.
 - _____ and _____ are alike because _____
 - _____ and _____ have differences, too. One difference is _____...
 - Both _____ and _____ (what?)

- o For _____ not unlike _____ (what?)
- o It is interesting to note that _____ and _____ are different in this way. Whereas....on the other hand....

- Today I want to teach you that nonfiction readers go from learning about specific topics (such as droughts and floods) to learning about the bigger topic (extreme weather).
 1. Choose two passages from your two different topics.
 2. Look for patterns about things we can say about the bigger topic (extreme weather). (Ex: A pattern I see between tornadoes and tsunamis is that both are super powerful - they both destroy whatever is in their path. They flatten things. They have similar effects.)
 3. Ask a question about the bigger topic. (Ex: Do most examples of extreme weather get caused or triggered by another weather event?)

- Today I want to teach you that when nonfiction readers start researching two subtopics, they generate new questions

1. Choose a passage on one of your subtopics to read.
2. Jot notes on your thinking.
 - a. This is making me think that _____...
 - b. This makes me wonder_____...
2. Ask questions based on your note taking.
3. Choose a question or big idea as a research project, or something you can read more on and answer your questions.

- Midworkshop: Readers, if you are having difficulty growing ideas to write about in your reading, use some of the thought prompts we've used in writer's workshop:
 - o Techniques for Writing to Grow Ideas
 - o Write a thought. Try to use precise words to capture that thought. Often it takes a sentence or two to capture a thought, not just a few words.
 - o Sometimes it helps to write, "In other words..." and to try saying the same thought differently, reaching for the precisely true words. Then you can say, "That is..." and try again to say the thought.
 - o Once you've recorded a thought, it helps to think more about that thought. Usually an idea comes to the tip of your pen if you keep your pen moving.
 - o Pause to reread. If a line seems especially important, true or new, copy that line onto the top of a clean white sheet of paper and write to grow that idea, using all the ideas described above.

- Today I want to teach you that researchers can read passages through the lens of their research question, instead of reading through the lens of the author’s text structure.
 1. Choose a text to read.
 2. Before reading, ask, “What’s my research question?”
 3. Read through the text through the lens of your question (looking for answers to your questions).
 4. Jot notes to answer your research question, using the text structure of your choice, even if it is different from the text structure that the author chose.

- Today I want to teach you that researchers become experts by evaluating the credibility (believability) and trustworthiness (can you trust the source’s information) of their sources.
 1. Choose one of the texts, articles, or websites you are using for your research topic.
 2. Ask questions:
 - a. Who wrote this? What makes this person qualified to write this text?
 - b. How was the material published? Who reviewed the material?
 - c. When was it published? Is this information still relevant (current or matter)?
 - d. Is there an obvious opinion in the text?

- Today I want to teach you that nonfiction readers think about how nonfiction writers want their readers to think and feel about a topic.
 1. Choose an article or text.
 2. Ask, “What does the author use?” (technique)
 3. Ask, “Why does the author do this?” (goal)
 4. Ask, “How does this affect me as a reader?”

This author uses... (technique)	In order to... (goal)	This affects me as a reader because...
Shocking or sad photographs	make the reader feel emotional and realize that the topic is really serious	it makes me sad of or full of shock or want to take action
Dark colors	to show that something is scary or serious	it is scary

Bold, strong words	to show that something is important and why; to get the reader's attention	it makes me pay attention to that word and sentence
Different font sizes	to show what is most important	it makes me pay attention to the parts the the writer wants me to

- Midworkshop: Readers, we can use these goal and technique cards to help us understand how a nonfiction author wants us to think and feel.
- Today I want to teach you that readers study texts to find out what techniques or craft moves an author uses to achieve his/her goals.
 1. Choose a text and lay out your set of technique cards
 2. Read over your technique cards
 3. Start reading, and pause when you notice a technique used by the author.

Sample Assessments:

- Nonfiction Reading Pre-assessment (found in book)
- 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 any science, math, or social studies unit of study

- Complete a report on New Jersey

- Choose a topic about space and create a PowerPoint presentations demonstrating what was learned.
- Write a diary of the daily life of a Lenape Indian

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- 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.
- Develop a multi-media presentation around a topic being studied.

Recommended Videos

- TED Talks:
 - Arthur Benjamin: A performance of “Mathemagic”
 - Beau Lotto and Amy O’Toole: Science is for everyone, kids included
- YouTube Link: Phoenix Zoo: The Phoenix Zoo Saves the Arabin Oryx
- YouTube Video: “Fire making with sticks” by Andrew Newton

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.
- U.S. Drought Monitor website (<http://droughtmonitor.unl.edu/>)

	<p>Global Perspectives</p> <ul style="list-style-type: none"> • <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross • <u>Crazy Horses’s Vision</u> by Joseph Bruchac • <u>Fox Song</u> by Joseph Bruchac
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- *Teacher’s College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 3
- *Teacher’s College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 4
- *Navigating Nonfiction Volume 1: Determining Importance and Synthesizing* by Lucy Calkins and Kathleen Tolan
- *Navigating Nonfiction Volume 2: Using Text Structures to Comprehend* by Lucy Calkins and Kathleen Tolan

- *Reading the Weather, Reading the World*: Lucy Calkins, Emily Butler Smith, and Mike Ochs, Reading Unit 2

Mentor Texts:

- Cactus Hotel, Guiberson, Brenda Z.
- The Life Cycle of an Emperor Penguin, Kalman, Bobbie and Robin Johnson
- Mummies! Secrets of the Dead, Griffey, Harriet
- The Penguin, A Funny Bird, Fontanel, Beatrice
- The Magic School Bus Series Cole, Joanna
- Armored And Dangerous, Zimmerman, Howard
- Beautiful Butterflies, Goldish, meish
- Bloodthirsty Mosquitos, Goldish Meish
- Building Greenscrapers, Stern Steven
- Caves And Caversn, Gibbons, Gail
- Do Stars Have Points? Questions and Answers about Stars and Planets, Berger, Melvin
- Eating Green, Apte, Sunita
- Owen and Mzee: The True Story of a Remarkable Friendship, Hatkoff, Isabella
- Pompeii-Buried Alive!, Kunhardt, Edith
- Prickly Porcupines, Nicholas, Catherine
- Taj Mahal, Tagliaferro, Linda
- Wolves, Markle, Sandra
- *Everything Weather*, Furgang, Kathy
- *DK Eyewitness: Hurricane and Tornado*, Challoner, Jack
- *Hurricanes*, Simon, Seymour

Unit Description: Interpretation Clubs

In this interpretation unit, you will help your readers to draw upon, transfer and apply their past learning to sharpen their analytical skills. You will reinforce an integral idea- that the stories they are reading are more than just one plot and one character. Close analysis of the text and author’s choices allows one to uncover deeper central ideas. You’ll move students to think and talk about the ideas their chapter books suggest. We want to teach (and the Common Core State Standards expect) this sort of thinking; this ability to interpret and analyze a text and determine multiple ideas and themes. To meet this call, your readers will need some specific strategy instruction in analytical reading practices, or else they will remain ever dependent on collaborative, teacher-led understanding.

You’ll show students, pretty much immediately, that good books are about more than one idea, and you’ll teach them to keep more than one idea afloat in their minds. You’ll teach your reader that just as their books are about more than one idea, ideas or themes, live in more than one text. Once your students are recognizing themes, you’ll teach them to compare how themes are developed in different texts. All the time, you will be training your students to back up their ideas with evidence from the text.

This year we will have again envisioned Interpretation Clubs, as a book club unit for many reasons. Giving students the opportunity to do close reading across texts in the company of others will enable them to grow stronger as readers. Students will have the opportunity to harness all of the teaching you’ve done up to this point in the year and can work together to transfer and apply all they have learned about comprehending, synthesizing, analyzing, and interpreting across genres. In addition, book clubs offer students the chance to work within structures that inherently hold them accountable for supporting their thinking. “What part in the text makes you think that?” One club member might ask another. And the club together will proceed in hashing out whether or not an interpretation is supported by the text.

The too, working in clubs will help your fourth grader to continue to work towards meeting speaking and listening standards. It is important to note that in fourth grade, students are expected to, “review the key ideas expressed and explain their own ideas and understanding in light of the discussion”.

Reading

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

- Students should determine central ideas or themes of a text and analyze the development of these themes.
- Students should be able to compare themes that are developed across different texts.
- Students will apply analytical lenses for interpretation that focus on symbolism and literary craft.
- Students will recognize how authors present themes differently, and contrast how the theme was presented or developed first in conversations, then in writing.

Essential Questions

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

- How can I heighten my skills at interpretation so I see themes that spread through a text and across texts?
- How can I think about ways that authors approach the same theme in different ways?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- Good readers don’t read just to find out what characters do or what happens in stories. Powerful readers also realize that the stories we read are about ideas—they literally teach us how to live.

<ul style="list-style-type: none"> ❑ How can I read with the lens of looking for themes, learning to spot pieces in the text where the theme shines through? ❑ How can I compare and contrast the way a theme is handled similarly and differently in different texts? 	<ul style="list-style-type: none"> ❑ When characters experience strong emotions and/or make critical choices readers have an opportunity to learn from the decisions characters make, and can make more than one interpretation that may turn out to be significant. ❑ Just as we can study how the settings of stories that share themes are usually different, that difference has implications for how the theme develops in the story, there are usually differences also I characters-in their backgrounds, their perspectives and points of views, and their traits. ❑ Repetition is a tool that is not only used in poetry but in literature as well and it's not just objects that may be repeated in a text, sometimes it is lines, and parallel scenes or moments. ❑ When we read with a lens, first we read for the story, for what happens, and then we read asking what does this story teach us about (the social issue)? ❑ Readers write and talk about issues they can relate to in their own lives, each of us is a member of many groups-how does that group-identity shape us? ❑ Readers look at anything they read and wonder how hidden and subtle sources of power, race, class, and gender operate in our culture.
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Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
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Students will:	Instructional Focus:
<p>Range of Reading and Complexity of Text RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p> <p>Key Ideas and Details</p> <p>RL.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p>	<p>Bend I: Interpretation: Discussing Themes and Issues in the Company of Clubs</p> <ul style="list-style-type: none"> ● Today I want to teach you that readers use all that they know, from all of their other reading work, to think about what the story they are reading might be teaching readers. <ol style="list-style-type: none"> 1. Ask yourself, “What did the main character learn?” “What made the good things in the story happen?” “What could have prevented the bad things from happening?” 2. Put your ideas into a complete sentence. You can use a sentence starter to help frame your thoughts.

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

Craft and Structure

RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

Integration of Knowledge and Ideas

RL.4.7. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognitions

-The character learned that...

- This story teaches us that...

-Good things/bad things happen when people...

-The moral of this story might be...

- Today I want to teach you that to interpret or learn from books, readers can look for issues—especially issues that recur or issues that seem particularly important to the character—and then consider how the main character relates to that issue.
 1. Identify any issues that occurs multiple times in your book.
 2. Ask yourself, “What does my character think about this issue?” “How do they react to the issues in the story?”
 3. Jot your ideas in a complete sentence.

- Today I want to teach you that as a reader, it is especially important to pay attention to moments where characters experience strong emotions or where characters make critical choices. These are the places where we as readers may learn significant lessons.
 1. Identify scenes where your character has a strong emotion or makes an important choice
 2. Closely read the scene multiple times, trying to unpack why your character reacts the way they do.
 3. Free write about the scene trying to unpack and deeply understand your character’s actions.

- Today I want to teach you that as readers, we revise our original ideas as the story develops. We expect to back up our ideas with evidence from the text, and we mark, collect, and ponder moments in the text that support our ideas.
 1. Read with your idea in mind.
 2. Mark places in the text that contain evidence to supports your idea.
 3. If you do not find evidence to support your idea, revise it to fit with your new learning, thinking “Hmm, I may have to

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

abandon that idea and think again about what the book might teach.”

- Today I want to teach you that the evidence that supports our thinking should be clear and easy to understand. If our evidence is unclear or too difficult to see, then we need to revise it and find a better piece of evidence.
 1. Read your claim and evidence.
 2. If your evidence seems to vague or difficult to understand go back into your book and find a new piece that is more clear.
- Today I want to teach you that as you read a book, it is your job to keep revising your ideas and thinking. As you read and learn more about your characters, it is important to take the new information and use it to either support, or change your thinking.
 1. As you read, if you find information that changes your thinking, you can write, “First, when I started reading this book, I thought it was about...but now, as I read on, I’m finding that it is really about...”

Bend II: Comparing Themes and How Characters Relate to Them—Across Texts

- Today I want to teach you that it is important to notice how characters in different books handle the same theme or issue.
- Today I want to teach you that good readers compare and contrast two books by looking closely at key scenes from the books and paying close attention to what the characters say, do, and the ways the author describes them.
 1. Identify two scenes from different books that share elements or similarities.
 2. Write long about how those scenes are the same, and how they are different.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions *4 topics and texts*, building on others' ideas and expressing their own

- Explicitly draw on previously read text or material and other
- Follow agreed-upon rules for discussions and carry out assigned
- Pose and respond to specific questions to clarify or follow discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas

SL.4.2. Paraphrase portions of a text read aloud or information presented orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience with descriptive details to support main ideas or themes; speak clearly

SL.4.5. Add audio recordings and visual displays to presentations on

SL.4.6. Differentiate between contexts that call for formal English (e.g., presentation) and those that do not (e.g., small-group discussion); use formal English when appropriate

- Today I want to teach you that readers always think about other stories they have read, and take time to process how those stories compare to the one they are currently reading.

Bend III: Reading Closely to See How Themes are Shaped by Authors

- Today I want to teach you that while it is important to look closely at the details of a story to understand the bigger meaning, it is equally as important to think about why the author chose specific words, phrases and images to demonstrate a theme or life lesson. These decisions that authors make are called Author's Craft.
 1. Notice words or phrases that stand out to you as you are reading.
 2. Jot the phrases or words down on a post-It or in your reader's notebook.
 3. Write long about what you think the author chose those specific words or phrases.
- Today I want to teach you that one way readers understand literature more deeply is that they let objects in the story have a symbolic importance—they connect objects to a bigger meaning, letting something simple stand for something more complex.
 1. Identify possible objects in your story that could have a more complex meaning.
 2. Draw or describe these objects in your reader's notebook.
 3. Write long about what you think the object symbolizes.
- Today I want to teach you that authors carefully choose the titles of their books, and often these titles have a deep significance to the overall meaning or theme of the text.
- Today I want to teach you that even when details seem to be in the text for no reason, good readers hold on to that detail and search for its importance in the text. Usually these seemingly unimportant details are used to foreshadow something that will come later in the text.

1. As you read, mark the pages of details that you think may be important later, even if you don't understand their significance yet.
2. As you continue to read, and find the importance of these details, go back and reread the pages you marked earlier.
3. Write long about the significance of the foreshadowing.

- Today I want to teach you that often authors repeat not only objects, but lines, scenes and moments. Noticing these repetitions can often lead readers to a better and deeper understanding of the text.
- Today I want to teach you that good readers notice different characters' perspectives, and use these perspectives to understand the deeper meaning of the story.
 1. Jot character names in your reader's notebook.
 2. Write about each character's perspective and how their perspective helps the reader understand the story.
 3. Find text evidence to support your thinking.

Sample Assessments:

- A written reading response outlining what the text was about
- Author's craft poster displaying traits of the author.
- Post-it analysis: students lay out post-its and analyze common elements/ ideas
- Scene reenactment: students choose a scene

Instructional Strategies:

Interdisciplinary Connections

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

- Read The Keeping Quilt, and then examine your own family values and traditions.
- Research a social issue that effects a particular New Jersey and create a brochure to raise awareness for that issue.

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- 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

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

- The Story of the Milky Way, A Cherokee Tale by Joseph Bruchac and Gayle Ross
- Crazy Horses’s Vision by Joseph Bruchac
- Fox Song by Joseph Bruchac

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
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Professional Resources:

- Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012* Unit 6 & 10
- Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 7 & 10

Mentor Texts:

- Enemy Pie, Munson, Derek
- Freedom Summer, Wiles, Deborah
- Judy Moody, McDonad, Megan
- Just Us Women, Caines Jeanette
- Meet Danitra Brown, Grimes, Nikki
- A Mouse Called Wolf, King-Smith, Dich,
- The Other Side, Woodson, Jacqueline
- Pictures of Hollis Woods, Giff, Patricia Reilly
- The Report Card, Clements, Andrew
- Rules, Lord, Cynthia
- A Taste of Blackberries, Smith, Doris
- Those Shoes, Boelts, Maribeth

Unit Description: Nonfiction Book Clubs/ Author Study

This unit highlights the work of comparing and contrasting as one method of teaching students to read closely, analyze, and express ideas. In Bend One you'll channel readers to organize themselves into book clubs by focusing on a series or authors they love. In Bend Two you'll teach readers to notice the language techniques they see these favorite nonfiction authors employ. Readers will investigate the style of a favorite Non-fiction author or two and analyze how they use certain techniques to create compelling Non-fiction. Then, in Bend Three readers will take their reading work up a notch by inspiring them to expand their nonfiction tastes and experiences, leading them to read authors who publish in a variety of styles and media.

Reading

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

- **Investigating nonfiction identities and setting out to make those more powerful.** (How can I author a life as an avid reader of nonfiction, developing tastes and habits?)
- **Deepening Understanding of Nonfiction Techniques and Investigating Authors' Styles** (How can I investigate authors I love and deepen my understanding of nonfiction craft moves?)
- **Expanding our nonfiction experiences** (How can I broaden my tastes as a nonfiction reader and try to outgrow myself?)

Essential Questions

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

- How do authors' choices and patterns in style and structure and literary techniques result in high quality nonfiction?

Enduring Understandings

What will students understand about the big ideas?

Students will be able to create Non-Fiction reading identities, and deepen their skills at comparing and contrasting, analyzing authors' patterns and choices in style and structure, and deepen their familiarity with the literary techniques that are used in high-quality nonfiction.

Students will understand that...

- Students will be able to distinguish themselves as nonfiction readers
- Students will be able to recognize author's craft and intent.
- Students will be able to recognize and utilize text features in order to glean what matters most from a text.
- Students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts.

- ❑ Students will be able to reread to find important ideas, and build theories about what is suggested in the text.
- ❑ Students will be able to read informational texts and maintain just right chapter books, maintaining their stamina and skill level.
- ❑ Readers determine importance in Expository Non-Fiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions.
- ❑ Readers synthesize Expository Non-Fiction by being alert to the visual features of expository texts and to anticipate particular content.
- ❑ Readers find the main idea by taking the sentences they've read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details connect with this? This part teaches me....(Boxes and Bullets)
- ❑ Readers tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they're exploring when teaching in partnerships.
- ❑ Readers read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster.
- ❑ Narrative nonfiction like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories.
- ❑ Some texts are a mixture of non-narrative and narrative structure, readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Range of Reading and Level of Text Complexity</p> <p>RI.4.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p>	<p>Bend 1: Investigating Nonfiction Identities and Setting Out to Make These More Powerful.</p> <ul style="list-style-type: none"> ● Today I want to teach you that readers often pause and take stock of their reading lives. One way to this is to investigate what they've been doing as readers.
<p>Key Ideas and Details</p> <p>RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p>	<ul style="list-style-type: none"> ● Today I want to teach you that readers often think about what they really like about certain books, so they can find other books like those, and then do more and more powerful as readers! One way readers begin this work is to sort books into the kinds of books they love. ● Today I want to teach you that when nonfiction readers set out to study their nonfiction reading lives, they actively try to improve it while studying it! One way to do this is to get a lot of reading done. Another way to do this is to really synthesize information and teach each other. <p>Bend II: Investigating Authors we love and deepening understanding of Nonfiction Techniques.</p>
<p>Craft and Structure</p>	<ul style="list-style-type: none"> ● Today I want to teach you that like anything else, reading has its own words, its expert vocabulary, so that when you describe a book, you can use this vocabulary to describe the techniques authors use.

RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.

RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

Integration of Knowledge and Ideas

RI.4.7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognition

- Today I want to teach your hat it's not just nonfiction authors who explain information using effective techniques. Talk partners and clubs use these same techniques when they teach each other about what they've learned.

- Today I want to teach you that readers often compare and contrast books by different authors, by looking at two books that are quite different helps us to see more specifically how authors make different moves.

Bend III: Expanding our Nonfiction Experiences

- Today I want to teach you that as readers come to know more about the books they are drawn to, they also know more about themselves as readers, which helps them outgrow themselves, and helps them set new goals.

- Today I want to teach you that one way readers grow and expand their reading is by swapping favorite books or by introducing books to each other.

- Readers investigate other kinds of nonfiction to make up our reading identity including: websites, videos, and magazines.

Sample Assessments:

- 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:

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

Interdisciplinary Connections

Connects to science, social studies, and all other units of study.

- Have students study a topic of interest for any science or social studies unit in a club. Let students present new learning and understandings to the class.

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- 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.
- Develop a multi-media presentation around a topic being studied.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and

and comprehension skills.

Global Perspectives

- The Story of the Milky Way, A Cherokee Tale by Joseph Bruchac and Gayle Ross
- Crazy Horses's Vision by Joseph Bruchac
- Fox Song by Joseph Bruchac

<p>relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</p> <p>SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: 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 Curriculum Calendar 2013-14: Fourth Grade, Unit 8 "Nonfiction Book Club/ Author Studies"*

Mentor Texts:

- ❑ *This is a new unit of study. Mentor text suggestions will be added as the school year continues.*

Unit Description: Historical Fiction Book Club (OPTIONAL CLUB)

The unit, Historical Fiction Tackling Complex Texts is complicated as it happens in a time and a place the reader has never inhabited, and the characters are entangled in historical and social issues which are related to real historical events. The goal of this unit is for students to emerge from the unit as knowledgeable readers who have learned how to build collective interpretations, know how to listen closely to each other as they read, and know how to carry ideas across time-both in their book club discussions and across more than one text.

Important considerations include that the fact that because this unit includes complex texts it is best for students reading levels P and above. In addition, due to the complicated nature of this genre it is recommended that this unit be conducted in book clubs. It will be important to talk up the fact that reading clubs provide group solidarity and allow each member to grow. During the first half of this unit, students will focus on deep comprehension and synthesis of complex story elements and working in book clubs. Next, students will focus on interpretation, and paying attention to perspective and point of view in addition to carrying ideas across a text. Finally, readers will enhance their thematic understanding by comparing both fiction and nonfiction texts. In the beginning of the unit readers will figure out the nature of the setting, including the ways people live, and who the characters are, as well as the relationship the characters have to historical tensions. In addition, students will continue to read deeply to analyze characters, setting, and events in their stories. They will also push themselves to determine the relationships between those elements by keeping track of multiple plot lines, unfamiliar characters, and of shifts in time and place. Furthermore, students will work towards being able to compare and contrast structure and analyze multiple accounts of the same event on numerous texts of the same time period. Then, they will work towards thinking about those complicated themes and how they have recurred in human history and continue to be relevant today. The Historical Fiction unit will lend itself to lessons in social issues such as war and oppression and will teach lessons such as human endurance and social justice.

It is important to note that students may need to see and feel the world of their stories, and could benefit from resources such as historical images, movie clips, and text books to help readers have a schema to envision the historical settings of their stories. Furthermore, it will be important to organize book clubs around one historical era so that students read several novels dealing with one era, and maintain their requisite reading volume in addition to building a familiarity with the historical era they are focusing on. One way to scaffold the understanding of the historical details is to have each book club start with at least one book that is a lower level than the reading levels of the club, so that it may serve as both a reference and a crutch when historical details are referenced in harder texts.

Reading

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

- Students should be able to learn how to build collective interpretations, know how to listen closely each other as they read, and how to carry ideas across time-both in their book club discussions and across more than one text.
- Students should be able to compare and contrast the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of ideas events, concept, or information in two or more texts and analyze multiple accounts of the same event or topic on numerous texts of the same time period.
- Students should be able to determine the theme of a story from details in the text, including how characters in a story respond to challenges.

Essential Questions

Enduring Understandings

What will students understand about the big ideas?

<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	
<ul style="list-style-type: none"> • How do readers tackle complex texts? • How do readers work in book clubs? • How do readers interpret complex texts? • How do readers become more complex because of reading? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Readers know that as books become more sophisticated, the setting becomes significant. It may function as part of the problem that a character has to overcome, it can be an emotional space that creates the tone or mood of a place, or the setting can operate at a symbolic level. • Readers pay attention to the beginning of the story where a tremendous amount of crucial information will reveal the kind of place the story is set and also the kind of people who occupy the story. • Strong readers know that as their books get harder, they have to work harder and can use tools such as timelines, graphic organizers, and lists of characters to enhance comprehension. • Readers understand that characters exist in a relationship with history, and are affected by the social pressures, community norms, and historical atmosphere around them. • Readers work in clubs to synthesize as many details as possible, and it is important to listen carefully to each other, build on each other's comments, and honor relationships so that every club member feels valued. • Readers should value their own ideas about books and hold onto these as they read, because each reader brings their own history to a book, and they should share these ideas with others while remaining open to new ideas, and the possibility of revision. • Readers use allusions, figurative language, and symbolism to convey ideas that are not easily contained in ordinary language. • Readers separate their perspective from that of the main characters and discern the various perspectives of different characters within a story, imagining the different points of view that characters in that scene bring to the action. • Readers ask themselves who has the power, how is power visible and what forms does power take in this story? • Readers read nonfiction alongside fiction and notice how each text develops a theme and compare and contrast multiple books with the same theme, analyzing carefully and using details as evidence for their ideas.
<p>Areas of Focus: Proficiencies (New Jersey Student Learning Standards)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p>	<p>Instructional Focus:</p>

Range of Reading and Complexity of Text

RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

Key Ideas and Details

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

RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.

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

Craft and Structure

RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

Bend I: Tackling Complex Texts

- At the very beginning of a story, readers pay particular attention to the mood and atmosphere of the places in which stories are set. We realize that the story will almost never say, “This shows that trouble is brewing” or “This shows a sense of hope”, so we must gather clues to figure out what kind of place it is.
 - 1. Rev up our minds for reading by noticing details about the setting (be alert right from the start)
 - 2. Ask, “What clues is the author giving me that suggest what kind of place this is?”
 - 3. Pay close attention to signs of trouble or change to think about what this place feels like
 - 4. Continue to read analytically, studying parts that clue us in to the facts, feelings, or setting.
- At the start of a complex text, readers often tack up important information they need to know on mental bulletin boards. Specifically, they make note of the *who*, *what*, *where*, *when*, and *why* of the book.
 - 1. Record the main topic (ex: a character’s name or place)
 - 2. As you return to that name or place, jot new details as they emerge (make comparison to boxes and bullets)
 - 3. Continue to collect and organize key facts so that you can fit the *who*, *what*, *where*, *when*, and *why* together
- In historical fiction, there can be more than one timeline. There is the main character’s timeline; there is also a historical timeline- and the two are entwined. To understand anyone, it helps to know the way that person’s timeline intersects with the timeline of world events.
 - 1. Create a personal timeline of a part of your life and a parallel historical timeline as a model
 - 2. Get ready to try this work in clubs: use the fingers on your left hand as a timeline of the main character and the fingers on your right as a timeline of historical events
- Good readers of historical fiction notice dates in their books.
 - 1. Create post-its that represent dates you have come across in your novel
 - 2. Add these post-its to the historical timeline in your journals

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

Integration of Knowledge and Ideas

RL.4.7. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognitions

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

- o 3. Compare your ideas about the timeline in your book with club members
- A character's feelings and decisions are influenced by the character's world, and his or her role in that world. When a character responds differently than you would, it helps to ask why. We then come to realize that the character's perspective is shaped by the times.
 - o 1. Return to a familiar scene from your read aloud, thinking about *why* a character behaves as he or she does
 - o 2. Think about a character's actions in a way that first ignores the historical context, then correct yourself
 - o 3. Consider how the historical events are helping to shape the characters in the story

Bend II: Interpreting Complex Texts

- Readers don't wait for someone else to decide which passages are worth pausing over. We read alertly, ready to say, "Wow. This part almost seems like it's written in bold". We then ask, "How does this connect to *other* parts of the text?" and "What is this part *really* about?"
 - o 1. Notice if an image or word is repeated often. Ask, "Might it be a symbol of something bigger?"
 - o 2. Notice if something catches you by surprise and stands out. Think, "Why might the author have put in this surprising part?"
 - o 3. Notice if a new insight dawns on a character.
- A book club is like a pot luck dinner; you can't go empty-handed! As a good reader, you have the responsibility of bringing something to your club that will help your club have a meaningful literacy conversation.
 - o 1. Rehearse your best thinking about parts of the story that you feel are important
 - o 2. Use prompts to help grow your ideas: "Could this have anything to do with...?, I wonder..., Maybe..., Remember earlier in the story when..., These ideas might go together..., The author might be trying to teach us..."
 - o 3. Jot your best idea on a post-it as an artifact of your thinking to bring to your club meeting
- When you are thinking, talking, or writing about big ideas--just as you are doing today-- it's wise to look for clues to big ideas in small moments, small details, and small objects.

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

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

- 1. Mark a section that feels important and ask, “what is significant about this part of the story?”
- 2. “How does this part fit with an earlier part? How does it connect to what the whole story is really about?”
- 3. “Why might the author have written in this particular way, including these details and words?”
- 4. “What is the character learning about life and the world? What am I learning?”
- Good readers study and discuss how ordinary objects often symbolize big ideas.
 - 1. Pay attention to recurring images, objects, and details in your novel (a symbol)
 - 2. Leaf through book to find a passage where that symbol is “lodged”
 - 3. Stop and jot what you are thinking about that symbol, asking yourself, “What does this object represent?”
- Once you have paused to develop an interpretation of the book, you almost wear that idea--that interpretation-- like a pair of glasses or a lens. You can read through that lens, saying, “Ah yes, this goes with my interpretation!” or “Huh? This makes me think something new”.
 - 1. Create an idea (ex: war makes kids grow up early)
 - 2. Find examples of that idea as you read with that lens
 - 3. Push to add a “because...” statement to your idea or revise it to make it more precise or broader
- Themes or big ideas have more power when you think of them as claims about the world, rather than just about the book.
 - 1. Use words like “kids” or “people” when writing your claim instead of specific characters’ names
 - 2. Talk about the theme of a story as a sentence or two rather than one word
 - Start with one word theme
 - Ask yourself, “what is this book teaching me about (one word theme)?”
- In a good book, just like in a good conversation, you can feel your thinking being changed. When you are open to new thinking as you read and as you discuss ideas with other readers, you can build richer, more powerful interpretations.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

- 1. Use words and questions to bring out more thinking and to connect ideas in club conversations
- 2. Quick write using prompts such as:
 - “I used to think..., but now I realize...”
 - “When I first read this, I thought..., but now, rereading it, I realize...”
 - “On the surface, this is the story of...but I think it is really a story about...”
 - “Some people think this is a story about...but I think it is really a story about...”
 - “My ideas about...are complicated. In a way I think..., but on the other hand, I also think...”
- Characters are always in a story for a specific reason. They, like the main character, help to carry the big messages or big ideas of the story.
 - 1. Try to understand the point of view--the perspective--of a minor character
 - 2. Ask yourself, “Whose eyes are seeing this story?”, “Whose thoughts am I hearing?”, “Whose voice is telling the story?” to figure out the perspective
 - 3. Revise your interpretation to include what you learn
- Good readers add to and revise their thinking, using post-its to help track new thoughts.
 - 1. Create a theory web: write an idea/theme across a post it and collect smaller post-its with evidence that supports that idea/theme
 - 2. After looking at something from a minor character’s perspective, revise your big idea post-it and continue to collect evidence based on their newest thinking
- Readers also take their interpretations around theme through a process of drafting and revision.
 - 1. Record what you think the theme of the book is before you continue reading
 - 2. Keep in mind the qualities of strong theme work to guide your revision
 - 3. Qualities: A Theme... -is a big idea that relates to the whole arc of the story, -is grounded in specific details in the text, -considers the choices the author made
 - 4. Read on with a lens of that theme, marking passages that support your idea
 - 5. Revise both in writing and talking with clubs when necessary, using prompts to guide: I’m changing my mind...I’m starting to think...I’m

realizing...So, if that's true, then...Can we try that idea on for a bit? If that's true, then how come...? Could it be that...?

Bend III: The Intersection of Historical Fiction and History

- Readers of historical fiction often study images--photographs and illustrations-- from the time period they are reading about, and think about how they relate to relevant parts of their novels in order to better understand the time period.
 - 1. Ask: What does the picture remind you of in the book? (Go back to the text and look again)
 - 2. Look at all parts of the picture and notice the details
 - 3. Use expert vocabulary to describe what you see
 - 4. Compare what you had been picturing in your mind to what you see in the image
 - 5. Think about how the picture affects your envisioning of what you read
- Readers of historical fiction don't limit themselves to the book in their hands; They gather resources as they go that will help deepen their understanding. One important way to do this work is to read texts that will give you more background knowledge, alongside your novel.
 - 1. Find places in your story where you have questions
 - 2. Look for a source, including a part of a bigger article
 - 3. Read just that part to gather information
 - 4. Rethink what happened in the book with this information in mind
- Good readers not only synthesize across texts, but across units of study as well.
 - 1. Take a subtopic that you are learning about in one text and read across texts on that topic
 - 2. As you read, ask, "Does this fit with what I already knew, or this something that adds onto what I knew?"
 - 3. If the nonfiction text tells something different than what you expected, think, "What could be going on? What might explain this?"
 - 4. Realize that there is not just *one* history of an event- there are many
- Good readers draw on all that they know about reading historical fiction to rehearse for their book club conversation time.
 - 1. Think about the most important questions you think your club might talk about

- o 2. Reread your post-its, scan your book, and do some jotting
- o 3. Ask yourself, “Is *all* of this work important?” “Does this work show how I deepened my ideas about the challenges characters face and the life lessons they learn?”
- o 4. During club conversation, aim to linger with and develop one idea for at least 5 or 6 minutes

- As readers research characters’ perspectives, it’s important to recognize that one person’s perspective is not everyone’s perspective. Therefore, we need to be cautious about making assumptions and overgeneralizations.

- o 1. Create chart: “Using My History Lens”
- o 2. Two columns: “I notice these details...” and “I learn...”
- o 3. Jot details from the text with page numbers and what those details teach you about the time period
- o 4. Ask, “Who are we really talking about?” so that we do not overgeneralize by saying “all people in that time period”

- Good readers keep track of what they learn as they read historical fiction.

- o 1. Find a few parts of the story that feel especially important
- o 2. Think about what role those parts play for the whole story
- o 3. Ask, “Does this part: introduce the setting...show the tone of the setting...show changes in the setting...introduce a character...show a character’s motivations...show a character’s changes...show something that influences the character...show an important event...show a problem...show tension increasing/the problem getting worse...show the character responding to the problem...show the theme...show a solution/resolution?”

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

- 1. Ask questions to investigate power: “Who makes the rules?” “Who is in charge?” “Who has the power?” “What are the signs of that power?”
- 2. Then ask, “What’s the resistance?” “What is their power?”
- 3. Begin to understand that when there is power, there is resistance. People don’t just give in.

- Endings of books are special; they are like the top of a mountain. You don't want to reach the top of the mountain and then just turn around and race down the hill. Instead, once you are there, you want to look back over the whole trail that you traveled and think about the whole trail in relation to the ending.
 - 1. Reread endings of books
 - 2. Think, "How does this change my thinking about what the whole book is about? How does the ending connect to earlier parts of the book?"

- Readers, you've learned to think hard about people, places, and events in the stories you read, and also about ideas. When you have developed some thinking about a big idea in one story, sometimes that thinking helps you find similar ideas in another story.
 - 1. Have clubs agree on a big idea that their book represents in one or two sentences
 - 2. One club shares their idea, and the rest of the clubs ask, "Could this idea hold true in our book?"
 - 3. Put hands into circle to see how one idea can relate to multiple texts
 - 4. Reinforce that big ideas aren't confined to just one book- that author's pull the big ideas in their books from real life.

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
- Assume the role of a character living in a given time period and write a letter to someone communicating what life is like.

Instructional Strategies:

Interdisciplinary Connections

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

- Study the history of New Jersey and create a timeline demonstrating important events.
- Write a story involving facts about space

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Create a video or audio book review using i-tunes, i-movie, Photobooth, Sound Studio.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

Read from the following books during read alouds or shared reading.

- The Story of the Milky Way, A Cherokee Tale by Joseph Bruchac and Gayle Ross
- Crazy Horses's Vision by Joseph Bruchac
- Fox Song by Joseph Bruchac

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

Professional Resources:

- *Historical Fiction Clubs* by Lucy Calkins and Mary Ehrenworth, Unit 4, 2015

Mentor Texts:**Revolutionary War**

- Buttons for General Washington, Roop, Peter
- The Fighting Ground, Avi
- George Washington's Socks, Woodruff, Elvira
- George, The Drummer Boy, Benchley, Nathaniel
- Guns for General Washington, Reit, Seymour
- The Keeping Room, Myers, Anna
- Meet Felicity, An American Girl, Tripp, Valerie
- Molly Pitcher, Young Patriot, Stevenson, Augusta
- Morning Girl, Dorris, Michael
- Night Journeys, Avi
- Phoebe the Spy, Griffin Judith
- Sam the Minuteman, Benchley Nathaniel
- The Secret Soldier, McGovern, Ann
- Sybil Ludington's Midnight Ride, Amstel, Marsha
- Toliver's Secret, Brady, Esther

Pre and Post Civil War

- *Henry's Freedom Box* by Ellen Levine
- *The Blue and the Gray* by Eve Bunting
- *Follow the Drinking Gourd* by Jeanette Winter
- *Molly Bannaky* by Chris Soentpiet

Westward Expansion/ Prairie Life

- *Cheyenne Again* by Eve Bunting
- *Orphan Train* by Verla Kay
- *What You Know First* by Patricia Maclachlan

World War II

- *The Butterfly* by Patricia Polacco
- *A New Coat for Anna* by Harriet Ziefert

- *Baseball Saved Us* by Ken Mochizuki
- *Number the Stars* by Lois Lowry
- *Rose Blanche* by Jonathan Cape

Pre-Columbian through American Revolutionary War (Including Colonial Period)

- *Katie's Trunk* by Ann Turner
- *Encounter* by Jane Yolan

The Civil Rights Movement

- *Freedom on the Menu: The Greensboro Sit-Ins* by Carole Boston Weatherford
- *A Sweet Smell of Roses* by Angela Johnson

The Great Depression

- *The Babe and I* by David Adler
- *Pop's Bridge* by Eve Bunting

Unit Description: Fantasy (OPTIONAL CLUB)

This unit of study is derived from the unit “Learning with the Elves” in the volume, *Constructing Curriculum* in the series *Units of Study for Teaching Reading Grades 3-5* as well as from the new edition of that unit *A Quick Guide to Teaching Fantasy: Epic Novels for Epic Readers* by Mary Ehrenworth. This unit aims to capture students passion for fantasy reading as a means of increasing their facility with complex texts and interpretation. Students will need to pay close attention as they read, assuming that details do matter. They will be reading across novels, noticing patterns, archetypes, and themes. This is a book club unit, so to prepare for this unit of study, you will need to gather multiple sets of books at a level to set up and launch book clubs in your classroom.

Reading

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

- Students will read complex texts developing skills of synthesis and interpretation.
- Students will notice patterns across texts.

Essential Questions

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

Essential Question: How can I tackle the demanding and complex genre of fantasy reading? What will my strategies and goals be that help me to make sense of multiple plot lines, layered characters, complex themes?

What strategies can I use to hold onto the story line when plot get tangled and the main characters seem confusing? What strategies can I use when the setting is unfamiliar and hard to envision?
(approximately one week)

How can I use all I have learned about how authors develop themes to study the way authors approach common themes in fantasy?
(approximately one week)

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Using strategies and creating goals will help them to make sense of complex texts.
- Fantasy readers envision the story in their mind, creating the world the author is trying to portray.
- Fantasy readers develop thematic understandings of texts, know that it is much more than dwarfs and elves.
- There are many fantasy archetypes, quest structures, and thematic patterns.

<p>How can I deepen my thoughts about fantasy stories by thinking about the choices the authors have made—especially thinking about symbolism, allusion and craft? (approx. 2 weeks or less)</p>	
<p>Areas of Focus: Proficiencies (New Jersey Student Learning Standards)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p>	<p>Instructional Focus:</p>
<p>Range of Reading and Complexity of Text RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p> <p>Key Ideas and Details</p> <p>RL.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>RL.4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</p> <p>Craft and Structure</p> <p>RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.</p> <p>RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings,</p>	<p><u>Bend I: Constructing and Navigating Other Worlds</u></p> <ul style="list-style-type: none"> • Readers, today I want to teach you that as fantasy readers, your first task will be to figure out not just where your story happens, but what kind of place it is. <ol style="list-style-type: none"> 1. Discuss that one way you can do this is to investigate clues about the time period and important magical elements, using the covers, blurbs and details from the beginning of the story for your research. 2. Explain some of the common settings of fantasy stories and demonstrate how you use this knowledge to research the setting of a shared text. 3. Set up children to work together to research and think about clues from the story you read aloud. 4. Give children the opportunity to turn and compare their analyses. 5. Send students off, remind them to research the settings as they begin their stories. To do this, they need to use the cover, blurb and details at the beginning of the story. • Readers, today I want to teach you that in complicated stories such as fantasy novels, often the main characters begin without a lot of knowledge, and they have a steep learning curve. As alert readers, when the main character has a dramatic new experience or is told important information, you can see those moments as an opportunity to learn hand in hand with the main character. <ol style="list-style-type: none"> 1. Tell a story about your reading experience, where a main character seems confused by his or her environment. 2. Demonstrate in your read aloud text how you learn with the main character as they ask questions, hear explanations, and have new experiences.

descriptions, dialogue, stage directions) when writing or speaking about a text.

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

Integration of Knowledge and Ideas

RL.4.7. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognitions

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

3. Remind students of text markers that indicate the character is learning, such as direct questions, explanations, and unfamiliar experiences. Set them up to try this work on a text excerpt of the read-aloud.
 4. Ask students to turn and talk- and then summarize what they said.
 5. Give your students a moment to talk about the learning curve of the main character in their book. Then encourage your students to use their pencils as they read, and send them off.
- Readers, today I want to teach you that as you tackle more complicated books, you will run into multiple plotlines. You will find it helpful to use charts, timelines, and other graphic organizers to track multiple problems and plotlines, and to gather data as scientists do, in chart and tables to allow close analysis.
1. Tell a personal story about a time when problems began to multiply.
 2. Share a transcript of a club conversation that demonstrates the many problems that arise in complex stories. Invite students to analyze this transcript.
 3. Introduce a way to chart these problems, and show an example.
 4. Bring your students to a recent chapter of the read-aloud text to practice this work. Begin keeping public records/ charts to support the read-aloud.
 5. Set students up to make thoughtful decisions about the work they'll do.
- Our work for today is to answer this question: "What can we learn about characters if we study them over time, delving deeply into their formation, motivations, and actions?"
1. Tell a brief story of reconsidering a character that seemed good or evil.
 2. Invite children into an inquiry, using a shared text to explore character traits.
 3. Remind children to run their ideas and evidence
 4. Ratchet up the level by investigating reasons why characters are the way they are.
 5. Sum up, reiterating the power and the newness of this work for them as readers.

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

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

- 6. Send children off to read, encouraging them to make choices with their club about when and how to add this work to their club's reading work.

Bend II: More than Dwarves: Metaphors, Life Lessons, Quests, and Thematic Patterns

- Today I want to teach you that readers look for the conflicts in their stories and consider if they are becoming themes.
 1. Look over your notes from your series for the problems the character faces.
 2. Consider if some of these problems add up to a bigger conflict. Or ask, "What are these character's metaphorical dragons?"
 3. Name the major conflict. Ex: In *The Thief of Always*, Wendell's biggest "dragon" is greed.
 - Conflict/dragon could be a character flaw
 - Conflict/dragon could be troubles characters face that they have no control over
 4. Ask, "How does this character's big conflict relate to the theme?"
- Midworkshop: Readers, notice how characters' perspectives can limit their perspective, or they can't see everything around them.

- Today I want to teach you that insightful readers find themes or lessons in the stories that can apply to their own lives.
 1. List some of the themes or life lessons that you have come across in your reading.
 2. Ask, "How might this lesson be important in my own life?"

Midworkshop: Readers, you can think about which theme seems most important to the author in your book by listing the themes you have found in your book so far, and giving examples of each of those themes.
Ex: Themes in *Dragon Slayers' Academy*

It is important to help your family.
Real friends help each other.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Not all our wishes turn out to be good.

-Wiglaf has a lot of brothers and sisters and they need money.

-Wiglaf goes to DSA to get gold.

-He wants to kill a dragon to get gold for the family.

-Erica and Wiglaf help each other tackle the dragon.

-Angus and Wiglaf keep Erica's secret.

-Wiglaf and Erica help Angus deal with his Uncle Mordred.

-Wiglaf is upset he killed a dragon.

- Today I want to teach you that fantasy readers investigate the internal quest (the internal journey a character takes) and external quest (the series of events that the character takes to achieve something) of their character.

1. For external quests, readers think about:

- The big problem or goal

- A series of smaller obstacles

2. Create a timeline for the external quest

3. For internal quests, readers think about: What's inside the character that gets in the way?

- Internal flaws to fix or get around

- Conflicts to overcome

4. Create a timeline for the internal quest.

5. Look for relationships between the two timelines.

Midworkshop: Readers, you also want to pay attention the other structures happening in your books, like flashbacks, or parallel narratives where you follow one character for awhile and then another. You want to ask yourself, "Why might the author have done this? What was accomplished by including this flashback or this shift from one character to another?"

- Today I want to teach you that sophisticated readers compare themes from history to themes in fantasy.
 1. Look at a list of universal themes that could be applied to a history or fantasy book. Examples:
 - Kids grow up fast in times of trouble.
 - Even ordinary people or minor characters can affect events.
 - Ordinary people can be capable of great courage.

- When people band together they can build power to change.
- Where there is power, there is also resistance.
- Humans are capable of great evil to each other, and great goodness.

2. Choose a theme that occurs often in your fantasy books and also seen in a period of history.

Ex: Where there is power, there is also resistance.

3. Consider how the theme plays out/shows itself in the historical period you are thinking of.

Ex: Washington and his troops froze and starved during Valley Forge, but they became even more determined to finish their war for independence.

4. How does this theme play out/show itself in your fantasy book?

Ex: Harry Potter- The stronger Voldemort and his evil henchmen get, the stronger Harry and his friends become.

5. How are these two situations similar?

- Today I want to teach you that instead of waiting for a teacher or peer to give you feedback on your work, you can use the learning progression to assess yourself.

1. Read through the grade 5 expectations on the narrative reading learning progression chart.
2. Look at a snippet of your writing about your reading.
3. Sticky note/color code the parts of the progression that you see yourself doing in your work.
4. Choose two things to add/revise in your writing to lift the level of your response.

Bend III: When Fact and Fantasy Collide

- Today I want to teach you to refer to non-fiction texts to more fully understand the world you are reading about by referencing texts, online factual information.

- ⊖—1. First readers should think about their books, the setting and characters.
- ⊖—2. Find a resource that such as books or laptop with internet access. Search for the feature.
- ⊖—3. Read the article and draw conclusions about what is fact

and fiction.

- Today I want to teach you to pay close attention to words that are new to you and figure out the meanings of those words with using your toolkit of vocabulary strategies.
 - 1. When you notice a new word refer to poster of strategies.(pg. 93 in Fantasy Book Clubs Unit).
 - Use what you know about root words. Look for a part of the word that is familiar.
 - Envision what is happening in the scene
 - Tap into what you know about the genre
 - Read forward to get the bigger picture of the scene, then circle back.
 - Try to substitute
 - Use a reference
 - Get the gist and then look up later
 - 2. Pay attention as you read to revise if necessary

- Today I want to teach you to notice when characters are more than one way.
 - 1. First read closely and be alert to when your character does something unique or different.
 - 2. Then find a method to record or keep track of your characters traits. A timeline works well since you can see your character's decisions over time.
 - 3. Add new ideas about that character when they occur.

- Today I want to teach you to keep an eye out for repeated images, objects, characters, or setting and think if they are symbols that represent deeper thinking.
 - 1. First read closely paying attention to images, objects or settings that are seen more than once.
 - 2. Then ask yourself what the individual objects or setting could really mean.
 - 3. Then piece together the whole picture asking how it fits

together with the story. Question if it makes sense throughout.

- Today I want to teach you to gain new insights by interpreting allegories and metaphors.
 - 1. Read the text anticipating that something is metaphorical and allegorical.
 - 2. Question characters, “Who could these people represent in the real world?” Interpret and create a theory using evidence from the text.
 - 3. Check if your ideas make sense.

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
- Assume the role of a character living in a given time period and write a letter to someone communicating what life is like.

Instructional Strategies:

Interdisciplinary Connections

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

- Develop fantastical word problems in math.

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)

	<ul style="list-style-type: none"> ● Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></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 video or audio book review using I-tunes, I-movie, and Photo booth, Sound Studio. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> ● <i>Buffalo Bill</i> by Ingri and Edgar Parin d’Aulaire ● <i>Cassie’s Journey: Going West in the 1860s</i> by Brett Harvey ● <i>Dandelions</i> by Eve Bunting ● <i>Going West! Journey on a Wagon Train to Settle a Frontier Town</i> by C. Johmann ● <i>Long Way to a New Land</i> (I Can Read Series)
<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

Professional Resources:

- ❑ *Teacher's College Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 5
- ❑ *Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011* Unit 5
- ❑ “Learning with the Elves” in the volume, *Constructing Curriculum* in the series *Units of Study for Teaching Reading Grades 3-5*
- ❑ *A Quick Guide to Teaching Fantasy: Epic Novels for Epic Readers* by Mary Ehrenworth

Mentor Texts:

- ❑ The Werewolf Club Series (L) David Pinkwater
- ❑ Unicorn's Secret Series (M) Kathleen Duey
- ❑ Secrets of Droon (M-O) Tony Abbott
- ❑ Dragon Slayer's Academy (N-P) Kate McMullan
- ❑ Spiderwick Chronicles (Q-
- ❑ R) Black and
- ❑ DiTerlizzi
- ❑ The Edge Chronicles (R-
- ❑ U) Stewart and
- ❑ Riddell
- ❑ City of Ember Series (R-
- ❑ U) Jeanne DuPrau
- ❑ Deltora Quest (R-T) Emily Rodda
- ❑ Warriors (R-S) Eric Hunter
- ❑ Narnia (T) C.S. Lewis
- ❑ Rowan of Rin (T) Emily Rodda
- ❑ Animorphs (T-U) K.A. Applegate
- ❑ The Ranger's Apprentice (T-U) John Flanagan
- ❑ Gregor The Overlander (U-V) Suzanne Collins
- ❑ Artemis Fowl (W) Eoin Colfer
- ❑ Tuck Everlasting (W) Natalie Babbitt
- ❑ Percy Jackson and the Olympians (U-W) Rick Riordan

- ❑ The Dark is Rising (X) Susan Cooper
- ❑ Mockingay Series (The Hunger Games) (Y-Z) Suzanne Collins
- ❑ Redwall (X-Z) Brian Jacques
- ❑ Harry Potter (V-Z) J.K. Rowling
- ❑ The Golden Compass (Y-Z) Phillip Pullman

Unit Description: Test Prep

In the unit, Test Prep it is important to note that state reading tests are reading tests which measure comprehension and reading rate. The best preparation for state tests is to teach students to be stronger readers, tackling stamina, volume, and comprehension simultaneously. The goal is to support students in bringing forward strategies for each genre that they have learned across the course of the year. It is important to note that students should maintain their independent reading during test prep, and have a reading/test/prep workshop where students read, talk about, and answer questions about short test like texts and multiple choice strategies. There should be a separate time for independent reading in which students read just right texts.

It is important to note that test prep material from previous years' tests often prove to be an exceptional resource. In addition, passages should be organized by genre and placed in order of difficulty, and begin with the easiest text to assess students and then differentiate students into groups. It will be essential that readers apply all that they have learned over the course of the year during this unit.

Reading

<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Students will bring forward strategies for each genre they have learned over the course of the year. <input type="checkbox"/> Students will maintain their reading stamina in just right books. 	
<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 do students understand that standardized test have a certain format and language? <input type="checkbox"/> How do students understand that the reading skills being assessed are skills they have already learned? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Test takers recognize that reading passages are either narrative or expository, and use their repertoire of skills to plan for each. <input type="checkbox"/> Test takers recognize that they are familiar with the genres presented on the standardized tests, and have a repertoire of skills for responding to questions.
<p>Areas of Focus: Proficiencies (New Jersey Student Learning Standards)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>Range of Reading and Level of Text Complexity</p> <p>RI.4.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Understanding that 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 be read and activate strategies for that kind of text. ● Readers understand the language of multiple-choice questions to determine what skill is being assessed (main idea, inference, vocabulary, etc.) ● Readers try to identify the types of questions on a test. We ask ourselves, "Is this about the main idea, supporting details, vocabulary, character, sequence, or the author's purpose?" ● Readers know that some questions are tricky, so they read all questions carefully, paying close attention to words like not and except. <p><u>Bend II: Understanding that standardized tests are based on reading skills and strategies they already know, just in a different way.</u></p> <ul style="list-style-type: none"> ● Readers draw on their experience with various genres, angling their
<p>Key Ideas and Details</p> <p>RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what</p>	

<p>happened and why, based on specific information in the text.</p>	
<p>Craft and Structure</p> <p>RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</p> <p>RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> <p>Integration of Knowledge and Ideas</p> <p>RI.4.7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.</p>	<p>reading based on how they expect to read difficult genres.</p> <ul style="list-style-type: none"> ● 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 heading, 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>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 both language arts

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Phonics and Word Recognition

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

and math skills.

Technology Integration

Ongoing:

- Listen to books on CDs/tapes.
- Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard 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 SmartExchange, practice multiple choice questions.

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

- Read short texts with diverse characters

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

<p>SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</p> <p>SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: 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, Fourth Grade, 2011-2012* Unit 7
- ❑ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 8

Mentor Texts:

- Apples, Gibbons, Gail
- Baseball in April and Other Stories, Soto, Gary
- Bigmama's, Crews, Donald
- Bug-a-licious, Goldish, Meish
- Bugs! Bugs! Bugs!, Dussling Jennifer
- Buterflies and Moths, Kalman, Bobbie
- A Chair for My Mother, Williams, Vera B.
- Chicken Soup for the Kid's Soul, Canfield, Jack
- Chicken Sunday, Polacco, Patricia
- Curdouroy, Freeman, Don
- Crow Call, Lowry, Lois
- Emperor Penguin, Goldish, Meish
- Every Living Thing, Rylant, Cynthia
- Fireflies!, Brinkloe, Julie
- Food for Thought, Robbins, Ken
- Hockey in Action, Walker, Niki
- How do Fish Breathe Underwater?
- Insect Bodies, Aloian, Molly
- Ladybugs, Llewellyn, Claire
- Nothing Ever Happens on 90th Street, Schotter, Roni
- Owl Moon, Yolen, Jane
- The Pain and the Great one, Blume, Judy
- Peter's Char, Keats, Ezra jack
- Pro Football's Most Spectacular Quarterbacks, Sandler, Michael
- The Pumpkin Book, Gibbons, Gail
- Seals and Sea Lions, Kalman, Bobbie
- Surprising Sharks, Davies, Nicola
- Traveling, Green, Ball, Jacqueline A
- Ubiquitous, Sidman, Joyce
- When I was Young in the Mountains, Rylant, Cynthia

Unit Description: Content Area Reading- Reading History: The American Revolution

The unit on Content Area Reading is designed to teach students to be skilled readers in social studies or science texts as they are strong readers in literature. This unit will not only focus on conveying content of study but teaching the reading skills necessary to learn content successfully. This unit will serve as a multiple opportunity for students to reinforce the skills learned in the nonfiction-reading unit. It will be important for students to read multiple types of texts and gain rich background knowledge in new subjects. In addition, students will read and engage in quick forms of research about topics and make connections between historical and current events. Furthermore, students will expand their note taking skills to generate their own thinking in the content area by learning how to summarize, compare and contrast, and analyze quotations. They will further expand their skills by practicing talk structure and deepen thinking about subjects. The community research topic this month will be studying and researching the United States Government. End projects have a multitude of possibilities including published books, writing and filming a newscast, and filming an overlooked historical event.

It is important to note that providing your readers with rich background information on the time period will set them up to be able to create big ideas from texts more easily. In addition, materials should be organized in two tiers. The first tier should be at the beginning of the unit, as a whole class study. Kids will be reading broad texts about the topic. The second tier is where you'll break the topic into sub categories and provide resources in bins that kids will rotate around the room.

Reading

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

- Students will read multiple types of texts and gain rich background knowledge in new subjects.
- Students will read and engage in quick forms of research about their topics.
- Students will make connections between historical and current events.

Essential Questions

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

- How do readers form a research community to read and build rich background knowledge?
- How do readers become specialists and reading researchers and synthesize, analyze, and explore essential questions in sub-topics?
- How do readers connect the past and present, and explore point of view and perspective when forming ideas and theories?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Researchers read fairly quickly, trying to get a broad overview of the time period, the important historical places, events, and people, the biggest conflicts, and also important vocabulary.
- Readers look across several possible explanations or answers to their questions, and can think, write, or talk about what the big idea or theme is that connects possible explanations together.
- All texts have perspective, a point of view the text represents. Readers must ask, "Whose voice is heard?" "Whose voice is not

<input type="checkbox"/> How do readers build and present knowledge to others and teach the new knowledge they gained?	heard?” “Which people are represented most in this text and which people are left out most often in this text?” “Which side of the story do you hear more about and which side are you left wondering about?” <input type="checkbox"/> Researchers use everything they know about reading and writing to stir up feelings as well as inform, as they share the parts of history they find most compelling.
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Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
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Range of Reading and Complexity of Text

RI.4.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Key Ideas and Details

RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

Instructional Focus:
Instructional Focus:
Bend 1: Researching History

- Today I want to teach you that nonfiction readers plan before starting a research project.
 1. Gather books/articles on a topic
 2. Order the books from easiest to hardest
 3. Skim through the articles/books and identify subtopics that repeat throughout the books/articles
 4. Choose a just right text to read for an overview of your topic
- Midworkshop: Readers, if you are reading a text and you are having a difficult time finding the main idea and details, and you have already used all of your strategies to help you, the book you are reading might not be the best fit. Choose an easier book.
- Today I want to remind you that when nonfiction readers read a text, it is important to think about how the text is structured.
 1. Read your text, looking for clue words/transition words
 - Structure → Transition Words
 - Chronological → First, Then, Next, After that, Finally, Before, After
 - Problem/Solution → A problem is, a solution is, if.... Then... so that
 - Cause and Effect → Because, Since, Reasons, Then, Therefore, So, In order..
 - Compare/Contrast → Different, same, alike, similar, although, but, yet, or

RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.

RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

Integration of Knowledge and Ideas

RI.4.7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

2. Identify the text structure using the keywords chart
3. Put a sticky note in your text where the text structure changes
4. Get your mind ready to identify a new text structure

- Today I want to teach you that nonfiction readers read history texts by paying attention to the who, where, and when.
 1. Read the text through once.
 2. Read the text again, thinking of who, where, and when.
 3. Create a graphic organizer for the who, the where, and the when.
 4. Ask yourself questions one part at a time:
 - Who:** people, relationships (create a relationship chart, diagram with lines connecting)
 - Who are the players?
 - What are their relationships?
 - Who holds power? Who doesn't?
 - Where:** geography (create a quick and simple map)
 - How does the geography affect big events?
 - How does the geography affect people's lives?
 - When:** timeline (create a quick timeline)
 - What is the sequence of big events?
 - Are there cause and effect links?
- Today I want to teach you that researchers take notes about the big ideas and details that go with the big ideas.
 1. Read a chunk of text.
 2. Ask, "What seems important here?" Jot it down: I learned that _____.
 3. Find a detail to support what you learned. Jot it down: An important detail to support that is _____.
 4. Ask, "Why does this seem important?" Jot it down: This seems important because _____.
 5. Ask, "What does this make you think?" Jot it down: This makes me think _____.
- Midworkshop: Readers, we want to make sure the details we are recording are important enough to record.
 - o A detail is important enough to record when...

Phonics and Word Recognition

RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency

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

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

- It connects to something bigger - to a main idea, an issue, or a key subtopic.
- It sparks thinking - and the jotting adds to my thinking.
- It is important to the topic and I haven't recorded it before.

- Today I want to teach you that nonfiction readers synthesize information (make connections) across all of the texts on their topic.
 1. Choose a subtopic to research.
 2. Read and take notes on one text
 3. Read a second text.
 4. Ask, "Does this add to what I've already learned? Or, does this change what I learned?"
 5. Add to your notes from your first text.

- Today I want to teach you that researchers record the drama of history.
 - Read a chunk of text.
 - Find the main ideas.
 - Reread the chunk of text, looking for details that support the tone (the mood of the event) and point of view of the key players.

- Today I want to teach you that nonfiction readers use strategies to help understand primary (documents that are from that time in history) source documents.
 1. Choose a primary source (which can be a text or an image).
 2. Ask questions about the primary source:

- a. What do you notice?
- b. What type of document is it?
- c. Who created it?
- d. When and where was it made?
- e. Why was it created?

- Midworkshop: Readers, as you read/look at your primary sources, you can to your notes with information that you are learning.

- Today I want to teach you that historical readers envision while they read, or put themselves into the historical scene.
 1. Read a chunk of text.
 2. Put yourself in the role of the character/historical figure you are reading about.
 3. Ask yourself questions:
 - a. What are you wearing?
 - b. How are you feeling?
 - c. What's going through your mind as this is occurring?

Bend 2: Preparing for Debate

- (During today's lesson you will want to give the students a primary source that shows a point of view that is different from Paul Revere's on the Boston Massacre) Today I want to teach you that good historians seek out all sides of the stories that they research, and realize that there are always multiple points of view.
 1. Read text in order to determine its main ideas.
 2. Reread the text and pay attention to the details that reveal the point of view of the author.
 - Today I want to teach you that historians use evidence to support their point of view.
 1. Historians ask themselves, "What does this tell me?" and "What can I make of this?"
 2. After examining enough evidence historians decide on their own point of view.
 3. Historians ask themselves, "How can I use this evidence to support my point of view?"
- (Prompts include: This fits with my theory because... Most people say, but I say... Could it also mean...? Another way to look at this is... At first I thought...but now I'm starting to think that actually...)

- Today I want to teach you that a good debater is never wishy-washy. A good debater is always compelling. In order to be a good debater you must:
 1. State your position
 2. Give reasons to back up your position
 3. Support each of your reasons with evidence from text.

“I take the position that...My first reason for this is...My evidence that supports this is...”

- Today I want to teach you that one way to strengthen your position is to anticipate what your opponent will say, and then find ways to debunk or talk back to those points.
 1. Look over your debate notes and think, “What might my opponent say?”
 2. Think, “How could I convince someone my argument is stronger?”

(Some prompts are “Others might say...but I argue...” or “I know you are thinking...but that isn’t as important as...”

**Today is the actual mock second continental congress debate. Create a dividing line among the students, having opposing sides wear different colors, or sitting opposing sides across from each other on either side of the room. Students will present their arguments one by one.

Bend 3: Engaging in a Second Cycle of Research

- When researchers find that the texts on a topic are too difficult to read, they can get some other texts that are easier. If you read an easier text first--really studying the words and the ideas so that you master them--those easier texts can give you the prior knowledge you need to handle the hard texts.
 - o 1. Read an easier text with your mind turned onto full power

- o 2. Talk to the person besides you afterward to make sure you understand what you read
 - o 3. Go back to the original text, bringing all that you know and your full brain power
 - o 4. Now talk about what you know about this event/topic
- If you make the choice to persevere in reading a text that is too hard, you will want to *really* preview the text, and then to read a chunk, pausing to paraphrase what you have just read. As you read the next chunk, ask “Does this go with what I just read or is this something new?”
 - o 1. Break a paragraph into chunks
 - o 2. Use easy language to retell each chunk (paraphrasing)
 - o 3. When moving from one part of the text to the next, ask, “Does this fit with what I read earlier or is this something new?”
- There are specific places that a nonfiction reader can look to figure out the main ideas that the author of a text thinks are most important. These places include the introductions and conclusions to a section, and any text features that go with the information.
 - o 1. Study the beginning and end of a section (and text features if there are any)
 - o 2. Think, “What might _____ (author) think is really important about _____(event/topic)?”
- Just as it helps to bring prior knowledge of a *topic* to your reading of a complex nonfiction text, it also helps to bring prior knowledge of how this kind of text tends to go.
 - o 1. Preview a text or part of a text
 - o 2. Ask yourself, “What do I know about strategies for reading this sort of text?”
 - o 3. Reference past charts for various types of texts
- Getting to know a word well is like getting to know a person or character in a book. You don’t meet the person and then say to yourself, “I’ve got that person completely figured out”. It’s the same way with words. Getting to know a word well, like a person, takes time.
 - o 1. Identify tricky words in a text or part of text
 - o 2. Use strategies to figure out the meaning:

- “I started off by looking *inside* the word and I noticed...and that made me think of...Then I looked *around* the word and I noticed some of the clues in the text, including...so I thought maybe the word could mean...This helped me understand that...”
- Look in root words, suffixes, prefixes
- Look around: What do you picture? What’s happening? Is it positive or negative? What type of word is it?
- What part of speech is this word?
- Is there a word we can use to substitute for this word?
- How does this word go with the bigger topic?

- Researchers don’t expect to quickly find answers to every question they have. Instead, they use what they know about a topic to hypothesize possible answers to questions without clear answers.
 - 1. Use a student example of someone who posed a question and set out to find the answer
 - 2. Display the notebook page of the student and rally students to generate possible answers to the question, thinking about what they already know
 - 3. Encourage students to reread their notes and look in sources to get ideas
 - 4. Choose a few different hypotheses
- Readers can study history for more than facts. You can study it to think, “What’s so important about this moment in time? What big lessons can I learn from it?”
 - 1. Show that *history* has the word “story” in it
 - 2. Choose a historical event and look for patterns
 - 3. As you continue to read about that event or subtopic, keep asking, “Why does this event matter?”, “What’s the bigger meaning?”, “Why did this story survive?”, “What lessons can I take from it?”, “Are there lessons here about what it means to be a citizen? An American?”
 - 4. Make connection to fiction stories: just like the lessons we learn from fiction stories are ones that apply to multiple characters in multiple stories, and to the people who read those stories, the lessons you get from history are ones that cross time and place

Bend 4: Interpreting and Presenting Projects

- Researchers put the information we have discovered and the new ideas we have developed into a format that we can share with others. We create projects such as All-About books, articles, essays, timelines of achievement, etc. to share our new knowledge.

Sample Assessments:

- 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 any science, math, or social studies unit of study

- Space report
- New Jersey County report
- Native American Diary

Technology Integration

- Listen to books on CDs, tapes, videos or podcasts if available..
- Listen to books on websites (starfall.com, pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of

	<p>texts.</p> <p><u>Other:</u></p> <ul style="list-style-type: none"> ● 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. ● Create a multi-media presentation slide show, movie, or hyperlink document to research or teach others about colonies, Native Americans, the Revolutionary War. ● Create a reading log of finished books using a spreadsheet or database program. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Use print media (books, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives</p> <ul style="list-style-type: none"> ● <u>The Story of the Milky Way, A Cherokee Tale</u> by Joseph Bruchac and Gayle Ross ● <u>Crazy Horses's Vision</u> by Joseph Bruchac ● <u>Fox Song</u> by Joseph Bruchac
<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 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, Fourth Grade, 2011-2012* Unit 8
- ❑ *Teacher's College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 9

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

Reading with the Lens of Power and Perspective

May/June

This unit leans heavily on two previously taught units: Interpreting Characters and Historical Fiction Book Clubs. The unit builds on the idea that students have begun to consider author's craft and may already be questioning certain choices an author makes. This unit will require students to read texts with two specific lenses: power and perspective. It is designed so students read with these two lenses in isolation before exploring the intersection between power and perspective, which is the work of the third bend.

This unit is specifically placed at the end of the year, when students have already done considerable work with understanding story arc and other aspects of fiction. Within this unit, it may be helpful to have students in a fiction book club. Because power and perspective can be found in all aspects of fiction, it does not necessarily matter if students are in realistic fiction, historical fiction or fantasy - so that is a school to school, teacher to teacher choice. The lessons are designed in a way that will allow students to collect lots of evidence and flag specific text evidence and jot throughout their club books so they are coming to clubs conversations ready to have deep conversations.

In terms of mentor texts, there are several picture books listed at the end of this unit that may serve as strong read aloud texts. It may be easier to collect a variety of shorter picture books so students can have authentic experiences within a few different texts, as opposed to a longer read aloud. Again, the list at the end of the unit is by no means comprehensive as this work can be done in several different books across several different genres.

Reading

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

- Readers use a critical lens to deconstruct texts.
- Readers consider the intersection of power and perspective as they read.

Essential Questions

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

- How can we bring a critical lens to our reading?
- Why is it important to acknowledge the power and perspective of multiple characters within a text?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- To read critically, readers read with specific lenses in mind.
 - Readers question choices the author makes throughout a text.

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards)

Examples, Outcomes, Assessments

Students will:

Bend I: Reading with the Lens of Power

<p>Range of Reading and Complexity of Text RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.</p>	<p>Session 1: Today I want to teach you that when we begin to read critically, we read with specific lenses. One of the lenses we can read with is the lense of power. We do this work by:</p>
<p>Key Ideas and Details RL.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL.4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</p>	<p>1. Thinking, "Who has the power in this story?" 2. Asking, "What clues does the author give to make me think this?" 3. Jotting your ideas on a post it.</p> <p>Session 2: Today I want to build on what we did yesterday - Yesterday we thought about how we can use the lens of power to identify who has the power in texts, today I want to flip our perspective thinking about who in a text is powerless. We do this work by</p> <p>1. Thinking, "What character(s) don't have as much power?" 2. Asking, "What clues does the author give me to show the character(s) don't have as much power?" 3. Wondering, "Why is this important?" and jotting your ideas.</p> <p>Session 3: Today I want to teach you, that as we read about power, we not only think about the character(s) who are in power, but we also pay attention to those attracted to power. We do this work by:</p>
<p>Craft and Structure RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature. RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p>	<p>1. Thinking, "Are there any characters attracted to power in this text?" 2. Asking, "How do I know they are attracted to power?" 3. Jotting important ideas.</p> <p>Session 4: Today, as we continue our critical reading of power, I want us to consider the multiple kinds of power within a text. We do this work by:</p> <p>1. Thinking, "Is having power always negative in a text?" 2. Asking, "Are there characters in the text who use power for good?" <ul style="list-style-type: none"> o Characters that stand up for themselves o Characters that stand up for others o Characters that help each other 3. Jotting your ideas.</p>

<p>RL.4.6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p>	<p>Session 5: Today, as we wrap up our thinking about the lense of power, I want to teach you to look out for when the power within a text shifts.</p> <p>We do this work by:</p> <ol style="list-style-type: none"> 1. Thinking, "Has the power remained the same throughout the text?" 2. Asking, "Are there any specific times when the author shows a change in power?" 3. Identifying important moments in the text that show a shift in power. <ul style="list-style-type: none"> o The power changed when... o At first _____ seemed to have the power, but now I think _____ does because _____. o This moment is important because it shows _____ gains/loses power by... <p><u>Bend II: Reading with the Lens of Perspective</u></p> <p>Session 6: The past several days we have been reading with the lens of power. Today, I want us to shift our thinking into the lens of perspective.</p> <p>We begin this work by:</p> <ol style="list-style-type: none"> 1. Thinking, "Who is telling this story?" 2. Asking, "Why is this important?" 3. Jotting your initial ideas about the perspective of the text. <p>Session 7: Today, I want to teach you that sometimes it is not clear who the narrator of the story is, and it is our job as readers to figure it out.</p> <p>We do this work by:</p> <ol style="list-style-type: none"> 1. Reading the blurb or back cover to see if the author gives hints about who tells the story 2. Paying attention to what pronouns are used ("I," vs. "he" or "she.") 3. Being alert to clues about who is speaking: <ul style="list-style-type: none"> o Noticing if anyone calls the narrator by name o Clues about the narrator's relationship to others
<p>Integration of Knowledge and Ideas</p> <p>RL.4.7. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.</p> <p>RL.4.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p>	
<p>Phonics and Word Recognitions</p> <p>RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <ol style="list-style-type: none"> a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. <p>Fluency</p>	

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

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

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.

Session 8: Today I want to teach you that readers pay attention to the role the narrator plays in a story.

We do this work by:

1. Asking, "Is the narrator involved in the events of the story?"
2. Thinking, "If so, why is that important to the text?"
3. Identifying how the narrator views specific events in the text.

Session 9: Today we are going to dive even deeper into our work of perspective. We not only need to think about who tells the story, but how the narrator affects the way the story unfolds.

We do this work by:

1. Thinking, "Which character's internal thinking is included in this text?"
2. Asking, "Is this the only internal thinking we hear?"
3. Jotting your ideas about how this shows the text's perspective.

Session 10: Today I want to teach you that when we know the perspective of a character, we can take time to truly understand how that character sees the events in the story.

We do this work by:

1. Noticing, "What does this character see, think, notice and wonder?"
2. Thinking, "What does this character **NOT** see, think, notice and wonder?"
3. Asking, "Why is this important to understanding this character's perspective?"

Session 11:

This session relies heavily on the perspective section of the narrative reading progression. It may benefit your class to take a look at it before this lesson, or as a way to evaluate their analysis.

Today I want to teach you that as we come to understand the main character's perspective of the story, we can begin to empathize with the way they view the events that unravel.

We do this work by:

1. Thinking, "What makes the character feel a certain way?"

- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

2. Asking, "How do the character's experiences influence their perspective?"
3. Write long about your ideas, noting specific evidence from the text.

Session 12: Today I want to point out that not all characters share the same perspective, in fact, as critical readers, we need to pay attention to how multiple characters view events.

We do this work by:

1. Thinking, "How would other character's view this event?"
2. Asking, "Why is this important?"
3. Writing long, analyzing multiple perspectives.

Session 13: Today I want to teach you, that as we begin to consider multiple perspectives, we can compare and contrast the way different characters perceive different events.

We do this work by:

1. Thinking, "In what ways do these characters share perspectives?"
2. Asking, "How are their perspectives different?"
3. Jotting: "How do these multiple perspectives influence the story?"

Session 14: Today I want to teach you that to truly read critically, we have to consider how the story may have been different if a different character's perspective was shown.

We do this work by:

1. Thinking, "How would this story be different if it was told through a different perspective?"
2. Asking, "Why is this important?"

Session 15: Today I want to teach you that readers carefully consider the author's choices when reading, and think critically about why an author would have chosen to tell a story from a particular perspective.

We do this work by:

1. Thinking, "Why did the author make this choice?"
2. Asking, "How does this perspective contribute to the author's message?"

3. Writing long, considering the connection between the perspective and theme.

*****Optional** Before closing out this bend, you could have students study the perspective strand of the progression and set goals on how to raise the level of their work in Bend III.***

Bend III: Bringing Critical Literacy Lenses of Power and Perspective to Any Text

Session 16: Today I want us to deepen our thinking about perspective by reading with an empathetic mindset.

We do this work by:

1. Asking, "Do I agree with the character(s)?"
2. Thinking, "How would I behave in this situation?"
3. Jotting down our ideas using prompts:
 - o If it were me...
 - o That doesn't match my experience...
 - o From my perspective...

Session 17: Today I want to teach you that we don't just think about power and perspective individually, as readers, we have to think about how the two are connected.

We do this work by:

1. Asking, "Whose perspectives are "missing?"
2. Thinking, "What would the story be like if those perspectives were 'filled in'?"
3. Questioning, "How does this missing perspective relate to who does / does not have power in the text?"

Session 18: Today I want to teach you that when thinking about power and perspective in a text, we can shift our attention to the choices the author makes.

We do this work by:

1. Noticing which character(s) the author wants readers to be sympathetic to.
2. Noticing which character(s) the author wants readers to be less sympathetic to.

3. Critiquing the author's choices by asking, "Do I agree with the way the author portrayed these characters?"

Celebration:

At the end of this unit, you may bring this work to multiple different mediums - can students bring these texts to movie clips? To news clips? To episodes of their favorite TV shows? It may be a fun way for them to deepen their understanding of 21 century literacies - they're all around us!

Additionally, to celebrate this unit, you may have students collect short texts (of any genre) and strategically place critical thinking questions throughout them that can be shared as read alouds for the rest of the class. This can be done in either partnerships or books clubs, and it would be an engaging way to give student more ownership over their learning for the culmination of reading workshop for the year.

Sample Assessments:

- Student created read alouds with specific critical reading questions.
- Have students write or act out a pivotal scene from their book from another perspective.
- Write a critique of a text discussion how things were fair / unfair and voices were heard / unheard.

Instructional Strategies:

Interdisciplinary Connections

- Consider bringing multiple perspective and questions of power into social studies content and discussions

Technology Integration

Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)

	<ul style="list-style-type: none"> ● Use document camera or overhead projector for shared reading of texts. <p><u>Other:</u></p> <ul style="list-style-type: none"> ● Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts. ● Apply this work to non fiction, specifically current events or important historical events <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Use print media (books, newspapers, magazines) to practice reading and with power and perspective. <p>Global Perspectives</p> <ul style="list-style-type: none"> ● Read books that depict characters from other countries and cultures (some listed below)
<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, Fourth Grade, 2017-2018*
- ❑ *For a Better World: Reading and Writing for Social Action* by Randy Bomer and Katherine Bomer

Mentor Texts:

- Stone Angel*, Jane Yolen
- Cinderella*, Jane Werner
- Voices in the Park*, Anthony Browne
- Four Feet, Two Sandals*, Karen Lynn Williams, Khadra Mohammed
- Tia Isa Wants a Car*, Meg Medina
- The Other Side*, Jacqueline Woodson
- Freedom Summer*, Deborah Wiles
- Encounter*, Jane Yolen
- One Green Apple*, Eve Bunting
- Those Shoes*, Maribeth Boelts and Noah Z. Jones