

Summit Public Schools
Summit, New Jersey
Grade Level: Fifth/ 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	Interpretation Book Clubs: Analyzing Themes (book 1)	Narrative Craft (book 1)	--Editing checklist & using commas --Varying punctuation for mood/tone --Idioms/adages/proverbs
October/ November	Tackling Complexity: Moving up Levels of Nonfiction (book 2)	Journalism (new unit)	--Using commas to add information in sentences with parentheses, dashes, and commas --Varying syntax and sentence length for meaning, interest, and craft
November/ December	Reading Like a Fan: Author Study	Literary Essay: Opening Texts and Seeing More (new book)	--Using figurative language to convey ideas --Similes and metaphors
January/ February	Argument and Advocacy: Researching Debatable Issues (book 3)	The Research-Based Argument Essay (book 3)	--Citing evidence: using underlining, quotation marks, or italics to indicate titles
March/ April	Reading in the Content Areas Test Prep: A Two Week Mini-Unit	The Lens of History: Research Reports (book 2) Test Prep: A Two Week Mini-Unit	--Using expert language --Using correlative conjunctions (either/or, neither/nor)
May/ June	Fantasy Book Clubs: The Magic of Themes and Symbols (book 4)	Shaping Texts: From Essay and Narrative to Memoir (book 4) OR Fantasy Writing Choose Your Own Adventure: Independent Reading Projects (An Optional Two Week Mini-Unit)	--Idioms/adages/proverbs --Colons and dividing long sentences

Interpretation Book Clubs: Analyzing Themes (Book 1)

September/October

This unit asks a lot of students and gives a lot to them as well. The learning curve between fourth and fifth grade is an especially steep one, and work that fifth-graders are asked to do is work that many of us didn't do until high school (if then!). The fact that students will convene in clubs within a week or two of the start of fifth grade is emblematic of the tone and the message that characterizes this unit.

You'll set students up to participate by telling them that the most important thing they need to learn is to be in charge of their own learning. In the second and third bends, you will suggest to students that just as writing makes a person more awake to his or her life, so, too, writing makes a reader more awake to his or her text. Readers who write can see more in a text- they notice more and they make more sense of what they see. This bend quickly turns to the work of interpretation, teaching students how to read with interpretive lenses (close reading). Finally, you will teach students to read analytically, noticing the way different authors develop the same theme differently. You'll also help them do some important compare and contrast work on several texts that develop a similar theme, too.

Reading	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Study characters to synthesize, infer, and interpret information • Create effective book clubs to elevate levels of reading, thinking, and conversation • Read at-level books to develop the skills to write well about reading 	
<p style="text-align: center;">Essential Questions</p> <p style="text-align: center;"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p style="text-align: center;">Enduring Understandings</p> <p style="text-align: center;"><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How do readers get to know characters at a deeper level? • How do readers grow ideas about characters? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Readers build theories and gather evidence about characters • Readers use inferences to build interpretations about texts • Readers read across books, looking at similarities and differences in characters, and grow bigger theories about them
<p style="text-align: center;">Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)</p>	<p style="text-align: center;">Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RL.5.1. Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Building Theories, Gathering Evidence</u></p> <p><u>Session 1:</u> Today I want to teach you that readers grow by working with deliberateness toward specific goals (p. 4-12).</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Asking, "What's the most important way to get better as a reader?"

RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure

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

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

RL.5.6. Describe how a narrator's or speaker's point of view influences how events are described.

Integration of Knowledge and Ideas

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.8. (Not applicable to literature)

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. 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.

Progress Indicators for Reading Informational Text

2. Setting a goal, asking, "What goal could make a real difference in my reading life this year?" (You may use the grade 4-5 reading learning progression to help you set a goal in your notebook.)
3. Then, underneath that goal, jot some practical steps you will take to meet that goal.

Session 2: Today I want to teach you that writing about your reading is the best way to improve your thinking about a story (p. 13-23).

We do this by:

1. Closely studying notebook exemplars of strong writing about reading (examples in UoS p. 16, 19-20)
2. Asking, "What are some qualities of strong writing about reading that are evident in these examples?" Jot them down.
3. Try writing about reading using some of what you learned in studying exemplars. The writing should represent your best thinking (content) AND your best writing about reading (structure).

Session 3: Today I want to teach you that people *read differently* when they write about their reading. You notice stuff that others would pass right by, and you make something out of what you see (p. 26-36).

We do this by reading closely:

1. Reading with a writerly-wide awakesness by asking yourself, "What feels important? What do you notice?"
2. Rereading that important part closely a second time, noticing even more.
3. After rereading, push your thinking even more. Ask, "What is especially meaningful? What resonates?"

Session 4: Today I want to teach you that readers develop insightful ideas about a text (p. 37-45).

We do this by reading closely:

1. As we read a text, we develop and jot down lots of ideas about the text.
2. We evaluate our jots, asking, "Which idea is worth developing?" and locate it in the text.
3. Reread that chunk of text, mining it for new insights, and adding to out jots.

Key Ideas and Details

RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

Craft and Structure

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

RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

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

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge)

Session 5: Today I want to teach you that readers not only pay attention to the narrator's point of view, but they also "step into the shoes" of other characters to notice alternative perspectives (p. 46-49).

We do this by:

1. Asking, "Who is the narrator? How does s/he react to the actions, events, and other characters in the story? What does s/he say/do?"
2. Reread, considering another character's point of view Ask, "How might this scene be different if it were narrated by someone else?"

Session 6: Today I want to teach you readers think analytically about a text (p. 51-58).

We do this by:

1. Dividing the subject into parts, asking:
 - *What are the important parts/scenes?*
 - *How does this part fit into the book as a whole?*
2. Ranking the parts, asking:
 - *What passage best represents...?*
 - *What evidence tells the most about...?*
3. Comparing:
 - *How does... compare with...?*
 - *How does... when s/he was... compare with... how s/he is now?"*

Session 7: Today I want to remind you that when aiming to write well about reading, it's important to remember that revision is the most important way to ratchet up the level of your writing (p. 60-66).

We do this by:

1. Envisioning what exemplary writing about reading looks like. (example on p. 61). You may need to study a mentor writing about reading to help.
2. Ask, "What has the reader done that I might try as well?"
3. Revise or create a writing about reading so that it employs this element.

Bend II: Raising the Level of Writing and Talking about Literature

Session 8: Today I want to teach you that readers pay close attention as they read to not only see more in a text, but to develop more significant interpretations (p. 68-78).

We do this by:

1. Reading until the book becomes extra meaningful

information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Foundation Skills Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

2. Ask, "What's this really about? What greater importance does this part represent?"
3. Possibly make connection between parts, asking "How is ___ similar/different to (another part)?"

Session 9: Today I want to teach you that readers think thematically (p. 79-87).

We do this by:

1. Naming a problem the character faces.
2. Asking, "What lessons does the character learn from (that problem)?"
3. Ask, "What might the author want me to know about the problem/issue?"

Session 10: Today I want to teach you that readers work to see a text through the eyes of other readers (p. 88-96).

We do this by:

1. Choosing the lens of another person (such as a fellow book club member).
2. Ask, "What are my initial ideas about the text?" and jot them down.
3. As I read, I revisit these initial ideas, working to deepen or change my initial thoughts.

Session 11: Today I want to teach you that readers link ideas together to build larger theories or interpretations (p.97-106).

We do this by:

1. Building initial interpretations.
 - (This detail) seems important because...
 - Sometimes in life...
2. As they think about how ideas might connect, they ask, "Could there be a larger truth or lesson here?"
3. Building multiple theories about the text: "This could mean... but it could also mean..."

Session 12: Today I want to remind you that once a reader has developed an interpretation about a book, it is important that he or she stays with that idea (p. 107-117).

We do this by:

1. Building initial interpretations and theories.

3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

2. Read on in your book looking for more places that fit with or change your idea.
3. Develop (and add on to) within-text theories:
 - "At first I noticed, but then I realized..."
 - "A theory I have is... (and cite examples across the ENTIRE text)."

Session 13: Today I want to teach you that when different readers read the same book, they often develop different viewpoints on provocative questions related to the book. The differences of opinion can start a debate (p. 118-128).

We do this by:

1. Reviewing the evidence to decide on our position.
2. Collecting evidence from the book to support our ideas.
3. Considering opposing viewpoints to help us select the strongest evidence.

Session 14: Today, our minilesson will be an inquiry, an investigation, exploring an important question: "What do book club members do in an effective book club that lifts the level of the club's work?" (p. 130-138)

We explore this topic by:

1. Closely studying another book club (video is in session 14 of Heinemann resources).
2. Choose a lens (chart on p. 131 and 138):
 - What keeps the conversation going?
 - How does writing about reading fuel a book conversation?
 - What happens to the topics that a club member brings up?
3. As a club, decide on a goal and prepare for talk with that goal in mind.

Bend III: Thematic Text Sets: Turning Texts Inside Out

Session 15: Today I want to teach you that authors explore similar themes across multiple texts (p. 142-150).

Sophisticated readers:

1. Come to "aha parts" and think about multiple ways to precisely define the theme--in not just a single word, but in a well-developed thought. Select the strongest insight.

2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

2. Test the idea by rereading parts of both books, searching for evidence for the idea across both texts.

Session 16: Today I want to teach you that when readers see similarities between texts, thinking, "These texts support the same theme!" they often look again, and may find that the texts actually convey slightly different messages (p. 151-154).

We do this by:

1. Identifying a similar theme across multiple texts.
2. Make comparisons/notice nuanced differences in theme:

Prompts to Explore Similarities and Differences in Texts:

- *The characters are similar because _____. The characters are different because _____. This affects the theme because _____.*
- *The setting is similar because _____. The setting is different because _____. This affects the theme because _____.*
- *The characters' problems are similar because _____. The characters' problems are different because _____. This affects the theme because _____.*
- *The characters' relationships are similar because _____. The characters' relationships are different because _____. This affects the theme because _____.*

Session 17: Today I want to teach you that one way readers think about a theme in more complex ways is to think how different characters connect to that theme (p. 155-164).

We do this by:

1. Thinking about how a character relates to a theme through their thoughts, actions and dialogue.
2. Also thinking about minor characters in the book (and how they do or do not connect to the theme). See chart on p. 159
3. Cite text evidence to support your thinking a character's connection to the theme.

Session 18: Today I want to teach you that it can be helpful to think about the choices authors make (and the ones they don't), as a way to come to new insights as a reader (p. 165-175).

We do this by:

1. Looking closely at a chunk of text, and thinking of the different ways the author could have constructed this part..

2. Asking, "So why did s/he write this part in this way?"

- To create a mood
- To reveal something about the characters, setting, or plot
- Another reason?

Session 19: Today I want to teach you that when you study a text, it can be illuminating to study the author's goals and the techniques he or she uses to achieve them (p. 176-186).

We do this by:

1. Identifying some goals the author has for including this part in the text.
2. Studying the text for techniques the author used to achieve those goals.
3. Make connections across multiple texts (prompts to support this on p. 185).

CELEBRATION: Today I want to invite you to participate in a literary salon as a fun way to show off your new, sophisticated thoughts about literature.

We prepare to celebrate by:

1. Breaking up books clubs, and meeting with a new group of 6-7 peers.
2. Options for "mingling:"
 - a. Act like you are the author of one of the books you read, and tell about amazing ideas in the book as if they are you own.
 - b. Discuss in "mini-book talk," describing what author accomplished in terms of character, plot, or theme, and citing specific examples from the text to support ideas.
 - c. Use goal/technique cards to support book discussion.

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group, 1:1 conferences, active engagement, and share time)

	<p style="text-align: center;">Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> ● Close Reading of primary documents, works of art, music lyrics, videos, and advertisements ● Research Simulation Task-type interpretation across multiple narrative texts ● Use Standards for Mathematical Practice and Cross-Cutting Concepts in science to support debate/inquiry across thinking processes in ELA <p>Technology Integration</p> <ul style="list-style-type: none"> ● Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts). ● Use video clips, commercials/advertisements, and other online media to launch units. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives <u>September 15-October 15 is Hispanic Heritage Month</u> This unit provides mentor texts by authors with diverse backgrounds. The books also address issues of gender, race, class, and other social issues. Engaging in explicit debate about how point of view, setting, and cultural/life experience are interconnected is a powerful way to study social justice and empathy.</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><u>21st Century Skills:</u> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p>

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

- TCRWP Reading Book 1: *Interpretation Book Clubs*, Grade 5, © 2015
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- Reading Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts/Read Aloud Texts:

- *Fly Away Home* by Eve Bunting
- *Home of the Brave* by Katherine Applegate
- "Dreams" (poem) by Langston Hughes

Suggested Student Texts:

- *Bud, Not Buddy* by Christopher Paul Curtis
- *Because of Winn-Dixie* by Kate DiCamillo
- *My Name is María Isabel* by Alma Flor Ada
- *Out of the Dust* by Karen Hesse
- *Bridge to Terabithia* by Katherine Paterson
- *Esperanza Rising* by Pam Muñoz Ryan
- *Wringer* by Jerry Spinelli

Tackling Complexity: Moving Up Levels of Nonfiction (Book 2)

October/November

The nonfiction texts your fifth-graders are reading are complex; they raise important challenges. These texts tend not to contain supportive headings and subheadings, nor the pop-out sentences that highlighted main ideas in the passages your students used to read. These complexities are often glossed over because of the engaging visuals and catchy fonts that make the texts appear deceptively simple. This unit sets out to directly address these challenges. Across the unit, your students will study ways in which their texts are becoming more complex, and they will realize that the reading strategies they used to rely on are insufficient for these new challenges. At the same time, this unit supports students in building independent nonfiction reading lives outside of school. You will help students see that readers turn to complex nonfiction because those texts give them access to the knowledge they seek and open doors of opportunity.

Across Bend I, you'll help students inquire into the ways complex nonfiction gets hard, and you'll support them in developing skills and strategies to tackle those difficulties. In Bend II, you'll invite students to take on independent inquiry projects studying the topic they most want to learn about. Your teaching will support students in transferring everything they've learned about making meaning from complex texts to texts on their inquiry topic. You will extend this work, helping students to synthesize across texts and critically analyze author's craft.

Reading	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Determine importance and synthesize information in expository nonfiction • Read from various nonfiction text structures • Read contrasting texts to determine new complexities within them • Apply knowledge about nonfiction reading to inquiry 	
<p>Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings <i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • Why is it important to pay attention to content and structure of complex nonfiction texts? • How do nonfiction readers synthesize text to build inferential theories? • Why do experts engage in research? • How do researchers use partners' feedback to help improve their work product? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Readers read to gather information about a topic. • Readers synthesize information and determine importance as they read. • Readers notice/analyze multiple text structures within a text. • Readers build theories about what the text is telling and suggesting.
<p>Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Progress Indicators for Reading Informational Text Key Ideas and Details RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p>	<p>Instructional Focus: <u>Bend I: Working with Text Complexity</u> <u>Session 1:</u> Today I want to teach you that readers don't see with their eyes alone, but with their minds. Reading any text well requires you to approach that text, knowing things that are apt to be important. That knowledge comes from knowing about the genre (p. 4-13). We do this by:</p>

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

Craft and Structure

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

RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

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

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

1. Ask, "What are some things I can think about while reading nonfiction text?" (i.e., main idea and supporting evidence, text structure, and how parts of the text fit together.
2. Engage in this thinking across the text, and in any nonfiction texts.

Session 2: Readers, today I want to teach you that when readers orient themselves to complex nonfiction texts, they use text features and their knowledge of the topic to help. (p. 14-23).

We do this in several ways::

1. Preview the overall text, to generate tentative hypotheses for how the text will go. Highlight that the topic is not always immediately obvious.
2. Grow hypotheses by analyzing the table of contents.
3. Revise our initial theories by previewing the content and structure of a chunk of text.

Session 3: Today, let's explore one way nonfiction texts get complex: main idea. Pose the question, "In what ways does main idea become more complex?" (p. 25-34).

We do this by:

1. Read until we build a theory about the main idea. Jot it down.
2. Continue reading, asking "In what ways does the main idea become more complex?"
3. Continue reading the text, revising the main idea over and over as it becomes more complex.

Session 4: Readers, today I want to teach you that nonfiction readers uncover multiple main ideas in a text, and they can develop and draw on a toolkit of strategies to support them in determining the main ideas (p. 34-42).

We do this by:

1. (Use the video clip "NYC in an Emergency" <https://www.youtube.com/watch?v=ZJd-DMPmFzQ>). Set them up to note multiple (at least two) main ideas presented in the video.
2. Ask, "Which main ideas are most supported by the text?" by collecting text evidence that matches each of the big ideas generated (i.e., boxes and bullets).
3. Closely read the video a second time, working to revise main ideas and add additional supporting evidence.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Foundation Skills Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

6. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
7. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
8. Use verb tense to convey various times, sequences, states, and conditions.

Session 5: Readers, today I want to teach you that as nonfiction becomes more complex, the vocabulary the author uses becomes hard and technical. When this happens, you have to search for clues all around the word to determine what it might mean (p. 43-53).

We do this by asking:

1. "What do you picture in your mind when you say the word?" accessing prior exposure to the word.
2. "What is happening in the book, plot-wise, that may help us understand the word means?"
3. "Does the word have a positive or negative meaning?"
4. What type of word is it: object, action, or describing word?"

Session 6: Readers, today I want to start with a question, "How often does it really pay off to push ourselves to look inside words when they are tricky?" (p. 54-62)

We study morphology by:

1. Studying the meanings of root words.
2. Analyzing suffixes.
3. Determining meaning of prefixes.
4. Putting it all together: looking in and around unknown words to determine meaning.

Session 7: Today, I want to teach you that as texts get more complex, readers must study and consider the structure of those texts, noticing the overall structure and how chunks of texts are built (p. 63-72)

We do this by:

1. Ask, "What is the overall structure of the text?"
2. Study structure at the part level, noticing parts contained within a subtopic and then labeling those parts to describe their structure.
3. Continue to read and to notice anything interesting or unusual related to structure in all nonfiction texts.

Session 8: Today, I want to teach you that as nonfiction readers monitor their own comprehension, they notice when they're confused or feeling stuck, and they turn to tools and strategies for help (p. 75-82)..

We monitor our reading by:

1. Reading until we find a complex chunk of text.

9. Recognize and correct inappropriate shifts in verb tense.
10. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

6. Use punctuation to separate items in a series.
7. Use a comma to separate an introductory element from the rest of the sentence.
8. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
9. Use underlining, quotation marks, or italics to indicate titles of works.
10. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

3. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
4. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

4. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

2. Using the text complexity cards (available on Heinemann) to identify a complexity in the text.
3. Finding a strategy that will help you tackle that complexity.
4. Continue reading, monitoring your own comprehension.

Session 9: Today, I want to teach you that when readers summarize complex nonfiction texts, they craft short versions of a text (p. 83-92).

Complex text summaries include:

1. The author's main ideas conveyed in each chunk of text "*According to (author)...*"
2. Citing supporting evidence: "*(Author) goes on to explain/share/claim...*"
3. Elaborating, considering author's purpose: "*The author writes/shows/gives evidence to support/state...*"

Bend II: Applying Knowledge About Nonfiction Reading to Inquiry Projects

Session 10: Today I want to start by asking you a question. "How is the work we do as researchers of our topics (and of our world) similar to and different from the reading work we do in books (p. 94-102)?"

We do this by:

1. (Analyze our notebooks.) Ask, "What thinking were you doing? How was it similar to (and different from) the thinking you do as you read a bunch of texts?"
2. Think about your topic widely. Learning about as many main ideas as you can that go with your topic- this way you've got some ideas about what is important to know.
3. Research in different ways: interviews, surveys, videos or observations.
4. Create a research plan that details the way you can accomplish different ways to research.

Session 11: Today I want to teach you one reason researchers do primary research is to learn as much as they can about their topic (p. 103-107).

We do this by:

1. Identify main ideas.
2. Reread the primary research they've done so far to discover patterns and identify main ideas that are already significant to their topics.
3. Collect content vocabulary.

5. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
6. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

4. Interpret figurative language, including similes and metaphors, in context.
5. Recognize and explain the meaning of common idioms, adages, and proverbs.
6. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

4. Alternate between collecting primary research and studying already-collected notes to identify patterns and determine additional main ideas.

Session 12: Today I want to teach you that readers come to texts differently once they have some expertise on their topic. You read differently, and see more, because you have this knowledge in mind (p. 108-118).

We do this by coming to the text as experts:

1. Recall the main ideas that are important to the topic we are studying.
2. First Read: Bring those ideas as a lens through which we read the text, asking ourselves, "What information can I locate that supports those main ideas we already know?"
3. Second Read: Reading and collecting information with multiple lenses in mind (use chart on page 110).
4. Third Read: push themselves to see more evidence...to think like an expert (vs. a novice).

Session 13: Today I want to teach you that informational readers write to understand what they are learning as they read. Specifically, you can angle your writing so that it better explains the information (p. 119-130).

We do this by:

1. Ask, "What is this part really trying to get me to understand?"
2. Decide, "In what way do scientists organize their research to capture what they have learned from the text(s) (see pgs. 123-124).
3. Reread text, asking, "What part seems important to my topic?"
4. Ask, "What main ideas keep coming up over and over as I read this book...and *other books* on the same topic?"

Session 14: Readers, today I want to teach you that, in order to learn as much as we can about a topic, it is important to ask questions at different levels: within the text, beyond the text, across texts, across your topic...and even to question your initial ideas (p. 131-143).

We do this by by using a tool, the DOK (Depth of Knowledge) to help us.

(Provide student copies of chart on p. 133 of *Units of Study book*.)

1. Read a chunk of text OR review our reader's notebook jots, asking initial questions you have about the topic.
2. Push our thinking by asking more level 3 and 4 questions.

3. Dig even deeper by thinking about more than one text or more than one part of the text.
4. Dig EVEN DEEPER by asking, "Why does this information/topic/research process matter?"

Session 15: Readers, today I want to teach you that as researchers investigate a topic, they often encounter multiple subtopics hidden inside their topic and ask, "How do these parts fit together? Why is this part important?" (p. 144-154).

We do this by:

1. Look back over research and identifying a subtopic to study further.
2. Read a new text, video, or illustration, asking, "How does this fit with what I have already read about the subtopic?"
3. Reread the text, digging deeper to notice even more similarities and differences..
4. Ask, "How do these parts fit together? Why is this part important?"

Session 16: Today I want to teach you that as readers craft powerful writing about reading, they constantly switch back and forth between *small details* and *big ideas* (p. 155-164).

We do this by:

1. Collect specific examples, numbers, dates, people, and places from the text (see diagram on p. 160)
2. Ask, "What are some big ideas the author is sharing OR that I am uncovering?"
3. Revise your thinking by asking, " Where can I add more specific details and where can I revise my thinking?"
4. Repeat, switching between small details and big ideas.

Session 17: Today I want to remind you that after researchers have read a few sources on a topic, they compare and contrast those texts, noticing how they portray their topics in similar ways and how they are different (p. 165-175).

We do this by:

1. Closely reading the text with a lens (such as structure or word choice).
2. Ask, "Why did the author choose to make these craft and structure decisions?"
3. Ask, "How does this information relate to the main idea of the text?"

4. Engage in this work across a second text, comparing and contrasting the two sources:
 - The two sources are similar in the way they each...
 - While the first author/source..., the second author/source...
 - However, the sources differ in that...(see p. 170 for chart for complete list of thought prompts)

Session 18: Readers, I want to teach you today that readers don't just think about the information in a text, they figure out the author's perspective...and how s/he is trying to sway you to think a certain way about that topic (p. 176-183).

We do this by:

1. Dig into sections of the text to notice the author's perspective, even when the author doesn't just come out and say it.
2. Ask yourself, "How does the author want me to feel about this topic?" Look through the lenses of word choices and image choices to help you understand the author's perspective.
3. Consider alternative choices by asking, "What did the author leave out? How might the perspective be different if those details *were* included?"

CELEBRATION: Today I want to teach you that when readers study a topic deeply, they allow the research they do to change the way they think about their topic (p.184-193).

We prepare to teach others by:

1. Ask, "What exactly do I want to teach (because I can't teach everything I have learned)?"
2. Prepare our presentations in a way that makes it easy to follow AND engaging (share "To Teach Well..." chart on p. 190 to guide planning).
3. Deliver the presentation: teach the most important information (vs. fun facts) using engaging gestures, visuals, and tone.

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group,

1:1 conferences, active engagement, and share time)

Instructional Strategies:

Interdisciplinary Connections

- Close Reading of primary documents, documentaries, works of art, speeches, and advertisements (several are included in “mentor text” section listed at the end of this unit.
- Research Simulation Task-type interpretation across multiple nonfiction texts. Nonfiction paired text selections are available on [Newsela](#).
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology Integration

- Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts).
- Use speeches, commercials/advertisements, and other online media to launch units.
- Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another).
- Use [Video Notes](#) for students to observe and take notes while watching digital media.

Media Literacy Integration

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

November is Native American Heritage Month

This unit is about reading nonfiction text with ever-deepening levels of complexity, especially with regard to author's craft.. One way to engage in this work is by analyzing a balance of print and digital media USING the informational goal and technique cards.

<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>
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Professional Resources:

- ❑ TCRWP Reading Book 2: *Tackling Complexity: Moving Up Levels of Nonfiction*, Grade 5, © 2015
- ❑ Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- ❑ Reading Pathways (for reading progressions and student-facing checklists)
- ❑ TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- ❑ Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- ❑ Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- ❑ Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts/Read Aloud Texts:

- *When Lunch Fights Back: Wickedly Clever Animal Defenses* by Rebecca Johnson
- *Alien Deep: Revealing the Mysterious Living World at the Bottom of the Ocean* by Bradley Hague
- *Extreme Laboratories* by Ann Squire
- *Scientists in the Field* series

Suggested Student Texts:

- *Bats!* by Nicole Iorio
- [The Amazing Octopus](#) by Anna Gratz Cockerville
- [Ready New York: NYC in an Emergency](#) video
- "Earthquake Alert" from *Super Science Magazine*
- [Six Reading Habits to Develop in Your First Year at Harvard](#) from the Harvard Library website

- [Lou Gehrig's Farewell Speech](#)
- [You Make Your Own Future](#) speech by Barack Obama
- [Speech to the United Nations](#) by Malala Yousafzai

Reading Like a Fan: Author Study

November/December

The goal of this unit is to turn all your students into fans of books, of authors, and of reading. Whatever their level and previous success with reading, in this unit, your students will articulate their identities as readers. Specifically, they will identify one book, one author, who speaks to them—and then become experts and insiders on everything this author has written and everything this author stands for.

This unit of study taps into the power of studying an author's work closely, of eagerly anticipating reading another book by this author, and of becoming enriched by the craft and life lessons this author's books provide. This work will pull students firmly into forging a unique personal literary identity by attaching their own name with that of an author who speaks to them. With your help, this is work that all students—not just the strongest ones in the room—can do. By setting up students to become fans of particular authors, you set the stage for voracious reading.

This unit provides students with the chance to whet their appetites and practice coming up with the kinds of focused game plans for independent reading that will lead to growth. That reading will be crucial to their ongoing reading growth. Another important goal to bear in mind is that this is a crucial opportunity to provide readers with support in moving up levels of text difficulty. Now is the perfect time to help students who are ready to break into another level to do so.

Reading

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

- Make connections to an author and his/her body of work
- Compare and contrast author's craft across multiple texts
- Construct complex themes that occur across multiple texts

Essential Questions

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

- How do readers make connections with authors of narrative text?
- Why do authors explore universal topics and themes?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that:
- Authors' approaches to the same theme help the reader think about their own writing in new ways

<ul style="list-style-type: none"> • How can I apprentice myself to an author's craft, so that it can impact my <i>own</i> writing? • How can I become an author-expert, becoming so knowledgeable about an author that I can talk about and reference that author's works almost automatically, as if I were a literary critic? • How can I live my life differently because of what I read? 	<ul style="list-style-type: none"> • A writer can apprentice himself to an author to try some of what an author has done in his own writing • Broadening knowledge about an author allows for the reader to become a literary critic • Life lessons from authors can be applied to a reader's own life
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Key Ideas and Details</p> <p>RL.5.1. Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.</p> <p>RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p>Craft and Structure</p> <p>RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p>RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>RL.5.6. Describe how a narrator's or speaker's point of view influences how events are described.</p> <p>Integration of Knowledge and Ideas</p>	<p>Instructional Focus: <u>Bend I: When Readers Read More Than One Book by the Same Author, They Come to Know that Author</u></p> <p><u>Session 1:</u> Today I want to teach you that fans read and reread all of the author's books. We do this by:</p> <ol style="list-style-type: none"> 1. Choosing a book by your favorite author. 2. Marking your favorite parts with a post-it. 3. Marking the parts where you had a strong emotional response (laughed, cried, surprised, etc.) 4. Rereading favorite parts, digging to learn more. <p><u>Session 2:</u> Today I want to teach you that fans of authors pay attention to the author's craft. We do this by:</p> <ol style="list-style-type: none"> 1. Choose a book by your favorite author. 2. Read a section, choosing a particular lens (focus). <ol style="list-style-type: none"> a. Setting → Ask, "What is the world of this story? Does this author always create this same world or similar worlds?" b. Themes → Ask, "What is the author trying to teach me? Does the author always create these theme in his/her books?" c. Characters → Ask, "Who is the hero of this story? Is this hero like the hero or heroine in another book by this author?" <p><u>Session 3:</u> Today I want to teach you that fans of authors compare and contrast the characters in several books by the same author. We do this by:</p> <ol style="list-style-type: none"> 1. Choose a book and note a character's wants and struggles.

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.8. (Not applicable to literature)

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. 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.

Progress Indicators for Reading Foundation Skills Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

2. Choose a second book by the same author and note a character's wants and struggles.
3. Compare and contrast your notes on these two characters by asking:
 - How are these two characters' wants and struggles similar? How are they different?
 - How do these characters' wants and struggles compare and contrast with characters in other books I've read by this author?

Session 4: Today I want to teach you that fans of authors do not just notice the settings of their books, but use the setting to help them learn things about their authors:

We do this by:

1. Read books by your author through the lens of setting.
2. Look for literal/obvious patterns in the settings. (Ex: Most of Gary Soto's books take place in California.)
3. Look for symbolic patterns in the settings. (Ex: Most of Gary Soto's books take place in a city where characters are struggling.)

Session 5: Today I want to teach you that fans of authors notice the elements (strategies) authors use to show theme.

We do this by:

1. Read a book/part of a book by your author through the lens of theme.
2. Recall strategies we learned of how authors can show theme:

Reread through these lenses:

- a. Characters' choices
- b. Perspective
- c. Role of minor characters

Session 6: Today I want to teach you that fans of authors notice the plot structure (how the plot unfolds) in their books.

We do this by:

1. Read a book/part of a book by your author through the lens of structure:
2. Look for patterns across your authors' books.
3. Ask, "Does my author use this plot structure in multiple books? When is there a break in the author's plot structure pattern?"

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Session 7: Today I want to teach you that fans of authors notice the pacing of the stories.

We do this by:

1. Read a book/part of book by your author through the lens of pacing (how fast/slow the plot is moving). Ask:
 - Is there a lot of action in this story?
 - Does this story begin with action?
 - Is there a lot of dialogue?"
 - Do things happen quickly or is the story slow-paced and full of description?
 - Do I have questions about the story right from the start?"
2. Look for patterns or breaks in patterns across the texts.

Bend II: Reading Many Books by a Beloved Author Means Apprenticing Oneself to that Author's Craft

Session 8: Today I want to teach you that fans of authors notice their craft moves in order to get to know their author better.

We do this by:

1. Read a passage by your author, looking for any of the following craft moves **one at a time** (read with any of these lenses): (Depending on how much experience your students have with these literary elements, you might need an additional day of explicit instruction to teach them. If students already have experience with this work, you can turn this into an inquiry lesson).
 - a. Symbolism- "How does my author use it?"
 - b. Repetition- "How does my author use it?"
 - c. Word Choice
 - d. Beginnings/leads of books
 - e. Endings of books
2. Mark these craft moves with a post-it.
3. Read another passage by your author, looking for these craft moves.
4. Ask, "What patterns do I notice?"

Session 9: Today I want to teach you that fans of authors compare their own writing craft moves to their author's craft moves.

We do this by:

1. Select a passage of the author's text to read closely.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

2. Select a passage from your own writing to read closely.
3. Identify craft moves in the mentor text and the ones in your own writing.
4. Compare and contrast the craft moves, and create a plan to revise your own writing.

Session 10: Today I want to teach you that fans of authors write their own fan fiction, scenes from their favorite books (repertoire lesson)!

We do this by:

1. Choose a book by your author.
2. Choose an additional scene to write in the book. Ask yourself:
 - a. What scene is missing that I wish the author had included?
 - b. What part of the story was left unwritten that would have given readers a clearer sense of this event/character/relationship?
 - c. What perspective do I want to write from?

Session 11: Today I want to teach you that when fans of authors write fan fiction, they try to use some of the same writing moves as their authors.

We do this by:

1. Choose a scene to write.
2. Study your jottings about that author's craft moves.
3. Plan for your characters:
 - a. What do the characters sound like?
 - b. What do the characters say?
 - c. What do the characters do?
4. Plan for your setting.
 - What craft moves does my author use for the setting?
5. Plan for your plot.
 - What craft moves does my author use to advance the plot? (keep the plot going)

Session 12: Today I want to teach you that when fans of authors write fan fiction they go back to a favorite part of the book, or a spot where you had a strong emotional response and study the author's craft moves.

We do this by:

1. Read through a favorite scene/emotional scene in your book.
2. Write this scene into your reader's notebook.

3. Study the scene. Ask yourself, "What moves does my writer use to make this scene so effective/so memorable?"
4. Annotate your text in your notebook.

Session 13: Today I want to teach you that fans of authors mark sections of the text to use in their own writing.

We do this by:

1. Read a spot of your author's text.
2. Flag a part you admire with a sticky note/copy down a part you admire in your notebook.
3. Close read for different craft moves in that excerpt.
4. Try out these craft moves in your own writing during your writer's workshop: varying sentence lengths (short/long), realistic/humorous dialogue, add in more action or more setting.

Bend III: Becoming an Author Expert

Session 14: Today I want to teach you that once fans of authors have read at least two books, they can start looking at issues and themes across them.

We do this by:

1. Look through your notebooks for themes we have explored in previous units.
2. Pick one book by your author. Which of these themes does my author write about?
3. Some examples:
 - a. Relationships between family and friends vs. isolation
 - b. Does the main character lose one thing but find something else of deeper value—and if so, what is this newfound thing?
 - c. Is every book about a battle between good and evil?
 - d. About growing up?
 - e. About finding the courage within?
 - f. About being resilient and fighting challenges?
 - g. What is the main character's journey of growth?
4. Pick another book by your author and look at the list of themes.
5. Ask, "Which of these themes does my author address multiple times throughout the text?"

Session 15: Today I want to teach you that fans of authors get to know their author's style, or what their author is known for, and can predict what another book by that author might be like.

We do this by:

1. List the patterns of your author that you've collected so far (craft moves, themes, plot structure, topics, etc.)
2. Predict what patterns another book might have.

Session 16: Today I want to teach you that when fans of authors know their author well, they compare and contrast a new book to the old books they have read.

We do this by:

1. Choose a new book by your author.
2. Look at your notes on your author's patterns: topic choice, theme, craft moves, plots, settings, and characters.
3. What is this author doing that is new?
4. In what way is this part like part in another book by this author?

Bend IV: Readers Explore the Deeper Connections that An Author Inspires Within Us

Session 17: Today I want to teach you that fans of authors think about why a certain book has a strong effect on them.

We do this by:

1. Read until you come to a spot that gives you a strong emotional response/that you love/that you are interested in.
2. Quickly jot why you think this part of the book had such a strong effect on you.
3. Share your jottings with your book clubs to help extend your thinking.
4. Write long off of your jot about why you think you have a connection with your author. You could even write a literary essay!

CELEBRATION: Today I want to teach you that just because our unit is over doesn't mean you have to stop your love of your author.

We can celebrate by::

1. Continuing to gather books by this author from our classroom (giving her/him a showcase spot in our library)

2. Search for books and short texts online, at the bookstore, on your e-reader... and find a buddy with whom to swap books
3. Set up a book club during recess, or before or after school with peers who also share a love of your author

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group, 1:1 conferences, active engagement, and share time)

Instructional Strategies:**Interdisciplinary Connections**

- Close Reading of primary documents, works of art, music lyrics, videos, and advertisements
- Research Simulation Task-type interpretation across multiple narrative texts
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology IntegrationOngoing:

- Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts).
- Use speeches, commercials/advertisements, and other online media to launch units.
- Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another).
- Use [Video Notes](#) for students to observe and take notes while watching digital media.

Media Literacy Integration

	<ul style="list-style-type: none"> ● Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives Holidays and Traditions Around the World</p> <ul style="list-style-type: none"> ● Read books, poetry, and videos/multimedia about students, their families, and the community (and compare it to communities around the world). ● Utilize read aloud books from a diverse range of cultures, such as <i>One Plastic Bag</i> by Miranda Paul (Gambia) <i>Fox</i> by Margaret Wild (Australia), <i>A Different Pond</i> by Bao Phi (Vietnam) <i>Hello, Universe</i> by Erin Estrada (cross-cultural relationships)
<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:

- TCRWP Curricular Calendar, Unit 5,, Grade 5, © 2015-2016
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- Reading Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts (including author study topics and text sets):

- Rita Williams-Garcia:
 - One Crazy Summer
 - Catching the Wild Waayuzee
 - Clayton Byrd Goes Underground
- Patricia MacLachlan
 - *Journey*
 - *Sarah, Plain and Tall*
 - *Baby*
 - *Edward's Eyes*
- Katherine Paterson
 - *Bridge To Terabithia*
 - *Lyddie*
- Gary Soto
 - Baseball in April and Other Stories
 - Too Many Tamales
- Kate DiCamillo
 - Because of Winn-Dixie
 - Tale of Desperaux
 - Tiger Rising
- Jason Reynolds
 - Patina
 - Ghost
 - Brave as You

Argument and Advocacy: Researching Debatable Issues (Book 3)

January/February

This unit supports students in reading more complex, challenging nonfiction with greater agency and independence. It aims to support fifth-graders in becoming more active and critical citizens who ponder complex social issues, strive to have an informed viewpoint, to communicate it clearly, and to engage with opinions that might conflict with their own.

The unit begins with a one-day intensive “boot camp” on analyzing arguments. Students work in research groups to study a debatable issue, first learning about both sides of the issue, then choosing a position to research in greater depth, and finally debating the issue and reflecting on their learning to develop new questions and insights. Next, you’ll help your students raise the level of their research to develop deeper questions and ideas and engage in more complicated conversations. Students will read more difficult texts with a critical eye, considering perspective and craft while evaluating arguments. A debate highlights students’ growth and knowledge, and builds momentum for the final part of the unit. Later, students select a new issue to study. They’ll think about patterns and connections across issues they have studied and consider larger issues of power. By the end of this unit, students will have learned how to compare the ideas and perspectives of many authors and how to formulate their own evidence-based, ethical positions on issues.

Reading

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

- Draw on all they have learned about how to read complex nonfiction in order to research and make arguments about provocative, debatable issues.
- How do I investigate an issue?
- How do I raise the level of research to consider craft, perspective, and evaluate arguments?
- How do I research a new issue with agency, independence, and the lens of power and advocacy?

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"> ● Why is it important to read critically? ● How does one become an informed citizen? ● Why is it important to engage with viewpoints that are different/more nuanced than our own? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● working in research groups will help to investigate important, pressing, and sometimes controversial issues ● research can be used to make decisions about how they will live their life ● by doing this work they will become confident and critical readers of complicated nonfiction
<p>Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>Progress Indicators for Reading Informational Text Key Ideas and Details</p> <p>RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> <p>Craft and Structure</p> <p>RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a <i>grade 5 topic or subject area</i>.</p> <p>RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Investigating Issues</u></p> <p><u>Session 1:</u> Today I want to teach you that a good argument has reasons to support it and evidence to back those reasons (p. 4-13). When you analyze an argument, it helps to ask:</p> <ol style="list-style-type: none"> 1. "What is the claim being made?" 2. What reasons support that claim? 3. What's the evidence to support those reasons? <p><u>Session 2:</u> Today I want to teach you that when you are specifically researching an argument, you want to understand and show both sides of that argument early in your research (p. 14-24). One way readers do this is to focus, initially, on texts that lay out the argument clearly, and <i>then</i> read to learn about both sides:</p> <ol style="list-style-type: none"> 1. Set aside your own opinions and suspend judgment. 2. Make a reading plan (Get the overall view of the argument first). 3. Gather evidence from both sides of the issue. <p><u>Session 3:</u> Today I want to teach you that after reading about an issue for a bit, nonfiction readers can let their research spur quick flash debates. This can help you clarify your thinking and decide what further research you need to do (p. 26-34). <i>(Teacher's Note: Share an example of strong notetaking from a student notebook or teacher-generated exemplar. Get students involved in quick flash debates about exemplar topic. Students will engage in this work during independent reading time: reading, taking notes, and preparing for a small group flash-debate at the end of reading workshop.)</i></p>

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

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Foundation Skills Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

We engage in debate by:

1. Partnering up. Teammates will each decide on a stance within the debate topic.
2. Read and find evidence to support your claim/opinion.
3. Partner 1--state your claim and reasons. Then, partner 2 will state their claim and reasons.
4. Finally, provide your partner with feedback: What was their best piece of evidence and why.

Session 4: Readers, today I want to teach you that researchers read deeply about an issue, including background information, to become authorities on that issue. (p. 35-43)

We do this by:

1. Read until my mind gets full.
2. Ask, "What was this mostly about?"
3. Ask, "Does this apply to the argument- is there evidence to support either position?"

Session 5 (Inquiry): Today I want to teach you that book clubs work together to raise the level of their talk and their work in clubs (p. 44-47)..

We do this by (these are suggestions; you can also have students brainstorm others while watching a video of a debate):

1. Adding on new thinking to what was just said ("Yes, and also...").
2. Bringing in new information and saying how it connects and what it adds ("This is important because...")
3. Raising a new perspective ("Or could it be...? or "But what about...?")
4. Sharing insights ("This conversation is making me realize...")

Session 6: Readers, today I want to teach you that researching is a continual cycle of reading more, raising new questions, and having new ideas...then reading more, this time with those new ideas in mind (p. 48-57).

We strengthen our club work by:

1. Choose whether to read new information or go back to reread an older resource.
2. Think and wonder:
 - I wonder if...
 - Could it be that...?
 - This makes me think...

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

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

- I'm realizing...
 - This might be important because...
 - Probably they...
 - It must have been...
 - For example...
 - Probably after a while...
3. Read more.
 4. Think and wonder more, striving to generate new and insightful ideas.

Session 7: Today I want to teach you that when readers summarize arguments, they use their own words to express the most essential parts of the writer's argument--the central idea/claim and major points--all the while being careful to not distort or change any of what the writer meant (p. 58-68).

We do this by:

1. Find out the writer's central idea
 - What is the big idea?
 - What is the author's argument?
2. Say the central idea in your own words: "In this article the author explains why..." OR "In this article the author argues..."
3. Add the main points-- a short paragraph that explains the central idea and main points in your own words without changing the author's original meaning.
4. Use Phrases to Help!:
 - S/he argues that...
 - S/he points out that...
 - S/he concludes her/his argument by...

Session 8: Today I want to teach you that it's important not just to learn to *argue*, but also to argue to *learn*. Preparing for and having a debate about an issue can lead you to new ways of thinking about ideas and give you new insights into that issue (p. 69-76).

We do this by:

1. Try saying each reason in different ways until it feels like the best way to say it.
2. Check to be sure that none of your reasons are overlapping.
3. Consider how the other side might talk back to those reasons and what you could say in response.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other

Bend II: Raising the Level of Research

Session 9: Readers, today I want to teach you that will do an inquiry, and the question we will be asking is, "How do readers push themselves to find different questions and ideas to discuss around an issue?" (p. 77-86)

We do this by:

1. Be alert to whom is involved in the issue. What other questions can you ask about these people/companies/animals?
2. Consider what articles/parts don't fit exactly with the main debate. (What other questions/ideas do they bring up?)
3. Pay attention to what questions others are asking, and use them to help you grow your own questions.
4. Make connections to your own life: What new questions come up?

Session 10: Readers, today I want to teach you that readers mark up text in a purposeful and deliberate way, to help them remember the big ideas of the text, as well as the things they were thinking when they read it. The annotations that readers make should help them use that text in conversation (p. 87-96).

We do this by:

1. Preview the text and scan it thinking, "What is the text structure? What are the main ideas?"
2. Set up a way to organize your thoughts that matches the text structure/levels.
3. As you read ask, "What is this mostly about," and underline important parts as you go. Make word lists, box and bullet- whatever works best for you as a reader!
4. Compare your notes to a partner's to make sure you captured all of the important parts and to discover new ways to annotate.

Session 11: Today I want to remind you that when readers recognize that a text (or part of a text) is slightly more difficult, they draw on strategies that help them to deal with the difficulty. Above all, though, readers read these slightly more difficult texts with agency, saying to themselves, "I can do this!" (p. 97-105).

We do this by:

1. Get a bird's eye view of the text (or section) by previewing:
 - The headings
 - The first paragraph

logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

- The topic sentences of the rest of the paragraphs in the section
 - The entire last paragraph
2. Review by summarizing the text so far.
 3. Go back to read, making connections to what they learned during their previewing and talking themselves through the text.
 4. Revise their summary.

Session 12: Readers, today I want to teach you that every text reveals an author's perspective on that event, topic, or issue. Figuring out an author's perspective can help your to figure out how exactly his or her ideas fit into the issue (p. 106-115).

We do this by studying connections and contradictions across sources:

1. Go back and reread sources or read new sources with new eyes.
2. Talk back to the source and consider the author's point of view by thinking about how the author is connected to this topic.
3. Ask, "What is the point of view of the source on this event/ topic/ issue?"
4. If the author were involved in a debate on this topic, which side would he/she be on?
5. Ask, "What kind of language is the author using to discuss this issue?" OR "What does that tell me about the author's perspective?"

Session 13: Today I want to teach you that readers can think about, discuss, and write about texts on different levels. On one level, you can think about what they are about--their content. But another level of thinking about texts is to think more about how author's choices have shaped that content and why (p. 116-126).

(Teacher's Note: Use a video clip called "Plastic World" to model & utilize the Informational Goal and Technique Cards)

1. Notice when a text is powerful or moving.
2. Ask, "What makes it so powerful? How did the author make it so powerful? What deliberate, purposeful choices shaped the text?"
3. Reread and notice what techniques and choices the author made using the technique cards.
4. Talk with a partner. Why did they make those choices (goal cards)?

Session 14: Today I want to teach you that when you read to evaluate arguments, you need to read skeptically. It's the author's job to convince you of the validity of the argument, and once you understand the argument being made, you need to go back to evaluate whether or not it is convincing (p. 127-137).

We do this by:

1. Read a text to understand them – to really get to know what the author is saying and understand the author's points.
2. After I know a text, I put on my skeptical lenses and read the text suspiciously, looking carefully at the author's points and how they're being made.
 - Where's the evidence for that?
 - How do you know?
 - What might *someone else* say?
3. Include your analysis in your summary: *The big claim the author made was and it's supported by.....*

Session 15: (Shared Learning)-Today you are going to debate. You are going to face off while another group watches and judges. An important part of having a strong argument is knowing how to use evidence (p. 138-144).

We do this by:

1. Sort your evidence by reason.
2. Rank your evidence from strongest to weakest.
3. Decide on the order. (Strongest first or last?)

Bend III: Researching a New Issue with More Agency

Session 16: Readers, today I want to teach you that when researching we set out to study a new issue. They start by making a plan for how that study will go. They think about all that they know to do--about their repertoire of reading and research strategies -- and they dive into new research with greater agency, drawing on all that they have learned from undertaking previous research studies (p. 146-155).

We do this by:

1. Rev up your mind by previewing the information.
2. Make a plan for your research
 - Start by scanning all of the texts and finding the ones that will give you an overview.

- Putting texts in piles of which one supports each position and then start with the easiest to hardest.
3. Generate and jot questions.

Session 17: Today I want to teach you that when you want to analyze texts across the same topic or event, it helps to study two texts side-by-side (p. 156-162).

We do this by:

1. Lay out the range of texts and preview each.
2. Pick one to start with and focus one at a time.
3. Ask, "How are these authors' choices similar to the first author's?"
Jot...*These two texts are similar because...*
4. How are they different? Jot... *These two texts are different because...*

Prompts to Help You Compare and Contrast:

- The two sources are similar in the way they each....
- Both sources also..
- However, the sources differ in that..
- On the other hand...
- This text says... but this text does say/also strategies...
- While the first author/source said..., the second author/source said...

Session 18: Today I want to teach you that experienced nonfiction readers bring all their critical lenses to reading nonfiction, so that they can talk back to the text.

We do this by:

1. Read and pause at a point that stirs your emotions (Pay attention to your feelings!)
2. Look closely at the language and think, "Why did the author choose these words? What feelings or thinking are they trying to stir up?"
3. Who benefits from this text? (Who is represented? Who is left out?)

Session 19: **Two-Day Student Work Session: Advocacy** (p. 182-187)

- Students will explore their notebooks for social issues that they have studied and would like to advocate for.

- Ask, "What change do I want to see? Who can help me? What plan can I propose that makes sense and how can it help?"
- Use compelling evidence, synthesized evidence across texts, and well-developed explanations to strengthen your advocacy.

CELEBRATION: (Centers, instead of a traditional minilesson)

We lift the level of our debates by talking about a range of issues. (There are eight different scenarios in the Heinemann resources, session 21):

A Protocol for Arguing to an Audience:

1. Audience introduces themselves and the decision they need to make.
2. Each side lays out its position
3. Audience can ask questions
4. Time for debaters to plan rebuttal
5. Each side rebuts
6. Audience deliberates, makes decisions, and gives feedback

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group, 1:1 conferences, active engagement, and share time)

Instructional Strategies:

Interdisciplinary Connections

- Close Reading of primary documents, works of art, music lyrics, videos, and advertisements
- Research Simulation Task-type interpretation across multiple narrative texts
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology Integration

	<p><u>Ongoing:</u></p> <ul style="list-style-type: none"> • Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts). • Use speeches, commercials/advertisements, and other online media to launch units. • Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another). • Use Video Notes for students to observe and take notes while watching digital media. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives The Everyday Lives of Children Around the World</p> <ul style="list-style-type: none"> • Engage in analysis/close reading of photojournalism series "Children Playing Around the World." Consider author's point of view (photographic perspective, color, emotional expression, social/cultural context). Also consider questions the images bring up as a springboard for further research.
<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:

- TCRWP Reading Book 3: *Argument and Advocacy: Researching Debatable Issues*, Grade 5, © 2015
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- Reading Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Read Aloud Texts:

- [A School Fight Over Chocolate Milk](#) by Kim Severson
- [Straight Talk: The Truth About Food](#) by Time for Kids (book)
- [The Hard Facts About Flavored Milk](#) by the Jamie Oliver Food Foundation
- [My Problem with Jamie Oliver's War on Flavored Milk](#) from "The Lunch Tray"

Demonstration Texts:

- [Vitamins and Minerals](#) from kidshealth.org
- [Schools Ban Chocolate Milk: Kids Just Stop Drinking Milk Altogether](#) from Smithsonian Magazine
- [Should Orca Shows be Banned?](#) from Junior Scholastic
- [Is Bottled Water Really Better?](#) from ReadWorks
- [Top of the World](#) by Simon Robinson
- [Kids Nationwide Reject the Blackfish Agenda](#) from awesomeocean.com

Reading in the Content Areas

March/April

This unit focuses on reading to learn as students read about science or social studies topics related to the current curriculum. The emphasis in this unit, then, is on reading to gain knowledge and construct ideas.

For this unit, you will need baskets of texts (similar to the nonfiction unit) on the topics students are to explore. It is important to keep the independent just-right reading time alive during this unit as well. Use the read aloud to support this work, and develop timelines, maps, graphs, charts, and diagrams to support your readers' content knowledge. In this unit, you will also want to return to some nonfiction reading strategies taught earlier in the year, such as identifying the main idea and details.

Reading	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Determine importance and synthesize information in nonfiction text • Read from various nonfiction text structures • Read contrasting texts to determine new complexities within them • Apply knowledge about nonfiction reading to inquiry 	
<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>
<p>Essential Questions:</p>	<p>Students will understand that...</p>

<ul style="list-style-type: none"> • How can I use all that I know about nonfiction reading and research to learn more about my topic? • How does text structure impact our understanding of the topic? • How does engaging in research across multiple texts on the same topic impact our learning? • How can I build theories from studying multiple perspectives on a topic? 	<ul style="list-style-type: none"> • Readers read to gather information about a topic. • Readers synthesize information as they read. • Readers read from various nonfiction text formats, paying attention to the text structure. • Reading across multiple texts will give multiple perspectives on the same topic.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Progress Indicators for Reading Informational Text Key Ideas and Details</p> <p>RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> <p>Craft and Structure</p> <p>RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a <i>grade 5 topic or subject area</i>.</p> <p>RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Reading Nonfiction and Summarizing with Structure in Mind</u> (*Teacher's note....During this first bend, students should read widely across multiple topics. By the end of the bend, students should have notebook jots that explore 2-3 different topics. One of these topics will expand into deeper research work in Bend II.)</p> <p><u>Session 1:</u> Today I want to teach you that researchers preview what nonfiction text will be about by paying close attention to text features. We do this by:</p> <ol style="list-style-type: none"> 1. Scanning the table of contents, headings, and blurbs and asking, "What might this text teach me about the topic?" 2. Asking, "Based on what I expect to learn, what is my game plan for taking notes/collecting information as I read?" 3. Using this information to get our notebooks set up for research. <p><u>Session 2:</u> Today I want to teach you that researchers don't just pass by illustrations, timelines, graphs, or maps in nonfiction books. On the contrary--they zoom in and closely read them to learn as much as they can. We do this by:</p> <ol style="list-style-type: none"> 1. Choosing a lens (ex. interesting or surprising features, patterns, tone, important places, trends/changes). 2. Asking, "Why did the author choose to show this?" 3. Finally, revising and making connections to the research we have already collected in our notebooks.

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

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Foundation Skills

Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

Session 3: Today I want to teach you that it is important to stay alert while reading nonfiction text, and to either confirm or revise your thinking as you learn more.

We do this by:

1. Reviewing our jots and making a plan to dig deeper by asking, "What topics (lenses) might I choose to research more deeply today?"
2. Then, read to learn more. As you come across compelling information you may ask yourself,
 - Does this confirm my previous thinking/observations, or
 - In what ways are my initial ideas changed by this new information?
3. Revisit your notes to make revisions or add more.

Session 4: Today I want to teach you that nonfiction readers pay close attention to the ways in which nonfiction authors structure the text. They do this so that they can present information to their reader in an organized manner.

We do this by:

1. Reading a chunk of text and asking, "How is this information structured (i.e., chronological, descriptive, compare/contrast, problem/solution, cause/effect)?"
2. Using the structure, reflect, "What am I learning from this part of the text?"
 - Chronological: First, I learned... Then... Finally...
 - Descriptive: The author describes (topic/event) by...
 - Compare/Contrast: This (part/object/event) is similar to/different than this (part/object/event) because...
 - Problem/Solution: The problem is presented in this text is... Some solutions/outcomes the author presents are...
 - Cause/Effect: When (action or event) occur, the potential result(s) is/are...

Session 5: Today I want to teach you that nonfiction readers recognize that one text communicates several main ideas. A nonfiction reader synthesizes main ideas to determine the central idea of the entire text.

We do this by:

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

Language Standards
Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

1. After reading a chunk of text, ask, "What is the main idea?" Repeat across the text.
2. Identify a connection between the ideas by thinking, "What do all these main ideas have in common?, What are they all *mostly* about?"
3. Finally, synthesize all the main ideas to determine the central idea of the entire text.

Session 6: Today I want to teach you that nonfiction readers summarize with structure in mind. This is important because nonfiction authors make deliberate choices about how to organize their texts so that they convey their intended message to the reader.

We do this by:

1. First, review the central idea and main ideas you collected.
2. Then, summarize the text by "talking in structure:" (descriptive, chronological, compare/contrast. cause/effect), part by part.
3. Finally, ask yourself, "What message or lesson is the author trying to teach me?"

Bend II: Making Comparisons Across Multiple Texts on the Same Topic

(*Teacher's note...Students should mine their notebook jots to determine the topic with which their study group will engage in deeper, single-topic research.

In this bend, It is recommended that students collect information on post-its, so that they can sort and categorize common ideas with ease.)

Session 7: Today I want to teach you that when nonfiction readers engage in research across multiple texts, they can use text structure to compare and contrast an author's goals and techniques..

We read closely by:

1. Choosing a structural lens through which we can analyze the texts, such as chronological, descriptive, compare/contrast, or cause/effect.
2. Choose a small chunk of text from each to read closely.
3. Ask, "What is similar/different about the author's technique in the texts?" and "What are the authors' goals?"

Session 8: Today I want to teach you that nonfiction study groups can sort

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and

and categorize the research in their notebooks, to uncover important topics, subtopics, and big ideas in their area of study.

We do this by:

1. Looking across our research post-its.
2. Asking, "What information goes together?" Sort the post-its into piles.
3. Finally, consider, "If I were to give this pile a heading, what would it be called?"
4. Add the sorted post-its to your notebook.

Session 9: Today I want to teach you that nonfiction study groups set goals for their research. They compare what they have currently compiled to what they need to explore more deeply, and create an action plan for the day's research.

We do this by:

1. Looking across our notes and asking, "What subtopics have enough information? What subtopics need more research?"
2. Then, create an action plan for learning more:
 - What questions/thoughts do we need to research further?
 - Who will be responsible for researching and sharing the information with the group?
3. Finally, ask, "How is this new information similar to/different from what we have already learned?"

Session 10: Today I want to teach you that it is important for teams to incorporate the "lingo of experts" when talking and writing about their topics.

We do this by:

1. First, look for words that show up again and again in the text or that have that textbook bold letter feel. Sometimes the word could be a descriptive word. For example, the word "grueling" may describe the Oregon Trail.
2. Then compile a list of words and group them with other words that share a similar category in a glossary or create a team word wall (Ex.: people, Events, Places, Objects, Descriptive Words).
3. Finally, practice using them in your jots and small group discussions.

other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Session 11: Today I want to teach you to that nonfiction researchers develop theories and notice themes across their topic.

We do this by:

1. Look across your main ideas and supporting details.
2. Analyze the main ideas and ask yourself, "Why was this important? What did this allow people to accomplish?"
3. Use prompts to push your thinking and develop new ideas:
 - I used to think..... but now I realize...
 - At one point I thought.....and now I think...
 - My ideas about.....are complicated.
 - On the one hand, I think..... While on the other hand, I think...

Session 12: Today I want to teach you that it is important to ask yourself questions to consider causes, consequences, and the relationships of events in history.

We do this by asking ourselves,

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

Bend III: Building Theories and Reading Critically

Session 13: Today I want to teach you that nonfiction readers read critically to develop sophisticated theories.

We do this by:

1. Looking across our notes and asking, "What theories can I make based on all the information I collected?" I work to consider several potential theories/arguments.
2. Letting counterarguments influence our theories:
 - I mostly agree with (theory/argument)...
 - Even though (text 1) says... (text 2) considers it from a different perspective...

Session 14: Today I want to teach you that nonfiction readers consider multiple perspectives..

We do this by:

1. Weighing how logical, convincing, and reliable a text is, by ranking which arguments/information is the strongest or most compelling.

2. Ask, "Does the information reveal any biases in perspective (i.e., takes a side for one side of an issue vs. another)?"
3. Ask, "How might the information be different if it was written from a different perspective?"

Session 15: Today I want to teach you to read critically by comparing and contrasting multiple perspectives on the same topic.

We do this by:

1. Considering alternative viewpoints by asking what conflicts exist between the two theories or ideas:
 - Text A says, ..., whereas Text B says ...
 - The ways in which Text A conflicts with Text B are....
 - Text A builds on what Text B said by....
2. Then, record the discrepancies or supportive evidence.

Session 16: Today I want to teach you that nonfiction readers remember to summarize throughout the research process. To do this, readers consider multiple viewpoints on a particular topic across all texts.

We do this by:

1. Looking across multiple articles, asking "What are the main ideas across each of these texts?"
2. Ask, "How will I structure a summary that considers multiple viewpoints?" Make a game plan
3. Construct your summary/theory, acknowledging the viewpoints, by using specific prompts (refer to prompts in session 11-12)

Session 17: Today I want to teach you that we can use critical questioning to establish our perspective on a topic.

We do this by:

1. Asking,
 - What do I think about my topic?
 - What parts of my topic feel particularly significant?
 - What do I feel about my topic?
 - When discussing this topic with others, what feelings do I want to instill in others?
 - What is it I want to say to the world about my topic?
2. Answering our questions with theories and evidence from multiple sources.

CELEBRATION: Today I want to teach you that when readers study a topic deeply, they use their research to inspire others to learn more about their topic.

We prepare to teach others by:

1. Asking, "What exactly do I want to teach (because I can't teach everything I have learned)?"
2. Deciding:
 - How will I present the content in a way that is clear and concise?
 - How will I present the information so that it is highly engaging (i.e., teaching charts, visuals, demonstration, storytelling)?
 - How will I assess my audience's learning (i.e., conversation, survey, game show, questioning)?
3. Deliver the presentation: teach the most important information (rather than fun facts) using engaging gestures, visuals, and tone.

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group, 1:1 conferences, active engagement, and share time)

Instructional Strategies:

Interdisciplinary Connections

- Close Reading of primary documents, works of art, music lyrics, videos, and advertisements
- Research Simulation Task-type interpretation across multiple narrative texts
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology Integration

	<p><u>Ongoing:</u></p> <ul style="list-style-type: none"> • Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts). • Use speeches, commercials/advertisements, and other online media to launch units. • Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another). • Use Video Notes for students to observe and take notes while watching digital media. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills. <p>Global Perspectives <u>February is Black/African American History Month</u> This unit's focus on content area reading provides ample opportunities for connections to important historical and scientific leaders and histories. Engaging with texts that show the perspectives of people of all cultures, races, etc. is an important part of building experiential knowledge, empathy, and an awareness of social issues.</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</p>

Professional Resources:

- TCRWP Curricular Calendar, Unit 5, Grade 5, © 2012-2013
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- Reading Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts:

- ☐ *National Geographic Kids* magazine
- ☐ *Archaeology* magazine
- ☐ *Cobblestone*
- ☐ *Ten Mile Day: And the Building of the Transcontinental Railroad* by Fraser
- ☐ *Coolies* by Yin
- ☐ *True Books: The Transcontinental Railroad*
- ☐ *The Split History of Westward Expansion in the United States* by Neil Musolf
- ☐ *Who Settled the West* by Bobbie Kalman
- ☐ *The Story of America: Westward Expansion* by Greg Roza

Test Prep (A Two Week Mini-Unit)

April

While most of this unit is centered around preparing for the PARCC, it is essential to remember that students should continue reading just right/independent level texts to strengthen comprehension, stamina, and fluency. The emphasis in this unit is to teach students to become stronger readers but also providing them with the strategies they need for test-taking situations. It is essential that time is *not* lost completing worksheets, as research shows that such test preparation has no positive impact on student achievement on standardized tests OR on student's ability to interpret text in general.

A few logistical tips: First, to prepare for this unit, you may want to have (A) a reading/test prep workshop in which you teach how to read, talk about, and answer questions about short texts; (B) A writing workshop, and (C) A separate time for independent reading. Additionally, you may choose to utilize student data from previous standardized tests and other diagnostic assessments to determine what standards will require the most attention. Also, do familiarize yourself with all types of PARCC question types-- Literary Analysis, Narrative Writing, and Research Simulation Task, which will give helpful context for framing test prep support.

While it is helpful to create packets of test question types to simulate the test-taking situation, it is also important to engage in lengthy, rich inquiry around individual questions (particularly those question types that your students struggle with most).

Reading

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

- become familiar with the format of the PARCC assessment
- identify the most impactful reading skills, strategies, and habits needed for the PARCC assessment

Essential Questions

Enduring Understandings

<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • What reading skills, strategies, and habits will help me on standardized tests? 	<p>Students will understand that:</p> <ul style="list-style-type: none"> • Closely reading test text (questions and passages) and utilizing metacognitive thinking are effective test-taking strategies • Standardized tests have a specific format and language • Standardized test-makers expect that readers have learned a repertoire of reading skills and strategies that they can apply in a myriad of contexts.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Key Ideas and Details</p> <p>RL.5.1. Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.</p> <p>RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p>Craft and Structure</p> <p>RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p>RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>RL.5.6. Describe how a narrator's or speaker's point of view influences how events are described.</p> <p>Integration of Knowledge and Ideas</p>	<p><u>Bend I: Recognizing the Format and Language of Standardized Tests</u></p> <p><u>Session 1:</u> Today I want to teach you that one of the most important practices you can use to help prepare for standardized tests is to carefully read and interpret test questions. This process of breaking down the question carefully is called the metacognitive process. We engage in this process by:</p> <ol style="list-style-type: none"> 1. Asking, "What is this question asking me to do?" 2. Asking, "How many questions or parts do I have to answer?" 3. Asking, "What do I know that can help me ask these questions?" 4. Reflecting on my written response, asking, "How can I make this response better?" Is there anything I should add or eliminate?" <p><u>Session 2:</u> Today I want to teach you that readers get ready to read by paying attention to the structure of a passage. This allows the reader to segment, read, and interpret the text in manageable chunks. We do this by:</p> <ol style="list-style-type: none"> 1. Reading a chunk of text. 2. Asking, " How does the author organize the text?" (i.e., chronological, descriptive, compare/contrast, cause/effect, problem/solution) 3. Interpret the most important parts of the text using its structure: <ul style="list-style-type: none"> • First... Next... Last...

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.8. (Not applicable to literature)

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. 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.

Progress Indicators for Reading Informational Text Key Ideas and Details

RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

Craft and Structure

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

- This part describes...
- The parts are similar because (topic/theme); the parts are different because (specific details, point of view)...
- The author says... This shows...
- The problem is... It is solved by...

Session 3: Today I want to teach you that readers are flexible. They quickly determine what kind of text they are reading, and activate strategies for that type of text.

We do this by:

1. While reading a text, ask, "What is the genre of this text (narrative, informational, or opinion)?"
2. Ask, "What are strategies I commonly use to read that genre?" Make a short list of the strategies.
3. Read, using your strategies.

Session 4: Today I want to teach you that readers closely read multiple-choice questions to make sure they are responding to what the question is asking.

They do this by:

1. Determining what skill is being assessed (determining theme, citing the strongest text evidence, compare and contrast themes/characters/settings/events, making connections between text parts, point of view, vocabulary, etc.)
2. Asking, "How many parts are there for me to answer?"
3. If necessary, annotating every part of the question to capture what each part is asking us to do as readers.
4. Hunt for parts of the text that match what the question is asking.

Session 5: Today I want to teach you that readers know that some questions are tricky, so they read carefully, paying close attention to words that may quickly change what the question is asking, such as not and except.

We respond to *not* and *except* questions by::

1. Reading the question as it is written. Asking, "What do I think this question is asking me to do? How many steps?"

RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

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

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Foundation Skills

Phonics and Word Recognition

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

1. 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

2. Reading the question a second time, with the words *not* or *except* omitted. Asking, "What content is this test assessing (i.e., theme, character description, etc.), and what answer choices match that affirmative statement? Cross those choices out.
3. Now read the question adding the *not* or *except* clarifying language. Ask, "Which of the remaining answers most closely match what the question is asking us NOT to do?"

Bend II: Applying Reading Skills, Strategies, and Habits We Already Know...In New Contexts

Session 6: Today I want to teach you that readers refer to the text and skim for information when answering open-ended questions.

We do this by:

1. Reading the question and asking, "What is this question asking me to do?" Jot and underline key words/phrases.
2. Then, skim the text to find information or evidence that matches the question.
3. Rank the evidence. Use it in your response in order of importance.

Session 7: Today I want to teach you that readers evaluate their text evidence to determine which is the strongest or most compelling.

We do this by:

1. Underlining all evidence from the text that matches what the question is asking.
2. Ranking the evidence, asking "Which evidence is the strongest/most closely matches what the question is asking?"
3. Rereading the question/prompt to verify our rankings.

Session 8: Today I want to teach you that readers use multiple reading strategies at the same time when reading complex texts (rereading, skimming, substitute synonyms for tricky words, etc.).

We do this by:

1. Reading a chunk of text.
2. Asking, "What is this question asking me to do?"
3. Choosing a strategy based on the question type
 - Will I reread with a lens?

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

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

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

- Will I reread the ending to help me articulate a theme?
- Will I revisit parts that mention a specific character to gain a better understanding of how to describe them?
- Will I substitute a synonym to determine the meaning of an unfamiliar word?
- Will I locate parts to read side-by-side that I can compare and contrast?

Session 9: Today I want to teach you that readers read all of the words on the page including heading, pictures, captions, sidebars, and diagrams--because they know that authors use text features like "red flags" to signal that important information is coming.

We do this by:

1. Deciding, "When am I going to read the "red flag" parts: before or after I read the main text?"
2. Read and jot the main idea/what these parts are teaching us.
3. When responding to open-ended questions, be sure to use evidence from the body of the text *and* the "red flag" features.

Session 10: Today I want to teach you that readers check their understanding of the text several times as they read.

We do this by:

1. Reading a chunk of text.
2. Asking, "What is this part *mostly* about?"
3. Make a note of the main idea(s) of that portion of the text.
4. Read on and repeat.

Session 11: Today I want to teach you that readers revise their thoughts as they read. They do this by going back in their minds and realigning what they thought the text said with what they are uncovering as they continue to read the passage.

We closely read important parts by:

1. Reading chunks of texts and annotating the central ideas of each.
2. When a shift in thinking occurs as you read, consider what has changed for the characters, setting, point of view, etc: "At first I thought...but now I realize..."

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Sample Assessments:

- PARCC Sample Tests (Model tests are available on the NJ Model Curriculum website, Engage NY, Smarter Balanced, Louisiana Believes)

Instructional Strategies:

Interdisciplinary Connections

- Close Reading of primary documents, documentaries, works of art, speeches, and advertisements (several are included in “mentor text” section listed at the end of this unit).
- Research Simulation Task-type interpretation across multiple nonfiction texts. Nonfiction paired text selections are available on [Newsela](#).
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology Integration

- Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts).
- Use speeches, commercials/advertisements, and other online media to launch units.
- Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another).
- Use [Video Notes](#) for students to observe and take notes while watching digital media.

Media Literacy Integration

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

<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>
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Fantasy Book Clubs: The Magic of Themes and Symbols (Book 4)

May/June

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.

To prepare for this unit of study, you will need to gather multiple sets of books for every reading level in your class, learning progressions to boost the level of talk within groups, and mentor texts (typed text, movies, graphic novels) to show the many ways in which fantasy authors can choose to publish based on their intended purpose.

Reading	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Students will read complex texts developing skills of synthesis and interpretation. <input type="checkbox"/> Students will notice patterns across texts. 	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>

<p>Essential Question:</p> <ul style="list-style-type: none"> • What strategies and goals will help me to make sense of the multiple plot lines, layered characters, and complex themes in fantasy? • 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) • 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? 	<p>Students will understand that:</p> <ul style="list-style-type: none"> ❑ 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>Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>Key Ideas and Details:</p> <p>RL.5.1. Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.</p> <p>RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p>Craft and Structure</p> <p>RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p>RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>RL.5.6. Describe how a narrator’s or speaker’s point of view influences how events are described.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Constructing and Navigating Other Worlds</u></p> <p><u>Session 1:</u> 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 (p. 3-12). We do this by:</p> <ol style="list-style-type: none"> 1. Investigating clues about the time period and important magical elements, using the covers, blurbs and details from the beginning of the story (i.e., setting, mentor traits, character motivation) 2. Noticing the setting description and asking, “How would I describe the tone/mood of this place?” 3. Predict: “How might the mood of the setting impact the characters’ feelings and actions?” <p><u>Session 2:</u> Readers, today I want to teach you that in complicated stories such as fantasy novels, it is important to notice 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 (p. 13-20). We do this by:</p> <ol style="list-style-type: none"> 1. Noticing moments in the story where the main character is clearly trying to learn something new, such as direct questions, explanations, and unfamiliar experiences.

Integration of Knowledge and Ideas

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.8. (Not applicable to literature)

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. 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.

Progress Indicators for Reading Foundation Skills

Phonics and Word Recognition

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

1. 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.5.4. Read with sufficient accuracy and fluency to support comprehension.

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

2. Asking, "What clues is the author giving me about how the character might change or grow?"

Session 3: Readers, today I want to teach you that as you tackle more complicated books, you will need to create a system for tracking multiple plotlines (p. 23-29).

We do this by:

1. Deciding, "What charts, timelines, and other graphic organizers can I use to track multiple problems and plotlines? How can I gather it in a clear and concise way to allow for close analysis and deeper reflection?"
2. Use your notetaking system to track information as you read. You may need to use multiple systems at the same time to track information.

Session 4: 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?" (p. 30-36)

We engage in inquiry around this topic by:

1. Decide on a character to study deeply.
2. Collect information about who the character is, what motivates her/him, and what actions s/he engages in.
3. Then, review your notebook jots, asking, "How would I mostly describe this character, based on the evidence I collected?"

Session 5: Today I want to teach you that fantasy book club members reflect on their prowess and progress, and set goals to outgrow themselves.

We do this by observing and learning from other clubs in action, considering,

- How does the club explore tricky parts?
- How does the club grow big ideas?
- How do members support their ideas with strong evidence?
- How does the club consider and rank multiple ideas about the same topic?
- How do the club members use their notebooks to develop their thinking?

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked; I have walked; I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or, neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

- How does this club engage in varied and high-level types of thinking via the learning progression?

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

Session 6: Today I want to teach you that readers look for the conflicts in their stories and consider if they are becoming themes (p. 37-38).

We do this by:

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?"

Session 7: Today I want to teach you that insightful readers find themes or lessons in the stories that they can apply to their own lives (p. 40-47).

We do this by:

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?"

Session 8: 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 (p. 58-67).

We do this by:

1. For external quests, readers think about:
 - The big problem or goal
 - A series of smaller obstacles
2. For internal quests, readers consider, "What's inside the

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

character that gets in their way?"

- Internal flaws to fix or get around
 - Conflicts to overcome
3. Compare/contrast the external and internal quests.

Session 9: Today I want to teach you that sophisticated readers compare themes from history to themes in fantasy (p. 68-76).

We do this by:

1. Considering themes that occur in both history *and* fantasy books:
 - 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 incite change.
 - Where there is power, there is also resistance.
 - Humans are capable of great evil--and great goodness.
2. Use your background knowledge of historical figures to think of the accomplishments, quests, and struggles they encountered (refer to p. 72 for an example).
3. As you read, ask, "What themes are evident in this character's life?"
4. Engage in the same process with fantasy book characters.

Session 10: 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 (p. 77-82).

We do this by:

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

Session 11: Today I want to teach you readers of fantasy can more

	<p>fully understand the world they are reading about by referencing nonfiction texts and online factual information (p. 84-90). We do this by:</p> <ol style="list-style-type: none"> 1. First, readers should think about their books, the setting, and characters. 2. Research that feature to learn more. 3. Draw conclusions about what is fact vs. fiction.
	<p><u>Session 12</u>: 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 by using your toolkit of vocabulary strategies (p. 92-98). We do this by:</p> <ol style="list-style-type: none"> 1. When you notice a new word (refer to p. 93 for chart): <ul style="list-style-type: none"> ● 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. Revise your thinking as you read, if necessary. <p><u>Session 13</u>: Today I want to teach you to notice when characters are more than one way (p. 99-102). We do this by:</p> <ol style="list-style-type: none"> 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. Finally, add new ideas about that character as you read. <p><u>Session 14</u>: Today I want to teach you to keep an eye out for repeated images, objects, characters, or settings and consider if the symbols represent a deeper theme (p. 103-111). 1. First, read closely paying attention to images, objects or</p>

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.

Session 15: Today I want to teach you to gain new insights by interpreting allegories and metaphors (p. 112-120).

We do this by:

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.

Bend IV: Literary Traditions: Connecting Fantasy to Other Genres

Session 16: Today I want to teach you that expert fantasy readers pay close attention to how cultures are portrayed in fantasy books (p. 122-128).

We do this by:

1. Paying attention to how characters, setting, and plotlines develop across fantasy stories from different cultures.
2. Asking, "How might the author's background impact his/her telling of the story?"
3. Consider, "What connections can I make between the cultures portrayed in the text and my own culture?"

Session 17: Today I want to teach you that fantasy readers know about and expect archetypes, which helps them make strong predictions, inferences, and interpretations (p. 129-135).

We do this by:

1. Ask, "What archetypes do you notice (i.e., hero, villain, mentor, dragons/mythical creatures, companion/loyal friend)?"
2. Ask, "What does the archetype make you think (i.e., The character is the kind of person who... S/he is motivated by...)?"

Session 18: Readers, today I want to teach you that one way readers

analyze a story is with a critical lenses, such as being alert to stereotypes and gender norms or rules (p. 136-143).

We do this by:

1. Asking, "What do heroes, villains, female characters, and mentors look like? Is there a stereotype amongst the representations of these characters?"
2. Asking, "How does a character reinforce or break with gender norms?"
3. How do these representations compare/contrast with the character's traits, motivations, and goals?

Session 19: Today I want to teach you that, as experienced fantasy readers, you can improve your skills in reading *all* genres (p. 144-151).

We do this by:

1. Choosing a poem, article, or comic book.
2. Analyzing the text in multiple ways in our notebooks (use the fantasy chart on p. 146 to support this work).
3. Looking across your notes, asking "What lessons/themes can we learn from this text?"

CELEBRATION: We celebrate our fantasy reading by engaging in a reflection quest-- a look back over our work over the past few weeks, admiring how far we have come, and make plans for where we still want to go.

Choose Your Own Celebration:

1. Invite students to dress up as their favorite fantasy characters. They can mix and mingle with other characters, having book talks and making recommendations as they imagine their character might.
2. Have students go back to notebook entries, sticky notes, learning progressions, even class-created charts from the beginning of the year and revise them with their newly expert eyes.
3. Encourage clubs to do Reader's Theater for key scenes from their fantasy novels, being sure to leave time for each club to explain the significance of the scenes they chose to dramatize.
4. Create artistic realizations of key themes, concepts, or ideas from this unit. Students can paint, sketch, or even create

photographic stills that give fellow readers a window into the most important takeaways from this unit.

Sample Assessments:

- Student Notebooks: Students take notes and organize ideas in self-generated entries
- TCRWP Running Records
- TCRWP Performance Assessments
- Words Their Way spelling inventory
- Formative/anecdotal assessments (data collected during small group, 1:1 conferences, active engagement, and share time)

Instructional Strategies:

Interdisciplinary Connections

- Close Reading of primary documents, works of art, music lyrics, videos, and advertisements
- Research Simulation Task-type interpretation across multiple narrative texts
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes in ELA

Technology Integration

Ongoing:

- Listen to and engage in critical analysis of audiobooks, videos, and podcasts (such as movie versions of narrative texts).
- Use speeches, commercials/advertisements, and other online media to launch units.
- Use Screencast or Flipgrid as an occasional alternative to notebook jots (and allow peers to provide feedback/suggestions/responses to one another).
- Use [Video Notes](#) for students to observe and take notes while watching digital media.

Media Literacy Integration

- Use multiple forms of print media (including books,

	<p>illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.</p> <p>Global Perspectives</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:

- TCRWP Reading Book 4: *Fantasy Book Clubs: The Magic of Themes and Symbols*, Grade 5, © 2015
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS_GR5)
- Reading Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts:

- The Werewolf Club Series* (L) by David Pinkwater
- Unicorn's Secret Series* (M) by Kathleen Duey
- Secrets of Droon* (M-O) by Tony Abbott
- Dragon Slayer's Academy* (N-P) by Kate McMullan
- Spiderwick Chronicles* (Q-R)
- The Edge Chronicles* (R- U) by Stewart and Riddell
- City of Ember Series* (R- U) by Jeanne DuPrau

- ❑ *Deltora Quest* (R-T) by Emily Rodda
- ❑ *Warriors* (R-S) by Eric Hunter
- ❑ *The Chronicles of Narnia* (T) by C.S. Lewis
- ❑ *Rowan of Rin* (T) by Emily Rodda
- ❑ *Animorphs* (T-U) by K.A. Applegate
- ❑ *The Ranger's Apprentice* (T-U) by John Flanagan
- ❑ *Gregor The Overlander* (U-V) by Suzanne Collins
- ❑ *Artemis Fowl* (W) by Eoin Colfer
- ❑ *Tuck Everlasting* (W) by Natalie Babbitt
- ❑ *Percy Jackson and the Olympians* (U-W) by Rick Riordan
- ❑ *The Dark is Rising* (X) by Susan Cooper
- ❑ *Mockingjay Series* (The Hunger Games) (Y-Z) by Suzanne Collins