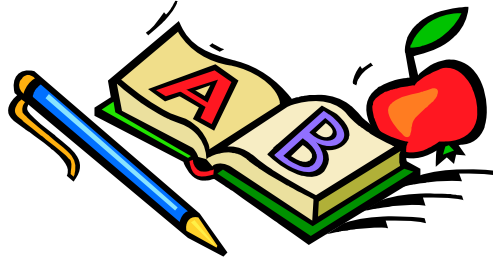


**ELA CURRICULUM GRADE 4  
COMMON CORE ALIGNMENT**

**READING WORKSHOP GUIDE**



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## PROJECT DESCRIPTION

*The K-5 ELA Curriculum/Common Core Alignment: Reading and Writing Guide* is intended to help educators teach from the specific body of knowledge that students in grades K-5 must acquire in order to become highly effective users of oral and written language. The Common Core Learning Standards in English Language Arts form the basis for the development of the instructional units. Each unit is designed to target all components of the Common Core Standards presented through a reading and writing workshop instructional strategy.

Readers' workshop and Writers' workshop are phrases that describe a particular structure that maximizes students' learning. This structure does not require prepackaged curricula or specialized materials. Instead, the workshop model relies on teachers' deep understanding of the skills and strategies that reading, writing, listening and speaking demand. It acknowledges that skillful reading and writing are developed through experience, practice by explicit teaching of the habits and techniques of accomplished readers and writers, and by giving students sufficient time to practice with authentic texts at increasingly higher levels of text complexity.

Teachers have carefully developed instructional plans, in keeping with the identified units of study and instructional modules, which address the strengths and needs of their particular students, not based on the sequence of one-size-fits-all lessons in a textbook. In order to implement these plans effectively, teachers and students need access to lots of books in various genres matched to their interests, reading levels, and instructional goals. They also need time to confer and have opportunities for sustained reading/writing in many different genres. The content of specific reading and writing mini-lessons and titles may change each day, but teachers can always use the workshop structure to organize their planning, no matter what strategies or books they use.

## **Reading Workshop Format**

**Mini-Lesson** (5-10 minutes) Lesson topics are determined by the needs of the class as well as the curriculum. Lessons are brief, whole group, and often involve both teacher and student modeling. Topics vary, but typically address the following: procedures, literary craft, reading and comprehension strategies, response, and conventions. Atwell (1998) and Serafini (2005) offer a number of practical model mini-lessons that are easily adaptable.

**Status of the Class** (2-5 minutes at the beginning of silent reading) As the children select new books or retrieve ones they are still reading from their book boxes, the teacher asks each student what they will be reading. He records the title and page number on a chart. This provides an excellent opportunity for a brief conference with every child about their reading and the books they have chosen. It also provides a reliable assessment tool by which the teacher can monitor self-selection and provide guidance when necessary.

**Silent Reading** (minimum of 30 minutes) Once the children have selected their books and conferred with the teacher, they are expected to read silently and independently. While many primary age children vocalize while reading and may need the support of reading orally with a partner, silent independent reading remains the goal. When children finish reading a book, they record it in their reading logs, return it to the classroom library, and select another book to read.

**Conferences & Book Clubs** (during silent reading) Silent reading provides the teacher with guaranteed time to meet with individuals and small groups for assessment, guidance, remediation, and enrichment. During a **conference**, the teacher meets with individual children to talk about their reading and offer brief individual instruction in an informal conversation that may last from 8-10 minutes. Conferences focus on the individual needs of every child, so no two conferences are alike, although the conversation always surrounds books the child has recently been reading. Occasionally, the teacher groups 4 or 5 children according to their instructional needs and forms a **book club**. The teacher is then able to address these needs with a common text following a lesson structure that involves preparation for reading, independent reading, and response. Most often, book clubs meet over the course of two or more days. As children become more sophisticated readers, the book club format becomes increasingly independent.

**Response** (10-15 minutes) The children are invited to respond to their reading in both oral and written ways. Every day the children meet with a friend for book talks, brief conversations that share reactions and responses to reading. About once a week, the children write more formal responses in journals or traditional book reviews. The children write independently and freely, although the teacher occasionally provides a prompt to guide the response. They are also encouraged to discover interesting new words and record them in a special vocabulary notebook. Connections between reading and writing are encouraged. Written responses are always shared with peers and the teacher in order to maintain purpose and audience.

**Read Aloud** (20 minutes) The teacher reads orally and invites active listening and participation from the children. Longer, more diverse, and more complicated texts are selected to provide a rich experience of literature. This provides an excellent opportunity for additional modeling of reading and response strategies. It also offers closure for the reading workshop within the community.

## *What is a Balanced Literacy Program?*

### Teacher Directed Reading

Reading Aloud  
Shared Reading  
Guided Reading  
Book Clubs  
Literature Circles  
Class Literature Study  
Content Area Text Study  
Vocabulary Development  
Word Work

### Independent Reading

Sustained Silent Reading  
Oral & Written Response  
Strategy Mini-Lessons  
(such as procedures, literary craft, reading/comprehension strategies, response, and conventions)  
Conferences  
Goal Setting  
Assessment

# **Balanced Literacy**

### Teacher Directed Writing

Modeled Writing  
Prompted Writing  
Lessons on Writing Formats  
Informational Writing  
Spelling  
Handwriting  
Word Processing  
Conventions and Grammar

### Independent Writing

Writing Workshop  
Mini-Lessons on Strategies  
Mentored Writing  
Research  
Revision  
Editing  
Conventions  
Publication/Sharing

## **A Program Framework**

**45 Minutes every day**

### **INDEPENDENT READING**

SSR+R (Sustained Silent Reading & Response)

**60 Minutes three times/week**

### **DIRECTED READING INSTRUCTION**

Includes structured lessons using formats such as:  
Guided Reading/Book Clubs/Literature Circles  
Shared Reading with common texts  
Reading Aloud/Shared Reading Aloud  
Whole Class Literature Study  
Social Studies & Science Text Reading Instruction  
Vocabulary Development  
Word Work

**60 Minutes three times/week**

### **WRITING INSTRUCTION**

Includes structured lessons, independent practice, self-selected writing, & prompted writing practice using formats such as:  
Writing Workshop  
Guided Writing/Modeled Writing  
Mini-Lessons  
Prompts & written response  
Word Work  
Grammar & Conventions  
Handwriting & Word Processing

## **Another Program Framework**

**90 Minutes every day**

### **READING WORKSHOP**

Mini-Lesson  
Status of the Class  
Independent Reading  
Book Clubs  
Response  
Reading Aloud

**60 Minutes three times/week**

### **WRITING WORKSHOP**

Mini-Lesson  
Status of the Class  
Independent Writing  
Conferencing  
Author's Circle

**30 Minutes three times/week**

### **WORD STUDY**

Word Work  
Vocabulary enhancing strategies  
Spelling  
Conventions  
Handwriting & Word Processing

## **Developing A Schedule**

### **EVERY DAY, NO MATTER WHAT**

- Teacher reads aloud to the class
- Teacher observes and notes student achievement
- Children read books of their choice independently
- Children respond to books orally
- Children write for authentic purposes
- Children practice problem solving & comprehension strategies

### **THREE TIMES A WEEK**

- Children write on topics of their choice & develop pieces of writing
- Some children participate in small groups for reading & writing instruction
- Children participate in shared reading & writing experiences
- Children work with words & conventions of the English language
- Teachers provide direct instruction in strategies for reading, writing & thinking
- Children participated in content area theme lessons, experiences & thinking.

### **ONCE A WEEK**

- Teachers confer with individual children about reading & writing
- Children create a written response to reading
- Children share piece of writing with others
- Children participate in formative spelling assessment
- Children explain thinking in math journals

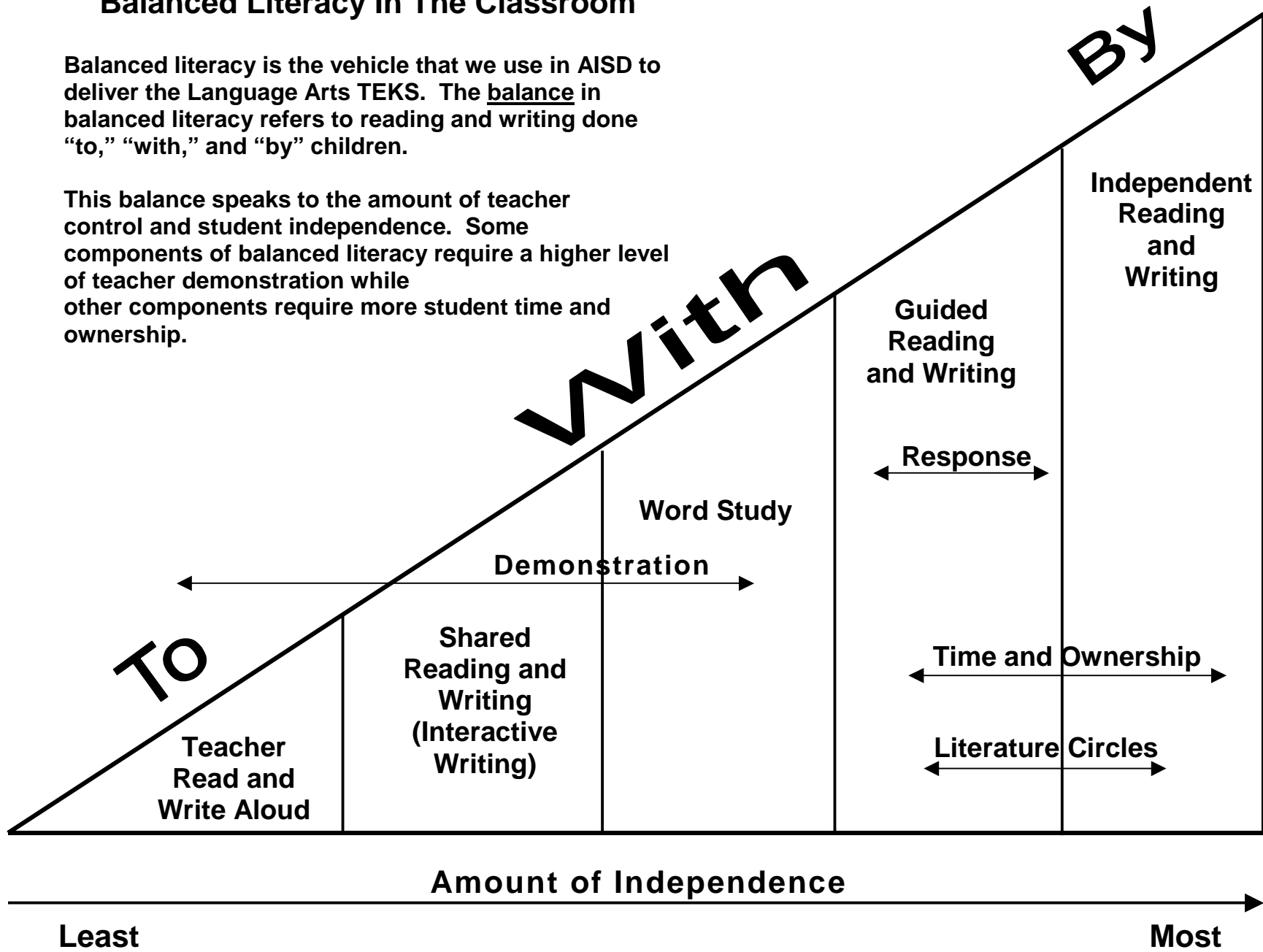
### **A DAILY SCHEDULE**

8:30 – 9:00	Gathering Time/Morning Work
9:00 – 9:20	Morning Meeting
9:20 – 10:20	Writing Workshop (3 times/week) Unified Arts
10:20 – 10:30	Snack Break
10:30 – 11:30	Content Area Studies/Class Literature Study (3 times/week) Unified Arts
11:30 – 12:30	Recess and Lunch Hour
12:30 – 2:00	Reading Workshop
2:00 – 3:05	Math Workshop
3:05 – 3:15	Afternoon Meeting/Dismissal

# Balanced Literacy In The Classroom

Balanced literacy is the vehicle that we use in AISD to deliver the Language Arts TEKS. The balance in balanced literacy refers to reading and writing done “to,” “with,” and “by” children.

This balance speaks to the amount of teacher control and student independence. Some components of balanced literacy require a higher level of teacher demonstration while other components require more student time and ownership.



## Read Aloud

- an able reader (usually the teacher or parent) reads out loud
- students do not see the printed text but may see the illustrations
- choose text 2-3 grade levels above the reading level of the listeners
- model fluent reading, advanced sentence structure, and vocabulary
- introduce new forms such as poetry and the classics
- develop “story sense”
- limit time; make read-aloud a teaching event



# Read Aloud

## Before

Introduction

Why choose this book?

Tie book to experience

Clarify potentially difficult concepts

## During

Use expressive voice

Show illustrations

Share personal experiences

Predict, question

Accept and value comments from children

Answer all questions

Talk about author's ideas and viewpoint

## After

Continue discussing predictions

Share life experiences

Make connections

Make books available to children

Allow children to respond through activities that grow out of their interests

## Write Aloud

- an able writer (usually the teacher or parent) writing on an overhead, blackboard, or chart paper talking out loud about the process of writing
- model decision making on choice of topic to write about
- model writing process and decision making, capital letters, punctuation, and spacing
- introduce new conventions of print and new forms of writing
- model editing techniques and art of conveying a message
- limit time; this is a direct teach event

## Shared Writing

- teachers holds the pen and writes on a surface large enough for all children to see
- teacher models writing process and decision making about conventions used
- children contribute to and experience the composition process
- writing is a negotiated process with topics, meanings, and choices of words jointly decided by students and teacher
- develops understandings of concepts about print
- allows children to examine print details closely
- shared writing material becomes reading materials that are relevant and interesting to children (poems, charts, wall stories, daily news)

## Interactive Writing

- students and teacher compose, write and revise text together by sharing the pen
- assists students in learning how to record oral language
- demonstrates concepts about print, letter-sound relationships, and syllabication
- demonstrates use of high-frequency words, word families, endings, and slow articulation of words
- demonstrates rereading of text to help maintain meaning
- students reread finished text in centers or independent reading

## Shared Reading

- teacher reads text, inviting students to join in the reading
- teacher models strategies in context
- text must be visible to students: big books, charts, poster, overheads, basal
- develops concepts about print and language
- text presents supports and challenges
- models repeated readings

## Word Study

- daily, direct and explicit letter and word work
- presented in context or isolation
- fun, manipulative
- supports good spelling and proofreading
- provides opportunity to practice high frequency words
- uses word families, onsets and rimes, patterns
- word walls and word wall activities

## Guided Reading

- students read a text at their instructional level (supports and challenges) in a small group
- teacher provides an introduction and support as needed
- teacher does not read the text
- each student has a copy of the text
- strategies are practiced in context
- discussion supports comprehension
- provides opportunity for the teacher to assess and diagnose
- beginning readers use quiet voices to read aloud at their own rate
- this is not choral reading or round-robin reading

## Guided Writing

- teacher provides topic or purpose for writing
- student(s) compose written text
- teacher provides guidance and support as needed
- writing strategies practiced in the process of writing for a purpose
- provides opportunity to assess and diagnose individually or in groups
- editing conferences and response groups provide support for expanding ideas, and conveying meaning to an audience



# Critical Attributes of Literature Circles

- group of children discussing a book set
- read the book independently or with their peers
- heterogeneously grouped
- focuses on student interest
- comprehension strategies addressed
- reaction, reflection, response

# Critical Attributes of Independent Reading and Writing

- students **choose** and read books at their independent reading level for a **sustained** period of time each day
- students select purposes and topics for writing
- students practice strategies demonstrated in shared and guided reading and writing
- students build self-esteem and competency as readers and writers
- students share their work by reading to others, conferences, retellings, or publishing

## Critical Attributes of Learning Centers

- to build upon what children already know and are able to do
- to provide enjoyable, successful experiences in learning to read and write
- to interact in meaningful, purposeful ways with literacy
- to encourage interactions with language and print at each child's individual level
- to connect with literacy in a non-fragmented way
- to create and display literacy for a print-rich environment
- to extend the student's natural language
- to foster thoughtful processes about learning to read and write
- to meet the needs of students with different learning styles

- to encourage students' organizational skills and responsibility for learning materials
- to teach students how to work cooperatively or collaboratively with others
- to assist students in learning through the context of social relationships
- to facilitate flexible small group and guided reading instruction

## Critical Attributes of Management of Learning Centers

- Center materials should be well organized and clearly labeled
- Special consideration should be given to the flow of traffic from one center to another
- Materials in each center should be available and easy to access
- Display space in centers should be available for placing students' completed work especially for large art-type projects
- Storage space should be provided for ongoing and completed student work
- Learning centers should have ongoing routines that are taught to the children
- Centers should be introduced one at a time to the students with time to practice using the center

- Learning center materials may be changed according to student interest or a specific learning goal
- Each center should have an adequate but not overabundant supply of materials
- Quiet and noisier activities should be separated from noisier activities

# West Hempstead Union Free School District

## Grade Level Scope and Sequence

### *LITERARY FORMS/GENRE*

LITERARY FORMS/GENRE	Focus Grade Level— Unit of Study	K	1	2	3	4	5	6
Nursery Rhymes	Kindergarten	D	M					
Poetry	ALL	D	D	D	D	D	D	D
Fairy Tales	Kindergarten & First	D	D	M				
Picture Books	ALL	D	D	D	D	D	D	D
Plays/Reader's Theater	Third Grade	E	D	D	D	D	M	M
Fables	Fourth Grade	E	D	D	M	M	M	M
Biography/Autobiography	Third Grade	E	E	E	D	M	M	M
Folktales	Third Grade	E	E	E	D		M	M
Mystery	Third Grade			E	D	M	M	M
Realistic Fiction	Fourth & Fifth Grades				E	D	D	M
Historical Fiction	Fourth & Fifth Grades				E	D	D	M
Legends/Tall Tales		E	E	E	E	D	M	M
Fantasy			E	E	E	E	E	E
Mythology	Sixth Grade					E	E	D
Non-narrative/non-fiction	ALL	D	D	D	D	D	D	D
How To Books	Kindergarten & First	D	D	M	M	M	M	D
All About Books	Second & Third	D	D	D	M	M	M	
Interviews	Second & Fifth	E	E	D	M	M	D	M
Literary Essay	Fourth, Sixth			E	D	D	D	D
Persuasive Essay	Third through Sixth			E	D	D	D	D
Memoir/Personal Narrative/Small Moments	ALL	D	D	D	D	D	D	D
Informational Articles	Fourth & Fifth	E	E	E	E	D	D	M
Diaries/Journals	Fifth	E	E	E	E	E	D	M
Photo Essay		E	E	E	E	E	E	E
Friendly/Business Letters	Fifth & Sixth		E	D	D	D	D	D

- E Exposure (without formal instruction)**
- D Direct Instruction (with formal lessons)**
- M Maintenance (application/reteach when necessary)**

## GRADE 4 ACADEMIC VOCABULARY

<u>Grade 4</u>	<u>Mathematics</u>	<u>Social Studies</u>	<u>English Language Arts</u>	<u>Science</u>
1	Equation	Latitude/Longitude	Simile	Hypothesis
2	Associative Property	Natural/Renewable Resources	Metaphor	Variable
3	Expression	Population	Describe	Reproduce
4	Y/X Axis	Region	Supporting Details	Pollination
5	Estimation	Artifact	Summarize	Fertilization
6	Number Sentence	Archaeologist	Generalizations	Classify
7	Similar	Prehistory	Persuade	Photosynthesis
8	Congruent	Hunter/Gatherer	Theme	Produce
9	Equivalent	Heritage	Analyze	Consumer
10	Perimeter/Area	Landform	Genre	Ecosystem
11	Multiple/Factor/Product	Culture	Narrative	Adaptation
12	Customary Units	Tax	Conclusion	Endangered
13	Array	Government	Organize	Extinct
14	Polygons	Colony	Author's Purpose	Migration
15	Obtuse/Acute/Right Angles	Revolution	Fable/Myth	Hibernation
16	Solid Figures	Representative	Predict	Matter
17	Elapsed Time	Settlement	Main idea	Mass
18	Line Segments	Immigrant	Expressive Language	Volume
19	Parallel	Famine	Context Clues	Graduated Cylinder
20	Operation	Freedom	Compare/Contrast	Balance
21	Digits	Diversity	Disadvantages/Advantages	Unit
22	Value	Exploration	Sequential	Energy
23	Scale	Ancestry	Opinion/Fact	Force
24	Numerator	Governor	Fiction/Non-Fiction	Friction
25	Denominator	Merchant	Synonym/Antonym	Work
26	Metric Units	Patriotism	Difference/Similar	Conductor
27	Perpendicular	Council	Grammar/Punctuation	Insulator
28	Communicative Property	Canal	Infer/Inference	Circuit
29	Figure	Confederacy	Character Traits	Property
30	Decimal	Glacier	Story Elements <ul style="list-style-type: none"> <li>▪ Setting</li> <li>▪ Plot</li> <li>▪ Character</li> <li>▪ Event</li> </ul>	Magnetism



# West Hempstead Union Free School District

## Mechanics, Punctuation, and Grammar

### Scope and Sequence

MECHANICS	K	1	2	3	4	5	6
<b>Abbreviations</b>							
acronyms				E	E	E	E
address abbreviations			D	D	M	M	M
common abbreviations			D	D	M	M	M
Initialisms (CD, DVD, TV)				E	E	E	E
<b>Capitalization</b>							
abbreviations	E	E	D	D	M	M	M
days, months, holidays	E	D	D	D	M	M	M
first words (of sentences)	D	D	D	D	M	M	M
geographic names	E	D	D	D	M	M	M
historical events				E	D	D	D
names of people	D	D	D	M	M	M	M
official names (business, official products)		E		D	D	M	M
organizations		E			D	M	M
particular sections of the country		E		D	D	M	M
proper nouns		D	D	D	M	M	M
proper adjectives						D	D
racess, languages, nationalities, religions				D	D	D	D
school subjects				E	E	D	D
titles	E	E	D	D	M	M	M
titles used as names	E	D	D	D	M	M	M
words used as names			E	D	M	M	M
<b>Plurals</b>							
Adding an s	E	E	D	M	M	M	M
compound nouns		E			E	D	M
irregular spelling		E	D	D	D	D	D
nouns ending in ch, sh, s, x, and z		E	D	D	M	M	M
nouns ending in f or fe		E	D	D	M	M	M
nouns ending in -ful		E		E	D	M	M
nouns ending in o		E		D	D	M	M
nouns ending in y		E	D	D	M	M	M
plurals that do not change (deer, moose, buffalo)		E	E	E	D	D	D

**\*Exposure may precede direct instruction at any grade level at the discretion of the teacher.** 1

**E = Exposure    D = Direct Instruction    M = Maintenance (continue to reinforce as needed)**

# West Hempstead Union Free School District

## Mechanics, Punctuation, and Grammar

### Scope and Sequence

PUNCTUATION	K	1	2	3	4	5	6
<b><i>Apostrophes</i></b>							
in contractions		D	D	D	M	M	M
in place of omitted letters or numbers					D	M	M
to express time or amount					D	M	M
to form plural possessives		E	E	D	D	D	D
to form possessives with indefinite pronouns					E	D	D
to form singular possessives		E	D	D	M	M	M
to form some plurals					D	M	M
to show shared possession					D	M	M
<b><i>Colons</i></b>							
after salutations (business letter)					E	D	D
as a formal introduction (of a quote)					E	D	M
between numbers in time	E	E	D	D	M	M	M
to introduce lists			E	D	M	M	M
<b><i>Commas</i></b>							
between items in a series		E	D	D	D	M	M
in compound sentences			E	D	D	M	M
in dates and addresses	E	E	D	D	D	M	M
in direct address			D	D	D	M	M
in letter writing	E	E	D	D	M	M	M
to keep numbers clear	E	E	E	D	M	M	M
to separate equal adjectives			E	D	D	D	M
to separate introductory clauses and phrases			E	E	D	D	M
to set off appositives (his teacher, Ms. Chin,...)						D	M
to set off dialogue		E	D	D	D	M	M
to set off explanatory phrases				E	D	D	M
to set off interjections				E	D	D	M
to set off interruptions				E	D	D	M
to set off nonrestrictive phrases and clauses							D
to set off titles or initials							D
<b><i>Dashes</i></b>							
for emphasis					E	D	M
to indicate interrupted speech					E	D	M
to indicate a sudden break					E	D	M
<b><i>Ellipses</i></b>							
to show omitted words					E	E	E
to show pauses	E	E	E	D	D	M	M

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# West Hempstead Union Free School District

## Mechanics, Punctuation, and Grammar

### Scope and Sequence

PUNCTUATION	K	1	2	3	4	5	6
<b><i>Exclamation Points</i></b>							
to express strong feelings	E	D	D	D	M	M	M
<b><i>Hyphens</i></b>							
in compound words					D	M	M
to create new words					D	M	M
to divide words				D	D	M	M
to form adjectives					E	D	D
to join letters to words (e-mail, u-turn)					D	M	M
<b><i>Italics and Underlining</i></b>							
in titles	E	E	D	D	D	M	M
<b><i>Parenthesis</i></b>							
to add information	E	E	E	D	D	M	M
<b><i>Periods</i></b>							
in abbreviations	E	E	D	D	M	M	M
after initials	E	E	D	D	M	M	M
as decimal points				D	D	D	D
at end of sentences	D	D	D	D	M	M	M
<b><i>Question Marks</i></b>							
at end of direct questions	E	D	D	M	M	M	M
at end of indirect questions							D
tag questions (....., isn't it? ....., aren't you?)					D	D	M
to show doubt					D	M	M
<b><i>Quotation Marks</i></b>							
for quotations within quotations						E	E
for special words				E	D	D	M
placement of punctuation				E	D	D	M
to punctuate titles				D	D	M	M
to set off long quoted material					E	E	D
to set off quoted material						E	E
to set off a speaker's exact words	E	E	D	D	D	M	M
<b><i>Semicolons</i></b>							
to join two independent clauses					E	E	E
to separate groups that contain commas					E	M	M
with conjunctive adverbs							E

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# West Hempstead Union Free School District

## Mechanics, Punctuation, and Grammar

### Scope and Sequence

GRAMMAR	K	1	2	3	4	5	6
<b><i>Parts of Speech</i></b>							
noun		E	D	D	D	D	D
verb		E	D	D	D	D	D
pronoun		E	E	D	D	D	D
pronoun with clear antecedent						D	D
adjective		E	D	D	D	D	D
preposition						D	D
<b><i>Understanding Sentences</i></b>							
introductory phrases						D	D
prepositional phrases						D	D
Transition words		D			D	D	D
Compound sentences		D			D	D	D
Tense agreement		E			D	D	D
Subject/verb agreement				D	D	D	D
Interjections						D	D
<b><i>Homonyms</i></b>		E		D	D	D	D
<b><i>Synonyms</i></b>		E		D	D	D	D
<b><i>Antonyms</i></b>		E		D	D	D	D

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# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module Unit 1

Content Area: E.L.A. Reader's Workshop

Unit of Study: Building a Reading Life

Number of Lessons in Module: 20: September

Grade Level: 4

**Module:** Launching Reader's Workshop

**Content Understandings:** Establish partnerships, self selection of books, building stamina, making text matter

### Essential Question(s):

- How do readers choose books?
- How do readers make good book choices?
- How do readers think and talk about their reading?
- How do readers distinguish between fiction and nonfiction texts?
- How do readers record their reading?
- How do readers respond to literature?
- How do readers keep reading lists?
- How do readers check for understanding as they read?
- How does a reader recommend a book they have read?
- How do readers determine meanings of unknown words?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/ Evidence
<b>RL.4.4 Determine the meaning of words and phrases as they are used in the text.</b> <b>RL.4.5 Explain major differences between genres.</b>	<ul style="list-style-type: none"><li>• Establishing routines and expectations</li><li>• Establishing that readers choose books in different ways (easy,</li></ul>	<ul style="list-style-type: none"><li>• Teach students how to maintain organized classroom book collections.</li><li>• Establish routines for</li></ul>	<ul style="list-style-type: none"><li>• Running Records</li><li>• <u>Formative Assessments:</u> Buzzing Book Talks</li></ul>

<p><b>RL.4.7</b> Make connections between the text of the story and visual or oral presentation of the text.</p> <p><b>RL.4.11</b> Recognize, interpret and make connections in genres. (self-select text based upon personal preferences.)</p> <p><b>RI.4.4</b> Determine the meaning of general, academic and domain specific words or phrases in a text relevant to grade 4.</p> <p><b>RFS.4.5</b> Know and apply grade level phonics and word analysis skills in decoding words.</p> <p><b>RFS.4.6</b> Read with sufficient accuracy and fluency to support comprehension.</p> <p><b>SL.4.1</b> Engage effectively in a range of collaborative discussions.</p>	<p>just-right, challenging.)</p> <ul style="list-style-type: none"> <li>• Readers are always thinking about what they understand and about how they feel about what they understood.</li> <li>• There are two types of books; fiction and nonfiction.</li> <li>• Readers talk or ‘buzz’ about their reading.</li> <li>• There are many different kinds of fiction.</li> <li>• Readers keep lists of book they have read to evaluate their reading.</li> <li>• Readers will share their thinking about reading.</li> <li>• Quick notes and jots can help readers remember their thinking.</li> <li>• Readers notice when text does not make sense to them.</li> <li>• Readers have a variety of ways to solve unknown words.</li> </ul>	<p>silent independent reading time.</p> <ul style="list-style-type: none"> <li>• Model how to think carefully about book choice and to use several different kinds of information to help choose books.</li> <li>• Readers know the criteria to judge whether a book is appropriate for independent reading.</li> <li>• Model ways for readers to be aware of their thinking and remember it in order to share with other readers.</li> <li>• Teach students how to listen to each other and share effectively as partners.</li> <li>• Show students the difference between fiction and nonfiction as a foundation for learning about genre.</li> <li>• Explain that each genre has specific characteristics and help students learn to categorize types of fiction and nonfiction.</li> <li>• Students learn a process to help them remember their thinking so it can help them write about it.</li> </ul>	<p><b>Letter Writing</b></p> <p><b>Book Recommendations</b></p> <ul style="list-style-type: none"> <li>• Read-Aloud</li> </ul> <p>Note taking and discussion</p> <p>*Teacher should have an on-going read-aloud in which ‘good reading’ is consistently modeled.</p>
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		<ul style="list-style-type: none"> <li>• <b>Students learn to record their reading interests.</b></li> <li>• <b>Model how good readers monitor their reading and comprehension. (Think aloud)</b></li> <li>• <b>Implement a variety of ways to help readers solve unknown words.</b></li> </ul>	
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**Suggested Module Resources:**

**Organized, leveled classroom library, visible charts, Reader’s Notebooks, on-going read-alouds**

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6 by Irene Fountas and Gay Su Pinnell**

**A Curricular Plan For The Reading Workshop Grade 4 by Lucy Calkins**



# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module

### Unit 2

Content Area: ELA Reader's Workshop

Unit of Study: Unit 2: Following Characters Into Meaning

Number of Lessons in Module: 25: October/Early November

Grade Level: 4

**Module: Walking in a Character's Shoes, Building Theories about Characters, From Inference toward Interpretation**

**Content Understandings: Envisioning, Prediction, and Inference  
Building Theories  
Gathering Evidence  
Moving from inference toward interpretation**

**Essential Question(s):**

- \*How do readers use skills of envisionment, prediction, and inference to get to know their characters?
- \*How do readers build upon what they have learned about characters, while creating complex theories about their characters and follow these theories, gathering evidence to support their theories as they go?
- \*How do good readers interpret the text?
- \*How do readers compare their prediction with what actually happens in the books they read?
- \*How do readers interpret character traits, motivations, problems (or struggles), lessons and changes that occur in texts?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/Evidence
R.4.1 R.4.2 R.4.3 R.4.4 RF.FS.4.3 RF.FS.4.4 SL.4.1 SL.4.2 SL.4.4	<ul style="list-style-type: none"> <li>• Goal setting is an important step toward supporting students to becoming independent readers</li> <li>• Establish partnerships for reading (some same books depending on</li> </ul>	<ul style="list-style-type: none"> <li>• Teach students to set goals when reading</li> <li>• Schedule time for students to meet with a partner for 5 minutes or so at the ends of</li> </ul>	<ul style="list-style-type: none"> <li>• Students keep daily reading logs</li> <li>• Students continue to utilize reading skills and habits they acquired in Unit 1</li> </ul> <p><i>Formative Assessments:</i> -anecdotal records during</p>

	<p>availability, sometimes different books and swap)</p> <ul style="list-style-type: none"> <li>Partners reread jots made during reading</li> <li>Whole-group conversations support student's partner conversations</li> <li>Great book talks begin with ideas that are central to the text and stimulating enough to merit conversation</li> </ul>	<p>every day's reading workshop</p> <ul style="list-style-type: none"> <li>Teach students to ask questions about their reading such as: <ul style="list-style-type: none"> <li>"What kind of person is this character?"</li> <li>"Do you like him (or her)? Why or why not?"</li> <li>"Why did the character do that?"</li> <li>"Do you think he (or she) did the right thing?"</li> <li>"What do you think will happen next?"</li> </ul> </li> <li>Teach students to listen and extend each other's remarks <ul style="list-style-type: none"> <li>"What in the text makes you say that?"</li> <li>"I thought that too because.."</li> <li>Provide high amounts of scaffolding to help students grow a conversation by sticking to an idea or two. <ul style="list-style-type: none"> <li>"Can someone get us started in a conversation about this chapter?"</li> </ul> </li> </ul> </li> <li>Teach students to use their notes or jots or to look back in the text to aid in adding to the conversation</li> </ul>	<p>partner discussions.</p>
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<p>CC states that children should be able to quote accurately from a text when explaining and drawing inferences from the text.</p>	<ul style="list-style-type: none"> <li>• Strengthen the connection between readers and characters</li> <li>• Modeling thinking aloud is crucial for scaffolding students to make connections</li> <li>• Close reading not only helps readers picture (envision) the text, but it also helps students to read with a sense of identification</li> <li>• Readers can deepen their prediction work when they push themselves to see not just what the character will do next or what is yet to happen, but also <i>how</i> those events might unfold</li> </ul>	<ul style="list-style-type: none"> <li>• Highlight personal response, envisioning and empathy through read-alouds as you help them imagine the world of the story and identify with the main character(s).          “I can see it, can’t you?”          “I am trying to imagine in my mind what this looks like.”       </li> <li>• Teach students that close reading informs your mental pictures, helping you continually revise those pictures in light of new information</li> <li>• Teach students prediction, while teaching them to infer and critically analyze the text  <i>At the same time you will teach that readers read expecting to be surprised, knowing that they will sometimes have to revise their predictions-or grow new ones-based on new information they learn as they read on.</i> </li> </ul>	<p><i>Many teachers found that incorporating a bit of improvisational drama, both in read-aloud and partner work, is another support for children’s work with character. Some students learn best by doing, and drama may be a path these students can follow to truly step into their stories.</i></p> <p><u>Formative assessment:</u>        Conduct informal assessments to help you determine student proficiency with prediction.</p>
	<ul style="list-style-type: none"> <li>• Readers pay attention to the way characters talk and think</li> <li>• The goal is to teach children to grow</li> </ul>	<ul style="list-style-type: none"> <li>• Teach students to notice the words characters choose, their tones of voice, or the emotional cues the</li> </ul>	<p><u>Formative assessment:</u>        Assess student’s ability to take good notes.</p>

<p>CC states that readers should be able to ask and answer questions that demonstrate an understanding of a text, explicitly referring to the text as the basis for the answers.</p>	<p>grounded, accountable, and especially precise ideas</p> <ul style="list-style-type: none"> <li>• Show students that as they notice character change, they will be able to pick more precise words</li> <li>• A structure for both note-taking and conversation is using ‘box and bullets’ to jot main ideas as they prepare for conversations</li> <li>• As students continue with interpretive work, have them consider some central questions.</li> </ul>	<p>author adds with dialogue.</p> <p>“I wonder why the author might have made the decision to have the character do this?” and then to try and answer the question with some specificity.</p> <ul style="list-style-type: none"> <li>• Teach students to think about prompts such as:  “What in the text makes you say that?”  “I thought that too because...”  “I thought something different because...”  “Wait. I’m confused. Are you saying...”  “Have you found the same thing with the character in your story?”  “Can you say more about that?”  “Can you show me the part in the story where you got that idea?”</li> <li>• Teach students some central questions such as:  “What does this character want?”  “What are some of the obstacles that have been getting in the way?”  “How does this character respond to those obstacles?”  “What resources does the</li> </ul>	<p><u>Summative Assessment:</u>  Assess students understanding of answering questions by explicitly referring to the text as the basis for their answers.</p>
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	<ul style="list-style-type: none"> <li>• <b>Thinking thematically by looking at the very same Post-its (jots) as earlier in the unit</b></li> </ul>	<p><b>character draw upon, from deep inside, to meet the challenges and read the goals?”</b>  <i>All of the questions apply no matter the story because, after all, stories are built on a problem/resolution structure.</i></p> <ul style="list-style-type: none"> <li>• <b>Thematic questions include:</b>  <b>“What lessons does the character learn about these people, problems, or ideas?”</b>  <i>Teach children as they evaluate what they are reading that the things that recur-the parts that weave in and out-often turn out to be symbolic. They are what the author wants us to pay attention to.</i></li> </ul>	<p><i>Formative Assessment:</i>  Have students keep track of the recurring things they see in their own books. Or as a class, keep track of the parts that weave throughout the read-aloud book.</p> <p>Check students’ book logs throughout the unit to make sure that the volume is sky-high!</p>
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**Suggested Module Resources:**

**Organized, leveled classroom library, visible charts, Reader’s Notebooks, on-going read-alouds**

***Every Living Thing* By Cynthia Rylant**

**Use of Patricia Polacco texts**

**Use of Eve Bunting texts**

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6 by Irene Fountas and Gay Su Pinnell**

**A Curricular Plan For The Reading Workshop Grade 4 by Lucy Calkins**

**Common Core Curriculum Maps English Language Arts Grades K-5 Written by Teachers For Teachers**

# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module Unit 3

Content Area: ELA Reader's Workshop

Unit of Study: Unit 3: Nonfiction Reading

Number of Lessons in Module: 25: Late November/December

Grade Level: 4

**Module:** To obtain the skills of determining importance, finding the main ideas and supporting details, summary, and reading to learn. Students will learn to increase their expertise with interpretation, cross-text comparisons, synthesis, research, and nonfiction projects.

**Content Understandings:** Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction

**Essential Question(s):**

- \* How do readers sort texts according to narrative and expository text structures?
- \* How do readers learn infrastructure and use box-and-bullets structure when reading?
- \* How do good readers ascertain the main idea and details in texts?
- \* How do readers use text features to help develop a sense of text content?
- \* How do readers paraphrase and synthesize texts to respond about them intellectually?
- \* Why is it important when reading a text to constantly confirming, revising, or adding to one's initial expectations about the text?
- \* How does a reader's knowledge of story grammar help them to read nonfiction that is exclusive narrative in nature?
- \* How do complex narratives also teach ideas?
- \* How do certain traits lead to a character's ability to overcome difficulty and achieve something meaningful?
- \* How do readers understand that some texts are a mixture of both narrative and nonnarrative structures?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/ Evidence
RSIT.4.1 Refer to details and examples in a text when	<ul style="list-style-type: none"><li>• Readers learn an infrastructure of big</li></ul>	<ul style="list-style-type: none"><li>• Teach students to use text features, white</li></ul>	<i>Evaluate the classroom library and consider how to expand it.</i>

<p><b>explaining what the text says explicitly and when drawing inferences from the text.</b></p> <p><b>RSIT.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.</b></p> <p><b>RSIT.4.4 Determine the meaning of general, academic and domain specific words and phrases as they are used in the text</b></p> <p><b>RSIT.4.5 Describe the overall structure of events, ideas, concepts, or information in a text.</b></p> <p><b>RSIT.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic. Describe the differences in focus and the information provided.</b></p> <p><b>RSIT.4.7 Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text within which it appears.</b></p> <p><b>RSIT.4.8 Explain how an author uses reasons or evidence to support particular</b></p>	<p><b>ideas and supportive information within expository texts (Start by spotlighting expository nonfiction, teach box-and-bullet structure when reading.)</b></p> <ul style="list-style-type: none"> <li>• <b>After two weeks of instruction in expository text structures, you will introduce narrative nonfiction.</b></li> <li>• <b>Get two copies of some of the texts so that readers can start by reading at least one book in same-text partnerships</b></li> <li>• <b>Have texts at different levels where students can read with fluency, comprehension and accuracy</b></li> <li>• <b>Gather highly engaging texts</b></li> <li>• <b>Have texts that span a variety of topics, including history, social studies, and science</b></li> </ul>	<p><b>space, and cuing systems such as transitional phrases to help them discern that infrastructure</b></p> <ul style="list-style-type: none"> <li>• <b>Teach students to become an expert at explicit and implicit text structures.</b></li> <li>• <b>Teach students the ways in which expository and narrative texts differ in structure therefore they require a different alertness from the reader</b></li> <li>• <b>Provide same-text partnerships provide effective scaffolds for readers.</b></li> </ul>	<p><i>Note: A fair % of readers will need to read expository texts that are a notch easier than fiction books they generally read.</i></p> <p><i>Also decide which books you will highlight in your read-alouds and mini-lessons. Have students maintain their outside-school reading and reading logs in both fiction and nonfiction.</i></p> <p><u>Assessment:</u> Assess students understanding of both expository and narrative texts</p> <p><u>Formative Assessment:</u> Check that students are reading on their instructional level.</p>
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<p>points in a text.</p> <p><b>RSIT.4.9</b> Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> <p><b>RSFS.4.5</b> Know and apply grade level phonics and word analysis skills in decoding words.</p> <p><b>RSFS.4.6</b> Read with sufficient accuracy and fluency to support comprehension.</p>	<ul style="list-style-type: none"> <li>• <b>Model that paying attention to expository text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions help develop a sense for text content</b></li> <li>• <b>Show students how to approach a text in a serious, intellectual manner</b></li> <li>• <b>Students need to be taught that actual reading of a text means constantly confirming, revising, or adding to one’s initial expectations about the text</b></li> <li>• <b>Students need to look for structure within a nonfiction text</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Teach text-previewing strategies</b></li> <li>• <b>Teach readers to be alert to the visual features of expository texts as well as to anticipate particular content</b></li> </ul> <p>“This heading says...so I think this page is mostly about...”  “I looked at this (picture/caption/graph) and saw ...and this (picture/caption/graph) and saw...If I put them together, I think these pages will be about...”</p> <ul style="list-style-type: none"> <li>• <b>Teach students engagement from the outset where children read with a curious stance, checking what they read against what they had <i>expected</i> to read</b></li> <li>• <b>Teach students how to ‘chunk’ a text and say back the important information as a summary</b></li> </ul>	<p><u><i>Formative Assessment:</i></u>  Ensure students are using the box-and-bullets infrastructure of expository texts, which will enable students to ascertain the main idea (box) and the supporting details (bullets) of their texts.  “What is the one big thing that this text is teaching and how do</p>
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	<ul style="list-style-type: none"> <li>• <b>Model reading a mentor text with an eye for that central idea as well as for supportive specifics.</b></li> <li>• <b>As students move up levels, the sections of the texts they are reading will often contain more than one idea</b></li> <li>• <b>Guide students through some ways to explain what they've learned to their partners</b></li> <li>• <b>Model for students how to paraphrase and synthesize texts to respond personally and intellectually to what the text teaches</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Teach students that most expository nonfiction has a central idea followed-or surrounded-by supporting evidence</b></li> <li>• <b>Teach students to notice whether the next part of the text holds a new idea with supporting information, or whether it adds more information about an idea that was already introduced</b></li> <li>• <b>Prepare students for partner talk by rehearsing how they'll explain important information by using the text's pictures and charts, an explaining voice, and explaining finger and gestures</b></li> <li>• <b>Teach readers to take their quick reactions such as "That's cool" "That's gross?" and respond more intellectually</b> <ul style="list-style-type: none"> <li>• <b>Situate partnerships for conversations</b></li> </ul> </li> </ul>	<p>all the other details connect with this?"</p> <p><i>Formative Assessment:</i> Teacher listens to partner conversations and makes notes on success to guide further instruction if necessary</p> <p><i>Formative Assessment:</i> Teacher listens to partner</p>
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	<ul style="list-style-type: none"> <li>• Students would benefit from a lesson or two designed to help readers tackle challenging words; what CC calls “domain language”</li> <li>• Students would benefit from learning how to use text features</li> <li>• Students need to read <i>narrative</i> nonfiction with attentiveness to structure, using story grammar to synthesize and determine importance across large stretches of text</li> <li>• The goal is to help readers see how their knowledge of story grammar can help them to read nonfiction that is exclusively narrative in nature</li> </ul>	<p style="text-align: center;"><b>around the books they read</b></p> <p><b>“But I wonder...” “I used to think that...but now I am realizing...”</b></p> <ul style="list-style-type: none"> <li>• Reiterate decoding strategies</li> <li>• Teach students how to make sense of unfamiliar vocabulary, illustrations, photographs, and diagrams to define and explain new words or concepts</li> <li>• Teach students to make sense of texts, following the events and details on the page, and holding onto the information in such a way that it is memorable</li> <li>• Support this work by choosing the books to place before kids that are exclusively narrative in structure</li> </ul>	<p>conversations to ensure that they are actually <i>responses to</i> and <i>not reiterations of</i> textual context.</p> <p><u>Formative Assessment:</u> Teacher takes anecdotal records to ensure students use their narrative expertise. Have students sort books by expository and narrative so that they practice recognizing the different explicit structures of these kinds of nonfiction.</p>
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	<ul style="list-style-type: none"> <li>• <b>Students need to understand that narrative nonfiction contains underlying ideas-and it is the role of the reader to seek those ideas</b></li> <li>• <b>Readers will come to see that a good portion of the texts they read tells the story of people and their achievements</b></li> <li>• <b>The structure is similar to fiction</b></li> <li>• <b>Characters have traits and motivations, and as they interact with each other and their environments they come to face challenges or obstacles that the story highlights, which they usually overcome</b></li> <li>• <b>Readers want to activate their schema for realizing that all complex narratives also teach ideas</b></li> <li>• <b>No matter the kind of text, the important thing for readers to learn is that narrative nonfiction tells a story that teaches both information and ideas</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Teach readers to activate their schema for realizing that these stories, like all complex narratives, also teach ideas</b></li> <li>• <b>Teach your readers to develop generalizations about the famous characters or groups of characters they meet in narrative nonfiction, formulating ideas about how certain traits might lead to a character’s ability to overcome difficulty and achieve something meaningful-something so big that it has been recorded in a book</b></li> <li>• <b>Teach your students that narrative nonfiction contains underlying ideas-and it is the role of the reader to seek those ideas</b></li> <li>• <b>As this part progresses, you’ll want to be sure that children move from retelling to inferring</b></li> <li>• <b>Model how to retell the</b></li> </ul>	<p><u>Assessment:</u> Through your read-aloud or in students independent reading books, have students respond about a character or group of characters overcoming an obstacle by providing relevance from the text.</p> <p><u>Formative Assessment:</u> Ensure that students are keeping track of ideas, using the boxes-and-bullets structure, jotting Post-its as they read, talking to a partner, expecting their books to teach them important ideas and information.</p>
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	<ul style="list-style-type: none"> <li>• Students need to use what they’ve learned from focusing on expository texts in isolation, and then narrative texts in isolation</li> <li>• Near the end of the unit, you’ll show students that some texts are a mixture of nonnarrative and narrative structure</li> </ul>	<p>text by saying “This text (or this part of a text) is mostly about...” and then to make a more inferential retelling by adding, “And the big new thing it teaches me is...” or “And the big way this adds to what I already knew about this subject is...”</p>	
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**Suggested Module Resources:**

Plan across the curriculum—which is a necessity if we want our students to achieve at the high levels demanded by the Common Core Standards

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6** by Irene Fountas and Gay Su Pinnell

**A Curricular Plan For The Reading Workshop Grade 4** by Lucy Calkins

**Common Core Curriculum Maps English Language Arts Grades K-5** Written by Teachers For Teachers

**Navigating Nonfiction** a unit of study within **Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5** by Tolan and Calkins

# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module

### Unit 4

Content Area: ELA Reader's Workshop

Unit of Study: Unit 4: Nonfiction Research Projects

Number of Lessons in Module: 25: Late December/January

Grade Level: 4

**Module:** To build on all the essential nonfiction comprehension reading skills taught in last unit, and adding new work that teaches students to compare and contrast texts, to analyze their claims and arguments, to investigate author's points of view, to critique, and to design their own independent analysis of urgent nonfiction research topics that they'll pursue in small research groups.

**Content Understandings:** Teaching Students to Navigate Complex Nonfiction Text Sets Using Critical Analytical Lenses

**Essential Question(s):**

- \* How do readers analyze the author's claims and the validity of the argument presented?
- \* How do students use the Internet to trust one source of information over multiple others?
- \* How do readers use note-taking skills to help them develop their thinking as they read?
- \* Why is it important to analyze across texts and compare information with fellow researchers?
- \* How do readers enhance their critical analytical skills and make connections across texts?
- \* How do readers decipher between primary and secondary sources?
- \* How do readers state (and defend) opinions?
- \* How do group members actively contribute by adding evidence and supporting claims to conversations?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/Evidence
RSIT.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing	<ul style="list-style-type: none"><li>• Students should be able to not only restate the information a text teaches, but also to</li></ul>	<ul style="list-style-type: none"><li>• Students need to read more than one text on a subject in order to be able to gain strengths</li></ul>	<p><b><u>Preparation for Unit:</u></b> Prepare text sets on specific topics, with plenty of books available and let students help in</p>

<p>inferences from the text.</p> <p><b>RSIT.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.</b></p> <p><b>RSIT.4.3 Explain events, procedures, ideas or concepts in a historical, scientific or technical text.</b></p> <p><b>RSIT.4.4 Determine the meaning of general, academic and domain specific words and phrases as they are used in the text</b></p> <p><b>RSIT.4.5 Describe the overall structure of events, ideas, concepts, or information in a text.</b></p> <p><b>RSIT.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic. Describe the differences in focus and the information provided.</b></p> <p><b>RSIT.4.7 Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text within which it appears.</b></p>	<p><b>analyze the author’s claims and the validity of the argument presented</b></p> <ul style="list-style-type: none"> <li>• <b>Students need to do rapid, on-the-run research and analyzing and synthesizing via the Internet</b></li> <li>• <b>Emphasize the power of becoming expert on a subject by reading across texts and comparing information with fellow researchers</b></li> </ul>	<p><b>with high-level, critical analysis work</b></p> <ul style="list-style-type: none"> <li>• <b>Students must gather information and analyze how the information is conveyed</b></li> <li>• <b>Teach students how to pick the key words to search, the ability to pick one source of information to trust over multiple others, the ability to make up their own minds about aspects of a topic once they’ve read enough about it; and do this over and over again with automaticity</b></li> <li>• <b>Teach students to read rapidly, to evaluate and compare resources, and to construct in-depth, critical understandings of research topics</b></li> <li>• <b>Model for students by emphasizing skills that help them acquire and apply technical vocabulary, and teach them note-taking strategies and skills that help them write to develop their thinking as they read, gather</b></li> </ul>	<p>assembling texts on a subject.</p> <p><i>Formative Assessment:</i> Take notes on whether students are evaluating texts rather than simply summarizing them. Guide instruction accordingly.</p> <p><i>Assessment:</i> In writing workshop, have students draw on all they are learning about nonfiction text structures as they create lively informational books.</p>
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<p><b>RSIT.4.8 Explain how an author uses reasons or evidence to support particular points in a text.</b></p> <p><b>RSIT.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</b></p> <p><b>RSFS.4.5 Know and apply grade level phonics and word analysis skills in decoding words.</b></p> <p><b>RSFS.4.6 Read with sufficient accuracy and fluency to support comprehension.</b></p>	<ul style="list-style-type: none"> <li>• <b>Work on enhancing your students’ critical analytical skills, showing them how to compare authors’ claims and validity of their arguments, as well as <i>how</i> authors convey information</b></li> <li>• <b>For the shared topic that you’ll draw on to demonstrate your lessons and read-alouds, gather 2-3 short books and an article or 2</b></li> <li>• <b>You want to teach your students to speak as experts and to teach their fellow researchers what they are learning, in order to compare information and ideas</b></li> <li>• <b>Good readers think</b></li> </ul>	<p><b>information from multiple resources, keeping track of those sources, and developing the essential skills of researchers</b></p> <ul style="list-style-type: none"> <li>• <b>Teach students to make connections across texts, to draw conclusions, to design their own informed opinions, and to apply their newfound knowledge by creating instructional material for their peers and community</b></li> <li>• <b>Model for students how to compile a few primary documents</b></li> <li>• <b>Build parallel collections with your students, on topics they can study collaboratively</b></li> <li>• <b>Set some time aside each day for students to teach what they’ve read, encouraging them to pick out the big ideas and supporting details from texts and “teach” in a box-and-bullet</b></li> </ul>	<p><u>Assessment:</u> Take any text set and work with students to ensure they have the requisite skills to read texts of increasing difficulty. Additionally, have students help sort texts and other books in baskets.</p> <p>Take notes of which students you think could work well together, keeping in small groups, even if you have more than one group share a topic.</p> <p>Teach readers to “write and think” so have them write jots and learn to write deep. Show them how to rewrite something fascinating.</p>
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	<p>about what they've read-ponder on ideas, and consider the implications of what was read</p> <ul style="list-style-type: none"> <li>• It is important for readers to make cross-text comparisons, along with moving between texts to catch conflicting information</li> <li>• Harness students' reading and thinking about topics they are having active discussions about</li> <li>• Students need to look more critically at the texts in their text set, asking the questions that experts automatically consider</li> <li>• Students need to note</li> </ul>	<p>format</p> <ul style="list-style-type: none"> <li>• Call their attention to words in bold and italics, vocabulary too</li> <li>• Teach readers to move across texts cumulatively, adding to their understanding of the topic</li> <li>• Teach students the difference between a primary and secondary source of information on a topic</li> </ul> <p>Readers ask themselves, "Was the author present at the event being written about?"</p> <ul style="list-style-type: none"> <li>• Teach students how to state (and defend) opinions</li> <li>• Teach other members to listen carefully to a claim and see if they can add evidence either to support or challenge the claim</li> <li>• Good readers ask, "What is the author trying to make the reader feel about the topic?"</li> <li>• Students should tune themselves to notice</li> </ul>	<p><u>Formative Assessment:</u> Have students rewrite a paragraph or two from their writer's notebook. Have them focus on rewriting some sentence prompts.</p> <p>Teach groups to talk often about their topic, retelling members the boxes-and-bullets they've read about, sharing illustrations from different texts, and also sharing the deeper thoughts they uncover as they "write and think" about their reading.</p> <p><u>Assessment:</u> Take anecdotal records on students ability to do so because though this work is done orally, this is the essential foundation for opinion (and in the case of a challenge to the claim, argument) writing.</p>
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	<p><b>craft moves</b></p> <ul style="list-style-type: none"> <li>• <b>An important lesson to teach students during this process is that “nonfiction” texts may claim a truth but that they are authored by people who have their own perspectives, angles, motives, and lenses</b></li> </ul>	<p><b>whether a particular text evokes pity, anger, admiration, or some other emotion for a topic</b></p> <ul style="list-style-type: none"> <li>• <b>Teach students to recognize <i>how</i> exactly the author engineered a certain response from the reader, whether a particular choice of words or particular illustrations contribute to this</b></li> </ul>	<p><u>Assessment:</u> Assess students ability to navigate a single nonfiction text at either their level or with some ease, using the text features to navigate the text, reaching for a pen to do a quick jotting of a main idea or two, and turning to a partner to talk about what they’ve learned as they finish reading. Also, assess students Post-its because they serve as great assessment for you as you tailor your instruction to your class’s specific needs.</p>
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**Suggested Module Resources:**

**Plan across the curriculum—which is a necessity if we want our students to achieve at the high levels demanded by the Common Core Standards**

**Primary and Secondary sources on a topic**

**The Internet**

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6 by Irene Fountas and Gay Su Pinnell**

**A Curricular Plan For The Reading Workshop Grade 4 by Lucy Calkins**

**Common Core Curriculum Maps English Language Arts Grades K-5 Written by Teachers For Teachers  
Depth of Knowledge by Norman Webb**

# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module Unit 5

Content Area: ELA Readers Workshop

Unit of Study: Unit 5: Historical Fiction

Number of Lessons in Module: 30: January/February

Grade Level: 4

**Module:** To emerge students from this unit as knowledgeable readers who have new confidence in tackling complicated literature, learning how to build collective interpretations, how to listen closely to each other as they read, how to carry ideas across time—both across the days of their group (book club) discussions and across more than one text.

**Content Understandings:** Tackling Complex Texts

**Essential Question(s):**

- \* How do readers read complex texts with deep comprehension?
- \* How do readers analyze multiple accounts of the same even or topic across texts?
- \* How do readers draw on their thematic understanding of individual stories to develop bigger ideas about the themes of the entire period?
- \* How do readers synthesize their thoughts about place, time, and people who occupy the story?
- \* Why do good readers use pictures, allusions, figurative language, and symbolism to help convey meaning of the text(s)?
- \* How do good readers use their comprehension strategies?
- \* How should readers separate their own perspective and frame of reference to understand the point of view of the authors?
- \* How do readers discern the various perspectives of different characters in the story?
- \* How do readers reanalyze their stories through the lens of power?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/Evidence
RSL4.1 Ask and answer questions about key details in a text.	<ul style="list-style-type: none"><li>• Readers need to read complex texts with deep comprehension</li></ul>	<ul style="list-style-type: none"><li>• Teach students how to figure out the nature of the setting, the ways</li></ul>	<b><u>Preparation for Unit:</u></b> This unit is best for students reading Levels P and above.

<p><b>RSL4.2 Retell stories including key details and demonstrate understanding.</b></p> <p><b>RSL4.3 Describe characters, settings and major events in a story using key details.</b></p> <p><b>RSL4.4 Determine the meaning of words and phrases as they are used in the text.</b></p> <p><b>RSL4.5 Explain major differences between genres.</b></p> <p><b>RSL4.7 Make connections between the text of the story and visual or oral presentation of the text.</b></p> <p><b>RSL4.9 Compare and contrast the adventures and experiences of characters in stories.</b></p> <p><b>RSL4.11 Recognize, interpret and make connections in genres. (self-select text based upon personal preferences.)</b></p> <p><b>RSIT.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</b></p> <p><b>RSIT.4.2 Determine the main idea of a text and explain how</b></p>	<ul style="list-style-type: none"> <li>• <b>With the support of multiple texts on the same time period, they will be offered opportunities to “compare and contrast the overall structure of events, ideas, concepts or information in two or more texts” and “analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent”</b></li> <li>• <b>You can expect the groups (clubs) to begin with discussions of a main character’s problems and to progress through the month tackling complex plots together.</b></li> <li>• <b>As readers become more adept at talking and thinking thematically about their books, you’ll want to teach them to recognize that most themes recur across texts and across times</b></li> <li>• <b>As students read and analyze pictures, you</b></li> </ul>	<p><b>people live, and who the characters are, as well as to relationships between those elements</b></p> <ul style="list-style-type: none"> <li>• <b>Have a text set containing multilevel books dealing with their one historical era, so that easier texts may introduce an era and scaffold the understanding of the harder texts set in the same era</b></li> <li>• <b>Students will draw on their thematic understanding of individual stories to develop bigger ideas about the themes of the entire period</b></li> <li>• <b>Explicitly teach groups to linger at significant or poignant moments in text to actively interpret what the story might really be about</b></li> <li>• <b>Teach readers to pay attention to details that</b></li> </ul>	<p>Have at least 1 book in the set that is lower in level than the reading levels of the students in the group (club) so this book can serve as a crutch for understanding the historical details references in the harder texts.</p> <p><i>Formative Assessment:</i> Listen to group discussions, noting conversations and depth of discussions.</p> <p><i>Assessment:</i> Assess that students are matched to texts and double-check then with a quick assessment of fluency, accuracy and comprehension.</p>
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<p>it is supported by key details; summarize the text.</p> <p><b>RSIT.4.3</b> Explain events, procedures, ideas or concepts in a historical, scientific or technical text.</p> <p><b>RSIT.4.4</b> Determine the meaning of general, academic and domain specific words and phrases as they are used in the text</p> <p><b>RSIT.4.5</b> Describe the overall structure of events, ideas, concepts, or information in a text.</p> <p><b>RSIT.4.6</b> Compare and contrast a firsthand and secondhand account of the same event or topic. Describe the differences in focus and the information provided.</p> <p><b>RSIT.4.7</b> Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text within which it appears.</p> <p><b>RSIT.4.8</b> Explain how an author uses reasons or evidence to support particular points in a text.</p>	<p>want them to synthesize the clues about what kind of place/time it is</p> <ul style="list-style-type: none"> <li>• Students need to read with attentiveness not just to the concrete facts of the setting but to tone and mood</li> <li>• Coach your students to listen carefully to each other, building on each other’s comments</li> </ul> <ul style="list-style-type: none"> <li>• Historical fiction presents readers with a tremendous amount of crucial information not only about the kind of place the story is set, but also about the kind of people who will occupy the story</li> </ul> <ul style="list-style-type: none"> <li>• Good readers do not wait for a teacher to tell them how to use their comprehensions strategies</li> </ul>	<p>clue the reader in to what <i>kind</i> of place it is- and what the mood or atmosphere is</p> <ul style="list-style-type: none"> <li>• Students should be focusing on the physical setting along with the emotional space as the story progresses</li> <li>• Teach readers to pay attention to descriptive, transitional passages that tell about daily life—about how a character gets from one place to another</li> </ul> <ul style="list-style-type: none"> <li>• Teach readers how to accumulate and synthesize details</li> <li>• Teach strategies for quickly synthesizing details so that keep track of all incoming information-maybe show a video clip to demonstrate how much information is usually given at the start of a historical fiction text</li> </ul> <ul style="list-style-type: none"> <li>• Model much of the critical reading work, showing your students how to use multiple strategies to make sense of what they’re</li> </ul>	<p><u>Assessment:</u> Students take notes on first 3 introductory minutes of <i>Mulan</i>. In pairs, have them discuss the historical fiction information together, or whole class.</p>
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<p><b>RSIT.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</b></p> <p><b>RSFS.4.5 Know and apply grade level phonics and word analysis skills in decoding words.</b></p> <p><b>RSFS.4.6 Read with sufficient accuracy and fluency to support comprehension.</b></p>	<ul style="list-style-type: none"> <li>• <b>The reader has to separate his or her own perspective and frame of reference from that of the character and come to understand the point of view of the authors</b></li> <li>• <b>The main goal of this part of the unit is for readers to value their own ideas about books and then hold onto these as they read, grounding them in details, deepening them, and sharing them with others</b></li> <li>• <b>Students need to discern the various perspectives of different characters within a story</b></li> <li>• <b>Students need to reanalyze their stories, or parts of them, through the lens of power</b></li> </ul>	<p><b>reading.</b></p> <ul style="list-style-type: none"> <li>• <b>Essential reading tools such as time lines, graphic organizers, and lists of characters</b></li> <li>• <b>Teach students that reading is about drafting and revising ideas</b></li> <li>• <b>Teach students to learn to articulate significant ideas about their books, learn to revise those ideas on their own, reconsider them, elaborate on, and defend those ideas in the company of other readers</b></li> <li>• <b>Teach students to ask themselves who has power, how power is visible, what forms power can take, and how power shifts</b></li> </ul>	<p><u>Assessment:</u> Encourage students to revise their understandings within partner (turn-and-talk) or group conversations. Ensure that they are building thoughts off their talk with each other. You might teach readers to use allusions, figurative language, and symbolism to convey ideas that are not in ordinary language.</p> <p>Have students read some nonfiction alongside fiction so they can begin to talk about ideas across texts, both fiction and nonfiction.</p>
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**Suggested Module Resources:**

**Time lines, graphic organizers, lists of characters**

**Plan across the curriculum—which is a necessity if we want our students to achieve at the high levels demanded by the Common Core Standards**

**Primary and Secondary sources on a topic**

**The Internet**

***Magic Treehouse* books**

***The American Girl* historical fiction novels**

***Rose Blanche* by Roberto Innocente**

***Amber Brown* series**

***Mulan* (The Walt Disney feature animation) show first 3 minutes**

**Model with *Were the Mountain Meets the Moon* by Grace Lin (2009)**

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6 by Irene Fountas and Gay Su Pinnell**

**A Curricular Plan For The Reading Workshop Grade 4 by Lucy Calkins**

**Common Core Curriculum Maps English Language Arts Grades K-5 Written by Teachers For Teachers**

**Tackling Complex Texts-Historical Fiction Book Clubs from the Units of Study for Teaching Reading**

# WEST HEMPSTEAD SCHOOL DISTRICT

## Instructional Module

### Unit 6

Content Area: ELA Readers Workshop

Unit of Study: Unit 6: Interpretation of Text Sets

Number of Lessons in Module: 40: February/March

Grade Level: 4

**Module:** To sharpen students' analytical skills even further, teaching them to study texts deeply in order to grow big ideas as they read, moving students to think and talk about the ideas their chapter books suggest.

**Content Understandings:** Students will recognize and then compare how themes are developed in different texts, students will create text sets, think metaphorically, analyze and interpret the meaning of complex texts, choose appropriate texts to read with increased volume, and analyze and interpret various literary devices.

**Essential Question(s):**

- \* How do readers infer about the characters in their stories and synthesize the story elements?
- \* How readers use their notes/Post-its to help them clarify meaning?
- \* How do readers analyze and interpret complex texts?
- \* How do readers use an analytical lens for text interpretation?
- \* How do good readers pay attention to pivotal moments in stories?
- \* Why is it important to pay attention to when character's show strong emotions or make critical choices?
- \* How do readers pay attention to symbolic and metaphoric significance to deepen the meaning of the story?
- \* How do good readers revise their thinking while reading?
- \* Why is it important to analyze character's perspectives and points of view?

NYS Common Core Standards to be Met	Concept Understandings and Academic Vocabulary	Instructional Suggestions	Suggested Assessments/ Evidence
RSL4.1 Ask and answer questions about key details in a text.	<ul style="list-style-type: none"><li>• Students must revisit familiar texts, thinking about the ideas these</li></ul>	<ul style="list-style-type: none"><li>• Teach students to reconsider and 'reread' prior events and texts,</li></ul>	Look over students Post-its and listen to their partner conversations to see that they



<p><b>RSL4.2 Retell stories including key details and demonstrate understanding.</b></p> <p><b>RSL4.3 Describe characters, settings and major events in a story using key details.</b></p> <p><b>RSL4.4 Determine the meaning of words and phrases as they are used in the text.</b></p> <p><b>RSL4.5 Explain major differences between genres.</b></p> <p><b>RSL4.7 Make connections between the text of the story and visual or oral presentation of the text.</b></p> <p><b>RSL4.9 Compare and contrast the adventures and experiences of characters in stories.</b></p> <p><b>RSL4.11 Recognize, interpret and make connections in genres. (self-select text based upon personal preferences.)</b></p> <p><b>RSFS.4.5 Know and apply grade level phonics and word analysis skills in decoding words.</b></p> <p><b>RSFS.4.6 Read with sufficient accuracy and fluency to support comprehension.</b></p>	<p>texts suggest</p> <ul style="list-style-type: none"> <li>• Move students to more nuanced reading and thinking, by teaching them to lay texts that are united thematically alongside each other, and really investigate how an author develops a theme</li> <li>• Offer students your analytical lenses for interpretation that focuses on symbolism and literary craft, so that students are alert to the metaphors in the texts that they encounter</li> <li>• Readers will create their own text sets by looking across books they've read and plan to read, and finding ones that address similar themes</li> </ul>	<p>showing readers that ideas live in more than one text</p> <ul style="list-style-type: none"> <li>• With teacher instruction, students will learn to illuminate text complexity, analyzing how ideas that at first glance appear the same, may be different in either their development , or in their details</li> <li>• The ability to think metaphorically enriches students' experience of literature, it hones their thinking in new directions, and it will enhance their own language and expressiveness</li> <li>• During reading workshop, groups will read books together, while you are encouraging readers to think between the one book that they are reading and other books the class has read</li> </ul>	<p>are regularly inferring about the characters in their stories and are synthesizing the narrative elements in the stories they read.</p> <p>This unit will not require any special new texts. Universal ideas (i.e., literary themes) are universal because they are important in many great stories.</p> <p><u>Assessment:</u> Through your read-aloud, groups or turn-and-talk to ensure students are alert to the metaphoric allusions and rhetoric in the texts they counter.</p> <p><u>Formative Assessment:</u> Have readers create their own text sets by looking across books they've read and plan to read, and finding ones that address similar themes. Have students write down the text sets along with an explanation of how the themes relate.</p> <p><u>Summative Assessment:</u></p>
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	<ul style="list-style-type: none"> <li>• <b>Use the summative assessments results to guide your further instruction because chances are your students need considerable help with these skills</b></li> <li>• <b>Once students can see that texts often address the same theme, then you can help students notice differences in nuances of the message</b></li> <li>• <b>Students will be able to contrast how authors present or develop a meaning, theme, or character-first in conversation, and then in writing</b></li> <li>• <b>Welcome student interpretation because their interpretations will get far better with immersion</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Use your small groups, individual conferring, and book clubs as a forum for supporting your students' progress toward being able to read analytically</b></li> <li>• <b>Teach a parallel unit in the writing workshop on writing essays, using some of the reading workshop (all well as short-text work) to assist students' writing</b></li> <li>• <b>Give lots of repeated practice so that everyone becomes fluent with this sort of thinking, more aware of text interpretations that exist out there in the world, more accustomed to speaking in this analytical, idea-</b></li> </ul>	<p>Use a performance assessment to get an indication about what your kids can do with analyzing across two texts and articulate their ideas in writing, with substantive evidence gathered and cited from the texts.</p>
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	<ul style="list-style-type: none"> <li>• Events in our lives are open to analysis, just as events and characters in books will be</li> <li>• Powerful readers realize that the stories we read are about ideas-they literally teach us how to live</li> <li>• Just as within texts students can do this same work on the television programs they watch, or the books they are reading on their own, or the events that happen in their days</li> <li>• Turn your readers to pivotal moments in stories, showing them how to pay attention to moments in stories when characters experience strong emotions and/or make critical choices</li> <li>• Just as stories are about more than one</li> </ul>	<p>based “language.”</p> <ul style="list-style-type: none"> <li>• Teach students how to return to critical moments in their lives and learn more from those moment</li> <li>• Model a real-life story that seems significant in your own life and teach that analytical thinkers develop ideas about events or experiences</li> <li>• Teach that moments in a book also teach life-lessons</li> <li>• Students can report on “What does this character learn? What can the character teach?”</li> <li>• Teach readers that powerful readers remain open as they keep moving through the book, seeing how their ideas play out</li> <li>• Demonstrate this work on a read-aloud text that is familiar to your students</li> <li>• Create a chart, co-authored by the</li> </ul>	<p><u>Assessment:</u> Have your readers revisit the narratives they’ve written in their writer’s notebooks and analyze them for ideas or life-lessons they see in them. They can talk with a partner or group members, sharing their ideas.</p> <p><b>If your students are still having a lot of trouble interpreting, you will want to do a lot more work reading aloud and show them how you begin to think interpretively.</b></p>
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	<p>idea, an idea may appear in more than one story</p> <ul style="list-style-type: none"> <li>• It will be helpful to chart some phrases readers sometimes use when they are talking about interpretations</li> <li>• At the end of this lesson, students should choose new books if they haven't done so already, and get started reading it for homework</li> <li>• Readers don't wait until they are done with a book to begin constructing ideas</li> <li>• Provide opportunities for students to do the same work in their own books</li> <li>• Good books are about more than one idea, so teach them to follow more than one idea as</li> </ul>	<p>students, of the ideas and lessons they have been gathering from revisiting their prior stories-this creates a visual for the notion of <i>theme</i>- an idea that appears in more than one story</p> <ul style="list-style-type: none"> <li>• Possible phrases include:        "When I first read this story, I thought it was just about...but now that I think deeper about it, I realize that really, it is all about..."        "Often people...but this story shows that it's possible people should..."        "I used to think...but now after reading this I think...because..."        "This story teaches us not only about...but also about..."</li> <li>• Refer to your current read-aloud and talk about some of the ideas the text is suggesting so far</li> <li>• Teach your readers to jot down ideas, to substantiate them by giving a little boxes-and-bullets speech to group members</li> <li>• As they read on, they</li> </ul>	<p>In the historical fiction unit previously taught, students have bridged themes across texts before.</p> <p><u>Formative Assessment:</u>        As students engage in this work, assess and coach their work by showing them that they <i>always</i> need to support their ideas with evidence from the text.</p>
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	<p><b>they go forward with their reading</b></p> <ul style="list-style-type: none"> <li>• <b>Powerful readers revise their ideas while reading</b></li> <li>• <b>Good readers remain flexible and alert</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Texts make a theme visible-how that theme is developed, where and how you see it becoming more visible in the text, and how that development is undoubtedly different in different texts</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Continue to have students make up a chart with the titles, characters, places and themes or issues that occur in your read-aloud texts.</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Show students how they have increased</b></li> </ul>	<p><b>will gather evidence for these ideas</b></p> <ul style="list-style-type: none"> <li>• <b>Teach students how to keep validating their ideas and revising them</b></li> <li>• <b>Readers can learn to talk about how the book's message unfolds over time by saying, "First when I started to read this, I thought that deep down maybe it was about...but now as I read on, I'm finding that it is also about..."</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Model for your students how to notice how themes live in more than one text, study the classroom charts that document these intently, hold up some of your read-aloud texts as you demonstrate</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Have students revisit their writer's notebooks to see new ideas in old stories. You can show them how, as you revisit and remind yourself</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Teach students to track ideas, to collect</b></li> </ul>	<p><u>Assessment:</u> Student's turn-and-talk about the current read-aloud and discuss a point in the text where they revised a thought. Teacher informally assesses the conversations, and also focuses on partner listening skills and responses posed from being good peer listeners.</p> <p>You need some lessons on the practicalities that help readers study and compare texts.</p> <p><u>Formative Assessment:</u> <u>Conference with Students:</u> Have students use their current independent chapter book to analyze and talk about the book in the context of other books they've read before, focusing on how they are related, as well as different.</p>
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	<p><b>their repertoire of reading practices, and how to access that repertoire with fluency</b></p> <ul style="list-style-type: none"> <li>• <b>One way readers are moved by literature is by the symbols that seem significant</b></li> <li>• <b>Titles can be symbolic and have metaphoric significance, often deeply related to possible meanings of the story-what the story may be <i>about</i></b></li> <li>• <b>In the next couple of lessons, increase your students' flexibility and skill with analytical thinking and synthesis in complex texts</b></li> <li>• <b>Powerful readers know that in stories, details matter</b></li> </ul>	<p><b>moments along the way and talk about how the story the class is reading compares to those, to weigh their own lives and decisions with those the characters make, and to utilize the epiphanies where they are struck with possible life-lessons that books leave them with</b></p> <ul style="list-style-type: none"> <li>• <b>Introduce students to symbolism and exploring symbolism as an analytical lens</b></li> <li>• <b>Teach students that often a moment comes in our reading when we realize that the title may have significance</b></li> <li>• <b>Teach students about literary devices, such as foreshadowing, repetition, and perspective, and how these devices help an author develop and complicate themes</b></li> <li>• <b>Teach students to ask themselves about details that seem to be</b></li> </ul>	<p><i>Formative Assessment:</i> Give a stream of examples and invite students to add to the stream during your lesson for students to grasp how symbolism works. Assess their understanding informally. Move from obvious, explicit symbols from <i>The Other Side</i> and <i>The Paper Bag Princess</i> to ones that have less obvious and more metaphoric</p>
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	<ul style="list-style-type: none"> <li>• <b>Analyzing foreshadowing well means that readers must synthesize across many, many pages of texts, and they must be comfortable holding onto some unexplained questions as they read, having faith that later, the answers will be revealed</b></li> <li>• <b>Another literary device in reading and analyzing literature is repetition</b></li> <li>• <b>This may be an apt time to return to analyzing character's perspectives and point of view</b></li> </ul>	<p><b>in the text without other content</b></p> <ul style="list-style-type: none"> <li>• <b>Explain that often we understand how events have been foreshadowed when we finish a text-so demonstrate how to return to the beginning of a story sometimes</b></li> <li>• <b>Teach students to be alert to details that might otherwise seem random</b></li> <li>• <b>Teach readers that it's not just objects that may be repeated in a text, sometimes it is lines, and sometimes there are parallel scenes or moments-when things are almost the same but perhaps slightly different</b></li> <li>• <b>Reteach students how to analyze and compare significance of character's perspectives to the possible meaning of a story</b></li> <li>• <b>Make this a repertoire lesson, showing students how to use what they know about analyzing characters'</b></li> </ul>	<p>Good readers connect clues and events across literally thousands of pages of texts, and they are alert to twists. Model with Harry Potter, for example because this kind of essential synthesis can be modeled through this type of text.</p> <p><i>Summative Assessment:</i> As students finish their novels, you'll want to ask students, "How do two or three different books advance the same theme differently?" Take notes on the students who are quick to submit ideas and slower to provide support, evidence, defend and track those</p>
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		<p><b>perspectives to say more about potential meanings and themes of the story</b></p>	<p>ideas.</p> <p>Look at your students’ reading notebooks and/or Post-its, and listen to their conversations to make sure they are using what they know about argument to investigate, analyze, and defend their thematic hypotheses.</p> <p>Make time for students to read over their reading logs with group members or in pairs to make sure they are getting enough reading done.</p>
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**Suggested Module Resources:**

Plan across the curriculum—which is a necessity if we want our students to achieve at the high levels demanded by the Common Core Standards

*Because of Winn Dixie*

*Hatchet*

*My Side of the Mountain*

*The Lion, the Witch and the Wardrobe*

*Dragon Slayer Academy*

*Magic Treehouse*

*The Other Side*

*The Paper Bag Princess*

*Harry Potter books*

*Oliver Button is a Sissy*

*Fly Away Home*

*Tiger Rising*

*Edward’s Eye*

*Number the Stars*

**Professional Resources:**

**Guiding Readers and Writers Grades 3-6** by Irene Fountas and Gay Su Pinnell

**A Curricular Plan For The Reading Workshop Grade 4** by Lucy Calkins

**Common Core Curriculum Maps English Language Arts Grades K-5** Written by Teachers For Teachers

**Shades of Meaning: Teaching Comprehension and Interpretation**