

School District of South Orange-Maplewood
English Language Arts Reading Curriculum – Grade 4



**South Orange Maplewood
School District
Department of Curriculum &
Instruction**
2017-2018

THE SCHOOL DISTRICT OF SOUTH ORANGE-MAPLEWOOD

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the following staff member for their invaluable contributions:

Donna Grohman

Unit Description: Interpreting Characters – Book 1

In this unit, students will be taught to read intensely to grow ideas about their characters. They will be challenged to read with deep engagement and intensity. Students will build substantial ideas about characters that are grounded in evidence. As they move into more complex texts, students will find the details in those texts matter. In **Bend I**, students will be introduced to the structures, routines and habits of reading workshop. They will choose books “within reach,” keep track of their reading, and engage deeply with their books by creating mental movies as they read. Students will be able to retell a story chronologically or to summarize by reaching back in the text to select information that fits. **Bend II** emphasizes growing significant, text-based ideas about characters. Readers will understand that the details authors emphasize are not accidental and they will think about why the author may have included specific details in a story. In **Bend III**, students’ focus will shift from studying characters to forming interpretations that are supported across a whole text. Children will find meaning in recurring images, objects, and details, adding richness and depth to their interpretations.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)(Skill Progressions)</i> ☐ Students will make inferences and build theories about characters. ☐ Students will develop their skills in predicting and envisioning. ☐ Students will develop ideas about characters’ traits, motivations, troubles, changes, and lessons learned. ☐ Students will interpret characters and grow ideas about characters ☐ Students will work in partnerships to enhance understanding of their books and further develop comprehension skills.	Time Line: September - October Duration of Unit: 6 Weeks
Performance Standards: Benchmark Instructional Levels: P/Q	
Essential Questions	Enduring Understandings

<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
☐ How can I identify with characters in my book? ☐ How do readers use their knowledge of story to help them grow ideas and interpretations about characters and the messages in books?	Students will understand that... ☐ Readers use strategies to monitor for meaning and deepen comprehension. ☐ Readers build relationships with books and choose texts that are significant to them. ☐ Readers build theories about characters using evidence from several parts of the text. ☐ Readers understand that characters are complicated and they change across the story. ☐ Readers make large interpretations about themes/lessons/messages within a story.

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		Instructional Focus: Bend 1: Establishing a Reading Life Students will begin to take responsibility for reading with-in reach books and collaborate to create a culture of reading within the classroom. They will retell and synthesize important information and envision what takes place in the text. • Readers grow ideas that are grounded in the text, and are aware that everything counts. Readers figure out confusing parts in books, note important things, and do the work the author asks of them. • Readers choose books on the upper end of what they can read with understanding. Readers learn ways of checking books before committing to them, have books in waiting, and keep track of their volume of reading. • Readers create procedures and systems to find books they can and want to read.
NJSLS	Description	
<u>Reading Standards for Literature</u> Key Ideas and Details:		
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. ☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.	
RL.4.2	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	
RL.4.3		
Craft and Structure:		



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RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	• In addition to retelling chronologically, readers can do a synthesis retelling by retelling only the part of the book they've just read, then summarizing the related backstory. • Readers envision what is taking place in the story by using the images, mood, and sounds to make movies in their mind as they read. • Readers who aim to improve a skill can use the learning progressions to set goals and assess progress.
Range of Reading and Level of Text Complexity		
RL.4.10	☐ By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.	

NJLS	Description
Reading Standards for Literature	
Key Ideas and Details:	
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.
RL.4.3	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
Craft and Structure:	
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.
Integration of Knowledge and Ideas	
RL.4.9	☐ Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Bend II: Thinking Deeply About Characters

Students will read to develop defensible ideas about characters and notice important details about them. Readers find meaning in repeated details (both literal and symbolic), recognize the complexity of characters and their relationships, and defend their ideas by providing text-based evidence.

- Readers develop theories about characters by paying close attention to characters' actions and motivations, noticing if they fit with or change what readers know about them.
- Readers pay special attention to details that reveal characters' desires, the obstacles they encounter, and their struggles to overcome them to best understand both characters and the story.
- Readers grow significant ideas about a character by noticing what the author calls to their attention. If the author repeats or emphasizes something, readers know this is on purpose and wonder why.
- Readers sharpen their ideas about characters by using precise language to describe them and their actions.
- Readers recognize that characters are complex and may act differently depending on the setting or the relationship. Readers look for evidence that shows this complexity to build ideas about characters and books.
- Readers can debate differing viewpoints about a book they have both read, supporting his or her side with evidence from the text to persuade another person.
- Strong readers defend and critique ideas by quoting specific passages from the text that provide evidence for their ideas.

NJLS		Description	Bend III: Building Interpretations Readers look beyond characters and study other elements of the story and find what sticks out. Readers find patterns and make connections about them, in order to develop central and complex interpretations, and themes of stories. • Readers consider more than characters when trying to interpret or make meaning of a story. • Readers who read interpretively pay attention to parts that stick out. They think about how a particular part might fit with other parts across the whole book. • Readers push themselves to have deeper thoughts and build interpretations about a story by finding patterns and making connections. • When readers develop a central interpretation of a book, they consider universal themes that relate to many people and stories, choose one that pertains to that particular book, and figure out what that book is saying about that issue. • Paying attention to recurring images, objects, and details helps readers develop complex interpretations about stories.
Reading Standards for Literature Key Ideas and Details:			
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.		
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.		
RL.4.3	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).		
Craft and Structure:			
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.		
RL.4.5	☐ Explain major differences between poems, drama, and prose, and refer to the core structural elements of poems (e.g., stanza, verse, rhythm, meter) and drama (e.g., casts of characters, setting descriptions, dialogue, acts, scenes, stage direction) when writing or speaking about a text.		
Integration of Knowledge and Ideas			
RL.4.9	☐ Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.		

Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Conferencing notes/records of conferences, small groups and observations • Post-it notes/Readers Notebook • Running Records • Learning Progressions • Student Reflections and Goal Setting • Group/Partner Discussions and Cooperation • Final Project: A Self-Portrait in Books Instructional Strategies Interdisciplinary Connections ☐ Connect to a unit in social studies or current events focusing on people that may have similar lifestyles or struggles to characters in a book.
Technology Integration ☐ Listen to books on CDs, videos, podcasts, websites. (pbskids.org/lions/index.html, storyonline.net, storyit.com) ☐ Document camera for shared reading of texts and to display student work and reading notebooks. ☐ Google Drive Apps to create story timelines, character webs, story mountains, final project, etc. Google Classroom to share ideas and post assignments
Media Literacy Integration ☐ Use print media (books, newspapers, magazines) and online versions to practice reading and comprehension
Global Perspectives Possible Read-Alouds: ☐ <i>One Green Apple</i> by Eve Bunting ☐ <i>Good-Bye, 382 Shin Dang Dong</i> by Frances Park ☐ <i>My Name is Yoon</i> by Helen Recorvits ☐ <i>Too Many Tamales</i> by Gary Soto ☐ <i>Ruby's Wish</i> by Shirin Yim Bridges ☐ <i>Grandfather's Journey</i> by Allen Say ☐ <i>Sitti's Secrets</i> by Naomi Shahib Nye

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills 21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
Professional Resources: Professional Resources: ☐ <i>Interpreting Characters: The Heart of the Story</i>, Reading Units of Study Grade 4, Unit 1 by Lucy Calkins and Kathleen Tolan ☐ Teacher's College Reading Curricular Calendar, Fourth Grade, 2011-2012 Unit 2 ☐ Following Characters Into Meaning Volume 1: Envisionment, Prediction, and Inference by Lucy Calkins ☐ Following Characters Into Meaning Volume 2: Building Theories, Gathering Evidence by Lucy Calkins and Kathleen Tolan Mentor Texts: ☐ <i>The Tiger Rising</i> by Kate DiCamillo	

Unit Description: Reading the Weather, Reading the World – Book 2

In **Bend I**, students self-select high-interest nonfiction texts at or below their independent reading level. They learn to read in such a way that they can summarize a text, utilizing the text structure to help them determine importance. They learn that in order to read more complex texts, they should “read up” on the topic: start with a more accessible text to form a basic understanding of the topic, and use that knowledge as a bridge to the new information. In **Bend II**, students form research teams and explore topics related to extreme weather and natural disasters. Teaching supports the skill of synthesis, and channels students to think about how new information can add to or change information they have already learned. They will not only summarize, but also write as a way to think about what they’re reading and learning. Students tackle the hard parts of nonfiction, including scientific explanations, graphs, or other confusing data. In **Bend III**, students take on a different, yet related, weather topic. They compare and contrast not only the content, but also aspects of author’s intent, such as tone and craft between texts. They also practice evaluating sources to determine their credibility. By the end of the unit, hopefully students have moved from reading differently, to living differently because of their reading.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s) (Skill Progressions)</i> ☐ Use text structures to help determine what is most important ☐ Construct summaries that include the main idea and key details, in the reader’s own words ☐ Conduct research projects with a team ☐ Synthesize information from multiple texts ☐ Compare and contrast across two topics Performance Standards: Benchmark Instructional Level: R	Time Line: November - December Duration of Unit – 6 Weeks
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>

☐ How do the structures of nonfiction texts help me learn about a topic? ☐ How can noticing patterns and relationships help a reader grow deeper ideas across a broader topic?	Students will understand that... ☐ Readers of nonfiction utilize all aspects of a text to help them comprehend ☐ Text structures can help readers discern what is important, and what isn't as important, in a text ☐ Summaries help a reader hold onto what they're learning ☐ Readers look at author's craft and what they include to determine purpose, meaning and intent ☐ Readers develop ideas and questions—some from within the text, and others they create and grow on their own through interpretation and wonder ☐ Readers collect and merge information and ideas from two or more texts ☐ Readers need to determine if various sources are reliable
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Areas of Focus: Proficiencies (New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		
NJSLS	Description	
<u>Reading Standards for Informational Text</u> Key Ideas and Details:		
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text say explicitly and when drawing inferences from the text.	Instructional Focus: Bend I: Learning from Texts Students begin to read with fluency, engagement, and high levels of understanding. They start with accessible and engaging texts, and move into more challenging texts. They learn how to notice the structure of a text, as well as to figure out the meaning of new words. The bend ends with a "boot camp" session teaching students to summarize nonfiction texts well. • Nonfiction readers make a commitment to learning from texts by making connections between what they already know and care about, and the text. • Nonfiction readers preview texts by surveying the parts of the text as well as activating prior knowledge to anticipate how the text might go. • Nonfiction readers sometimes notice the structures in a text they are reading and use those structures to help them determine the information that is more important. • Although there are a variety of ways that nonfiction texts can pose a challenge, when readers are aware of those ways they can get themselves ready to tackle the hard
RI.4.2	☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	
RI.4.3	☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text	
Craft and Structure:		
RI.4.4	☐ Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.	

RI.4.5	☐ Describe the overall structure of events, ideas, concepts, or information (e.g., chronology, comparison, cause/effect) in a text or part of a text.	parts. • Readers of hybrid nonfiction use authors' signals to determine which lenses to read through and how the different parts of a nonfiction text fit together. • Readers look in and around new vocabulary words to figure out their meaning. • Nonfiction readers create summaries of their reading that include the main ideas and key details of the topic, stated in the reader's own words.
Integration of Knowledge and Ideas		
RI.4.7	☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to understanding the text in which it appears.	
Range of Reading and Level of Text Complexity		
RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.	

NJSLs		Description	Bend II: Launching a Whole-Class Research Project Research teams begin a research project on extreme weather and natural disasters. Each student takes on different jobs and roles, researching subtopics within their topic. Readers learn how to accumulate information from multiple texts. They grow ideas off their notes, as well as embrace the challenges of more difficult texts. The bend ends with teams teaching each other what they've learned. • Readers on a research team first make a plan: decide who will do what, when, and how. • Readers/researchers read multiple texts on a subtopic, reading each subsequent text a bit differently, asking, "Does this add to what I've already learned? Does it change what I learned?" • Authors write nonfiction articles differently from nonfiction books; readers must therefore read differently as well. • Readers can use writing not only to record what they're learning, but also to grow their own ideas about their research topics. • Readers tackle complex, technical passages head-on by reading and rereading small parts, thinking about what those parts are teaching, and using talk and writing to explain their ideas. • Researchers teach others about what they've learned.
Reading Standards for Informational Text		Key Ideas and Details:	
RI.4.1		☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RI.4.2		☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	
RI.4.3		☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	
Craft and Structure			Authors write nonfiction articles differently from nonfiction books; readers must therefore read differently as well. • Readers can use writing not only to record what they're learning, but also to grow their own ideas about their research topics. • Readers tackle complex, technical passages head-on by reading and rereading small parts, thinking about what those parts are teaching, and using talk and writing to explain their ideas. • Researchers teach others about what they've learned.
RI.4.4		☐ Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.	
RI.4.5		☐ Describe the overall structure of events, ideas, concepts, or information (e.g., chronology, comparison, cause/effect) in a text/part of a text.	
RI.4.6		☐ Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	Authors write nonfiction articles differently from nonfiction books; readers must therefore read differently as well. • Readers can use writing not only to record what they're learning, but also to grow their own ideas about their research topics. • Readers tackle complex, technical passages head-on by reading and rereading small parts, thinking about what those parts are teaching, and using talk and writing to explain their ideas. • Researchers teach others about what they've learned.
Integration of Knowledge and Ideas			
RI.4.7		☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.	
RI.4.8		☐ Explain how an author uses reasons and evidence to support particular points in a text.	Authors write nonfiction articles differently from nonfiction books; readers must therefore read differently as well. • Readers can use writing not only to record what they're learning, but also to grow their own ideas about their research topics. • Readers tackle complex, technical passages head-on by reading and rereading small parts, thinking about what those parts are teaching, and using talk and writing to explain their ideas. • Researchers teach others about what they've learned.



RI.4.9	☐ Integrate and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.	
Range of Reading and Level of Text Complexity		
RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.	

NJSLs		Description	
Reading Standards for Informational Text		Key Ideas and Details	
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text	☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text
RI.4.2			
RI.4.3			
Craft and Structure:			
RI.4.5	☐ Describe the overall structure of events, ideas, concepts, or information (e.g., chronology, comparison, cause/effect) in a text or part of a text	☐ Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided	
RI.4.6			
Integration of Knowledge and Ideas:			
RI.4.7	☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.	☐ Explain how an author uses reasons and evidence to support particular points in a text.	
RI.4.8			
RI.4.9	☐ Integrate and reflect on (e.g., practical knowledge, historical/cultural context, and		

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

Students study another extreme weather or natural disaster event, and compare and contrast topics. They broaden their study from a specific subtopic (tornadoes or floods) to a broader issue or topic (extreme weather) by thinking about patterns and relationships. Students learn to double-check the credibility and reliability of their sources, as well as begin to determine how authors accomplish their goals—what techniques are used for what result. Students ultimately create a project that celebrates what they've learned and what sort of change they'd like to see.

- Researchers often study more than one example of something; they think about ways the second example is similar to and different from what they already know.
- Nonfiction readers go from studying specific topics to thinking about patterns and relationships across the bigger field of knowledge to deepen their expertise.
- When readers take two topics and research further, it sparks new questions and can lead to in-depth inquiries.
- Researchers develop their own agendas related to their topics. If their agenda runs counter to how texts are organized or the author's purpose, researchers must reorganize the information they are learning to fit with their agenda.
- Researchers become experts by evaluating the credibility and trustworthiness of sources.
- Nonfiction readers think about the decisions nonfiction writers make—the ways authors seem to want readers to think or feel about a topic.
- Readers study texts to find out what techniques or craft moves an author uses to achieve his or her goals.
- Readers choose a celebration project to help them get their learning and thinking about their topic across to others.



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	background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.	
Range of Reading and Level of Text Complexity:		
RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.	

Formative and Summative (*) Assessments:

- Pre-assessment/Post-assessment * (online resources)
- Conferencing notes/records of conferences, small groups and observations
- Post-it notes/Reader's Notebook
- Running Records
- Learning Progressions
- Student Reflections and Goal Setting
- End of Unit Projects and Presentations
- Group Work/Cooperation with Teammates

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Math: Use weather data to create bar or line graphs and/or tables (rainfall over time; categories of hurricane based on wind speed; monetary damage of hurricanes/tornadoes; etc.)
- ☐ Math: calculate differences between amounts of money on damages of various storms
- ☐ Social Studies/Geography: How location (living near ocean/mountains/lakes; longitude/latitude/Southern/Northern Hemisphere) affects weather and climate
- ☐ Social Studies/Geography: Why people live in certain communities; how where they live (including the weather/climate) affects their lives
- ☐ Social Studies/Geography: Use of maps (including longitude and latitude) to pinpoint locations of natural disasters in the US or world at large
- ☐ Science: Water cycle

Technology Integration

- ☐ Slide Show
- ☐ Google forms
- ☐ Create vocabulary/word bank web using Kidspiration or Inspiration if available, or Google Drawing

Media Literacy Integration

- ☐ NEWS/ELA articles/online quizzes (you can also search their pre-packed "Text Sets for Science" for one on Natural Disasters)
- ☐ <http://climatekids.nasa.gov/menu/weather-and-climate>
- ☐ <https://www.esa.int/esaKIDSen/NaturalDisasters.html>
- ☐ True Flix Extreme Nature books online: <http://auth.grolier.com/login/tfx/login.php?bffs=N>
- ☐ Videos, lesson plans and activities at Discovery Education. Start with: <http://www.discoveryeducation.com/connectwithweather/index.cfm>
- ☐ <http://www.ngkids.co.uk/science-and-nature/tornado-facts>

☐ http://www.ngkids.co.uk/science-and-nature/Hurricanes ☐ http://www.ngkids.co.uk/science-and-nature/tsunamis ☐ http://www.ngkids.co.uk/science-and-nature/causes-of-floods ☐ Very good site on weather and natural disasters, with definitions, basic info and safety tips: http://www.weatherwizkids.com/ ☐ http://teacher.scholastic.com/researchtools/articlearchives/weather/	
Global Perspectives Possible Read-Alouds: ☐ <i>The Big Wave</i> by Pearl S. Buck ☐ <i>Bringing the Rain to Kapiti Plain</i> by Verna Aardema ☐ <i>I Survived the Destruction of Pompeii, AD 79</i> by Lauren Tarshis ☐ <i>I Survived the Eruption of Mount St. Helens, 1980</i> by Lauren Tarshis ☐ <i>I Survived the Japanese Tsunami, 2011</i> by Lauren Tarshis ☐ <i>I Survived True Stories: Five Epic Disasters</i> by Lauren Tarshis	

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills 21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
Professional Resources: ☐ <i>Reading the Weather, Reading the World</i>, Grade 4, Unit 2 by Lucy Calkins, Emily Butler Smith, Mike Ochs ☐ <i>Energize Research Reading & Writing</i> by Christopher Lehman ☐ ReadWorks.org (search "Reading Passages" on topic "Earth and Space Science" for articles and paired texts on weather topics)	
Mentor Texts: ☐ <i>Everything Weather</i> by Kathy Furgang ☐ <i>Hurricane & Tornado</i> by Jack Challoner	

Unit Description: Interpretation Book Clubs - If...Then Unit

In this unit, readers will sharpen their interpretation skills. They will recognize that stories are about more than just plot and through a close analysis of the text, they will uncover the deeper, central ideas a text conveys. In **Bend I**, readers will ramp up the level of work that readers have done in the first unit - Interpreting Characters. Readers will determine larger messages in their books and draw evidence from the text to support their thinking. As they build up these messages, readers will look for patterns and connections between their different ideas. **Bend II** allows readers to look at themes across texts, by comparing and contrasting how characters and narrators relate to the lessons and issues within the text and pay attention to how the events of the stories unfold similarly and differently. In their book clubs, readers will take into consideration the different viewpoints centered on the same theme. By the end of Bend II, readers will weigh their own lives and decisions with those that characters make, finding possible life lessons from the book. In **Bend III**, readers look closely at how authors shape the novels they are reading. Readers will examine the precise words that authors use in their stories to convey a theme or life lesson. By examining objects that have symbolic importance, readers will connect these objects to a larger meaning. Readers will think hard and ask themselves about details that seem to be in the text for no clear reason in order to determine why the author placed those details are in the story.

Reading	
Big Ideas: ☐ Students should determine central ideas or themes of a text and analyze the development of these themes. ☐ Students will compare and contrast the way a theme is handled similarly and differently in different texts. ☐ Students will apply analytical lenses for interpretation that focus on symbolism and literary craft. ☐ Students will recognize how authors present themes differently, contrasting how the themes was presented or developed. ☐	
Performance Standards: Benchmark Instructional Levels: R	Time Line: January - February Duration of Unit: 5 weeks
Essential Questions	Enduring Understandings

What provocative questions will foster inquiry, understanding, and transfer of learning?	What will students understand about the big ideas?
☐ How can I heighten my skills at interpretation so I see themes that thread through one or more texts? ☐ How can I think about ways in which different authors approach the same theme differently? ☐ What is the meaning of symbolism and literary devices and their relationship to the theme of stories? ☐ How can I read and make sense of texts that teach about issues that exist in my life and in the world?	Students will understand that... ☐ Strong readers think about what happens in a story and learn from the characters, their emotions, their backgrounds, perspectives and their experiences. ☐ Readers can learn from the decisions characters make, and can make more than one interpretation that may turn out to be significant. ☐ Strong readers can read with many lenses and notice the effects of different craft moves. ☐ Readers work collaboratively with others to write and talk about issues from their books that they can relate to in their own lives ☐ Strong readers can compare and contrast themes within and across texts to better understand the implications of the stories.

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		Instructional Focus: Bend I: Discussing Themes and Issues in the Company of Book Clubs Suggested Mini Lessons • Powerful readers know that reading is much more than finding out what characters do or what happens in stories. Readers know that stories are about ideas and those ideas have the power to teach us life lessons. • Readers pay attention to moments where characters experience strong emotions or where characters make critical choices. These are the places where readers may learn significant lessons. • Readers revise their original ideas as the story develops. They back up their ideas with evidence from the text, and mark, collect, and think about moments in the text that support their ideas. • Readers learn that stories can have more than one idea, and that ideas can live in more than one story. Readers can find the same idea across different texts—stories, nonfiction and even our life stories. They begin to compare texts that share similar themes by recalling texts they’ve already read, while remaining alert to new texts that have similar ideas, issues, or themes. • Readers find issues in a story by asking “What does this story teach me?”
<u>Progress Indicators for Reading Literature Text</u>		
Key Ideas and Details:		
NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	
NJSLSA.R2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	
NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	
Craft and Structure:		
NJSLSA.R4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	
NJSLSA.R5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole	
NJSLSA.R6	Assess how point of view or purpose shapes the content and style of a text.	

Integration of Knowledge and Ideas		• Readers read about issues, keeping in mind how characters react to and deal with the problems they face. Readers keep track of this information on post-its or in a reading notebook. • Readers need to be sophisticated and pay attention to as much information about the character as possible to understand the issues with greater depth. • Readers can talk about the details of a story with a partner.
NJSLSA.R7	Analyze and reflect on how two or more texts a Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	
NJSLSA.R9	Address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	
Range of Reading and Level of Text Complexity		Bend II: Comparing Themes and How Characters Relate to Them Across Texts Suggested Mini-Lessons • Readers realize that while stories may share the same theme, there are still many differences between stories that are worth studying. Readers focus on, setting—differences in the time and place where stories happen. Strong readers understand that these differences may affect the meaning. • As readers begin to compare texts, they often need to develop some systems to help recall the texts they read. Readers make charts that list the titles, issues or themes, and characters. We think across these parts by noting what’s similar, what’s different and how this affects our ideas. • Readers pay attention to their character’s backgrounds, relationships, pressures, perspectives, and how they respond to trouble. We study how those characteristics affect our ideas about the themes.
NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.	
<u>Progress Indicators for Reading Informational Text</u> Key Ideas and Details		
RL.4.1	Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.	
RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).	
Craft and Structure		
RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	

RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.	Readers compare themselves to the characters they study. Just as characters in literature often change in response to trouble, readers can change in response to their reading. Readers can allow the characters in stories to change how they think, feel and act in the world.
RL.4.6	Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.	Readers need to assess how they are doing as readers. Readers try to process what is happening in the story by asking themselves: ‘what is this story starting to be about?’ And then they keep adding in new information, and having new insights, as they read.
Integration of Knowledge and Ideas:		
RL.4.7	Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.	Bend III: Reading Closely to See How Themes Are Shaped By Authors Suggested Mini Lessons - Readers pay attention to how the author uses repetition of objects to help connect us to a greater understanding of the significance these objects hold. They understand that physical objects may act as symbols for themes and ideas. - Readers pay attention to the author’s use of the title to connect to the meaning and insight that the title often tells. - Strong readers pay attention to details in stories. Details often help readers figure out confusing parts or hidden meanings. - Readers also pay special attention to repetition of language or scenes in books. Readers will work collaboratively with their book clubs to uncover the author’s intent. - Readers analyze characters’ perspectives and points of view as a way to find deeper meanings in texts. They can think about a
RL.4.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	
Range of Reading and Level of Text Complexity		
RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.	

		character's perspectives. They can ask themselves, "How does the story change when one character tells it versus and different character telling the story. • Readers read with a lens. Once they determine the issue within a book, they look for scenes where the issue stands out. • Readers pay close attention to the issues in a book. They watch and learn from what a character experiences and how he or she reacts. • Readers know that stories are not always about one thing. In some books, many issues exist. Readers often write or talk about the issues and problems in the text as they relate to their own lives. • Readers talk back to texts. They might ask themselves, "Are we okay with how this group is being represented?" "Does this fit with what I have seen in the world?" "Is there something the author seems to want us to know about being a member of that group?" "What causes people to act this way?" • Readers think about who they are in the world- the groups they belong to- to help emphasize and understand the issues in the books we read.
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Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Conferencing notes/records of conferences, small groups and observations • Post-it notes/Readers Notebook • Running Records • Learning progressions • Student self-assessment
Instructional Strategies Interdisciplinary Connections <i>Correlates to routine units in math, rules and community units in social studies</i> ☐ Read <u>The Keeping Quilt</u>, and then examine your own family values and traditions ☐ Research a social issue that affects New Jersey and create a brochure to raise awareness for that issue.
Technology Integration ☐ Listen to books on CDs, tapes, videos or podcasts, if available. ☐ Use overhead projector, document camera, or Smartboard for shared reading of texts ☐ Develop a Public Service Announcement in a multi-media format about one social issue.
Media Literacy Integration ☐ Use print media (books, newspapers, magazines) to practice reading and comprehension skills
Global Perspectives Possible Read-Alouds: ☐ <u>The Story of the Milky Way</u>, A Cherokee Tale, by Joseph Bruchac and Gayle Ross ☐ <u>Crazy Horse's Vision</u> by Joseph Bruchac ☐ <u>Fox Song</u>, by Joseph Bruchac ☐ <u>Love that Dog</u>, by Sharon Creech ☐ <u>Papa's Parrot</u>, by Cynthia Rylant (short story from <u>Every Living Thing</u>)

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Multicultural and Cultural Competency Perspectives Life and Career Skills 21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
Professional Resources: ☐ <i>Teacher's College Reading Curricular Calendar, Fourth Grade 2017-2018 Unit 3</i> ☐ Reading Pathways, Grades 3-5, Performance Assessments and Learning Progressions; Lucy Calkins ☐ Summit Public Schools – Fourth Grade Reading Curriculum Pacing Guide ☐ Following Characters Into Meaning Volume 2: Building Theories, Gathering Evidence by Lucy Calkins and Kathleen Tolan ☐ website: www.readingandwritingproject.org/resources	

Mentor Texts:

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

Teaching Resources:

- ☐ Charts:
 - o Tips to Develop Complex Ideas
 - o Theme
- ☐ [https://www.youtube.com/watch?v= Alk5ixbpjo](https://www.youtube.com/watch?v=Alk5ixbpjo) (comparing and contrasting themes)

Unit Description: Reading History: The American Revolution – Book 3

This unit builds on the first nonfiction unit, *Reading the Weather*, and guides students on a journey of learning to read like historians. In **Bend I**, students embark on a research project about the events leading up to the American Revolution. They will build their knowledge about the era by reading accessible texts, paying attention to text structure to organize their notes and thinking. As they narrow their focus to a subtopic, they will learn how to synthesize the new information into what they already know, paying special attention to the key people, geography, and chronology of the event they're studying. At the end of the bend students teach each other what they learned about their subtopic. In **Bend II**, students go back in time as colonists, forming teams in preparation of a staged Second Continental Congress in which they debate whether or not they should go to war with England for their independence. Students learn that historians study multiple points of view and they will gather facts from both sides of the debated issue. Research teams (Patriots and Loyalists) create their argument and rebuttals with sufficient evidence to back up their position. At the end of the bend a full debate is conducted. In **Bend III**, students self-select a different American Revolution subtopic to study. They research this subtopic with a partner, practicing strategies for tackling more challenging texts: preview and paraphrase and study all parts of a text to extract the main ideas. Readers get to know words well, building a vocabulary word bank and reviewing how to tackle difficult word meanings. Lastly, students make the content meaningful by building a personal interpretation, as they did when reading fiction (from Unit 1). They explore universal themes, developing and internalizing ideas to "think like a historian."

Reading		
Big Ideas: <i>Course Objectives / Content Statement(s) (Skill Progressions)</i> ☐ Determine importance when noting main idea and supporting details of nonfiction ☐ Synthesize information across texts ☐ Analyze parts of a text in relation to the whole ☐ Conduct research projects with a team ☐ Construct a verbal argument after analyzing multiple perspectives on a topic	Time Line: Mar - May Duration of Unit – 6 Weeks	
	Performance Standards: Benchmark Instructional Levels: R/S	Enduring Understandings <i>What will students understand about the big ideas?</i>
Essential Questions <i>What provocative questions will foster inquiry, understanding, and</i>		

<i>transfer of learning?</i>	
☐ How can I use everything I know about research to learn all I can about one aspect of the American Revolution? ☐ In what ways can readers think like an historian?	Students will understand that... ☐ Readers of nonfiction utilize strategies of fiction readers such as envisioning to deepen comprehension. ☐ Readers need to consider universal themes. ☐ Readers determine important information that relates to a topic or subtopic. ☐ Readers synthesize information within or across nonfiction texts. ☐ Readers of nonfiction consider multiple points of view before stating a position. ☐ Readers draft, revise and elaborate thinking while researching new information. ☐ Readers of history determine purposeful note-taking structures to gather and organize evidence ☐ Readers of history research, analyze, take positions and debate a point of view. ☐ Readers use domain specific vocabulary to think, speak and write like an expert.

Areas of Focus: Proficiencies New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		Instructional Focus: Bend I: Researching History Students review what they know about launching a research project, including multiple ways to tackle difficult nonfiction text. Students choose a subtopic leading to the American Revolution and are partnered in their research. They develop a plan for their research, read, and take notes using a variety of primary and secondary sources. They present what they learned to an audience. - Nonfiction readers locate available resources so they can build their background knowledge and overview of the topic, paying close attention to subtopics as they read. - Nonfiction readers preview texts in order to identify the text structure to help them understand the important parts and organize their reading and note-taking. - Researchers synthesize new information with what they already know, paying special attention to the people, geography, and chronology of the historical event they are studying. - Researchers take notes by reading a chunk of text straight through and pausing to talk it over in their mind before they record important parts. - Researchers synthesize information about a key subtopic by reading an overview text, then reading across several sources about that subtopic, thinking about how the new information fits with what they've already read. - Researchers not only construct a big picture of their topic, but they also pay careful attention to the details that reveal tone and point of view.
NJSLS	Description	
Reading Standards for Literature Key Ideas and Details:		
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.	
RL.4.3	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, and actions).	
Craft and Structure:		
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	
Reading Standards for Informational Text Key Ideas and Details		
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RI.4.2	☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	
RI.4.3	☐ Explain events, procedures, ideas, or	

	concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	• Readers of history draw on strategies to read primary source documents. • Nonfiction readers draw on what they know about fiction to make history topics come alive through envisioning. • Nonfiction readers teach others what they learned about a Revolutionary War subtopic. **Most students do not have much background in the American Revolution, so it may be worth giving an overview when beginning the unit. This could be in the form of a video and/or timeline of events to provide students with a sense of time, place, and the conflicting feelings of the people involved.
Craft and Structure:		
RI.4.5	☐ Describe the overall structure of events, ideas, concepts, or information (e.g., chronology, comparison, cause/effect) in a text or part of a text.	
RI.4.6	☐ Compare and contrast a firsthand and Second-hand account of the same event or topic; describe the differences in focus and the information provided.	
Integration of Knowledge and Ideas:		
RI.4.7	☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding the text in which it appears.	
RI.4.8	☐ Explain how an author uses reasons and evidence to support particular points in a text.	
RI.4.9	☐ Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.	
Range of Reading and Level of Text Complexity:		
RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.	

NJSLS	Description	Bend II: Preparing for Debate Students learn that responsible historians go in search of as much information on a topic as they can before taking a stance of their own. Readers study specific events prior to the Revolutionary War such as the Boston Tea Party and the Boston Massacre and develop thoughts and opinions related to these events. They then take a position, researching with the lens of that position to support their point of view on whether or not colonists should go to war with England. Teams are formed and arguments are made as a group: the Patriots vs. the Loyalists. • Readers of history pay attention to multiple points of view and perspective to form a more complete understanding of what happened in the past. • Researchers examine historical evidence to determine their own point of view and develop counter-arguments to present their positions more effectively using reasons to support their position. • Nonfiction readers explore effective ways to present an argument orally—through the use of reasons and evidence—and rehearse as a team. They also use their knowledge of both sides of an argument to prepare rebuttals against the opposing views. • Students celebrate their learning through a whole-class debate as they reenact the Second Continental Congress.
Reading Standards for Information Key Ideas and Details:		
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RI.4.2	☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	
RI.4.3	☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	
Craft and Structure:		
RI.4.4	☐ Determine the meaning of general academic and domain-specific words or phrases in a text.	
RI.4.6	☐ Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	
Integration of Knowledge and Ideas:		
RI.4.7	☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.	
RI.4.8	☐ Explain how an author uses reasons and evidence to support particular points in a text	
RI.4.9	☐ Integrate and reflect on (e.g., practical knowledge historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.	
Range of Reading and Level of Text Complexity:		

RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.	
Speaking and Listening:		
Comprehension and Collaboration:		
SL.4.1	☐ Engage effectively in range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.	
SL.4.2	☐ Paraphrase portions of a written text read aloud or information presented in diverse media and formats (visually, quantitatively, and orally).	
SL.4.3	☐ Identify the reasons and evidence a speaker provides to support particular points.	
Presentations of Knowledge and Ideas:		
SL.4.4	☐ Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	
SL.4.6	☐ Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small group discussion); use formal English when appropriate to task and situation.	

NJLS	Description	Bend III: Engaging in a Second Cycle of Research
Reading Standards for Literature Key Ideas and Details:		Students work in partnerships and apply the research skills they have learned to a new self-selected subtopic from after the Revolutionary War. Students go through the same steps previously taught, in order to launch their research project. They learn additional strategies when reading challenging text, develop their own interpretation based on the historical time period texts studied, and select a way to present their ideas.
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	• Readers read more accessible texts to get background knowledge on a topic before tackling harder texts.
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.	• Nonfiction readers tackle complex text by applying additional strategies—previewing text closely, reading sections, and paraphrasing what they read to determine if it is a new idea or if it goes with what they already know.
RL.4.3	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, and actions).	• Nonfiction readers consider specific places in a text that often reveal important information related to the main idea: introductions, conclusions, and text features.
Craft and Structure:		• Readers draw on prior knowledge of text structure to read nonfiction and they alter their strategies based on the kind of text they are reading.
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	• Nonfiction readers not only learn the definition of new words, but also work to understand the word and how it is used at a deeper level.
RL.4.6	☐ Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.	• Researchers don't expect to quickly find answers to every question they have. They use what they know about a topic to hypothesize possible answers to questions without clear answers.
Reading Standards for Informational Text Key Ideas and Details:		• Students reflect on their research, and look for underlying universal messages and lessons that are learned through a study of an historical time period.
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text	
RI.4.2	☐ Determine the main idea of a text and explain how it is supported by key details; summarize the text.	
RI.4.3	☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	

Craft and Structure:	
RI.4.4	☐ Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
RI.4.5	☐ Describe the overall structure of events, ideas, concepts, or information (e.g., chronology, comparison, cause/effect) in a text or part of a text.
Integration of Knowledge and Ideas:	
RI.4.7	☐ Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding the text in which it appears.
RI.4.8	☐ Explain how an author uses reasons and evidence to support particular points in a text
RI.4.9	☐ Integrate and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.
Range of Reading and Level of Text Complexity:	
RI.4.10	☐ By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Formative and Summative (*) Assessments:

- Pre-assessment/Post-assessment * (online resources)
- Confering notes/records of conferences, small groups and observations
- Post-it notes/Readers Notebook
- Running Records
- Student reflections and checklists
- Learning Progressions
- Debate Rubric/Debate
- End of Bend Projects and Presentations
- Group work/Cooperation with Teammates

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Social Studies: War; The American Revolution
- ☐ Social Studies: Famous Historians
- ☐ Social Studies: Geography/maps of United States and Great Britain
- ☐ Math: Data collection to support debated position
- ☐ Math/Social Studies: Timeline of events

Technology Integration

- ☐ Google Slides and Google Docs
- ☐ iPad: Record the debate of Bend II. Play back and let students analyze their speaking and listening skills through a self-assessment (see rubric)
- ☐ iPad: Audio books for lower level readers
- ☐ iPad: Introduce debates using Debate Wars

Media Literacy Integration

- ☐ Online website resources from TC, like Liberty Kids: Episode 1 on YouTube
- ☐ Video on You Tube: Patrick Henry's speech
- ☐ Show "No More King" on schooltube.com
- ☐ Kids debate video example on YouTube
- ☐ Ducksters.com for background and research
- ☐ Write letters written from the perspective of the colonists

Global Perspectives

Possible Read-Alouds: (Connections to Personal Struggles during War and Fiction):

- ☐ *I Survived the Nazi Invasion, 1944* by Lauren Tarshis
- ☐ *Year of the Jungle* by Suzanne Collins
- ☐ *Words in the Dust* by Trent Reedy
- ☐ *Truce: The Day the Soldiers Stopped Fighting* by Jim Murphy

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: - Creativity and Innovation - Critical Thinking and Problem Solving - Communication and Collaboration - Information Literacy - Media Literacy - Life and Career Skills 21st Century Themes (as applies to content area): - Financial, Economic, Business, and Entrepreneurial Literacy - Civic Literacy - Health Literacy
Professional Resources: ☐ <i>Bringing History to Life: The American Revolution</i>, Grade 4, Unit 3 by Lucy Calkins, Emily Butler Smith, Mike Ochs ☐ <i>Interpreting Characters</i>, Grade 4, Unit 1 by Lucy Calkins, Emily Butler Smith, Mike Ochs ☐ Unit 4, Grade 4 Teacher's College Online Resources: Multiple articles, images, and charts Mentor Texts: ☐ <i>Liberty! How the Revolutionary War Began</i> by Lucille Recht Penner ☐ <i>King George: What Was His Problem?</i> by Steve Sheinkin ☐ <i>George vs. George</i> by Rosalyn Schanzer ☐ <i>Bringing History to Life--The Revolutionary War</i> by Josh Gregory ☐ <i>The Split History of the American Revolution</i> by Michael Burgan ☐ <i>The Tiger Rising</i> by Katie DiCamillo ☐ <i>Short Nonfiction for American History: The American Revolution and Constitution</i> by Anne Goudvis and Stephanie Harvey ☐ Various texts from the online resources	

Unit Description: Historical Fiction Clubs

Historical fiction is inherently complex, as the reader must figure out the nature of the setting, the ways people live, and not just who the characters are but also the relationships the characters have to historical tensions. This unit is organized so that students read with the support from a book club. In **Bend I**, students learn to synthesize the evolving settings within the plotlines and subplots of whatever texts they are reading. They construct a sense of the setting not just as a physical place, but as an emotional place as well, and in doing so, read with increased attention to the mood in the text. In **Bend II**, students focus on interpretation of their historical fiction texts. Readers come to realize that novels are not just about story lines but about multiple ideas. They learn to express ideas with their clubmates about text; they practice drafting, revising, and elaborating on possible interpretations within one text, then across texts, and then finally between texts and their lives. In **Bend III**, students connect historical fiction to nonfiction sources. They learn to think about how the information they are learning enlarges their understanding of the characters, their struggles, their perspectives, their insights, and their knowledge of history. There is a strong cross-text emphasis at the end of the unit, where students are asked to think across fiction and nonfiction, across story and history, and across the books they have read now and in the past, and their own life.

Reading	
Big Ideas: <i>Course Objectives / Content Statement(s)(Skill Progressions)</i> ☐ Inferring About Characters ☐ Envisioning/Predicting ☐ Determining Theme/Cohesion ☐ Analyzing Parts of a Story in Relation to the Whole ☐ Analyzing Perspective ☐ Conduct book clubs with teams Performance Standards: Benchmark Instructional Levels:	Time Line: January - February Duration of Unit: 5-6 Weeks
Essential Questions <i>What provocative questions will foster inquiry, understanding, and</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>

<i>transfer of learning?</i>	
☐ What makes reading historical fiction so complex?	Students will understand that... ☐ Readers of historical fiction consider both the timeline of the main character and the historical timeline. ☐ Readers of historical fiction determine themes and support them with evidence across the story. ☐ Readers of historical fiction turn to nonfiction to deepen their understanding. ☐ Readers notice universal themes and ideas across books. ☐ Readers of historical fiction realize a character's perspective is shaped by the time period and by his or her roles. ☐ Symbols, surprising details, and minor characters can help reveal bigger ideas of a novel. ☐ Readers look for patterns across text to support ideas. ☐ Readers think critically, considering both author and character perspectives. ☐ Readers build meaningful interpretations grounded in text, and sometimes modify these interpretations after discussion, research, and further reading.

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		Instructional Focus: Bend I: Tackling Complex Texts Students self-select book clubs and create club rules, individual jobs, and club agendas. Students learn to gather story essentials at the start of a complex novel, studying who, what, where, when, and why. They begin to pay attention to tone and atmosphere in a setting, and become alert to building trouble or problems as they build expectations. In addition, readers consider author's point of view, realizing that novels are written with the perspective of the author. Students later develop strategies for reading complex text, raising awareness of character influences, multiple plotlines, and unsolved problems.
NJSLS	Description	
Reading Standards for Literature		
Key Ideas and Details:		
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text. ☐ Describe in depth a character, setting, or	

RL.4.3	event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, and actions).	• Readers of historical fiction read analytically at the start of a book, paying particular attention to the setting: when the story takes place, where, and what this place feels like. • Readers keep track of story elements as they read, continually building their understanding of what's going on. • Readers keep track of the ways in which characters' timelines fit with the historical timelines, deepening understanding of both characters and historical events. • Readers learn that to deepen their understanding of characters and perspective, they step into characters' shoes and realize that their thoughts and decisions are shaped by the times in which they live and their roles.
Craft and Structure:		
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	
RL.4.5	☐ Explain major differences between poems, drama, and prose, and refer to the core structural elements of poems (e.g., stanza, verse, rhythm, meter) and drama (e.g., casts of characters, setting, descriptions, dialogue, acts, scenes, stage directions) when writing or speaking about a text.	
RL.4.6	☐ Compare and contrast the point of view from which different stories are narrated, including the different between first and third person narrations.	
Integration of Knowledge and Ideas:		
RL.4.7	☐ Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.	
Range of Reading and Level of Text Complexity:		
RL.4.10	☐ By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.	
Reading Standards for Literature		
Key Ideas and Details:		
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	☐ Determine the key details to identify theme in	

Bend II: Interpreting Complex Texts

Students are taught to build interpretations. They are asked to read closely, knowing that the language and details of the text are important. Students become clued in on how certain passages of a novel are "as if written in bold", hinting significance to the reader in some way. Readers consider how important passages relate to other parts of the book, putting the pieces together like a puzzle to develop possible themes to

RL.4.3	a story, drama, or poem and summarize the text. ☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, and actions).	discuss, question, and write about. Students continue reading in book club books, using strategies taught. • Strong readers of complex texts read alertly, poised to interpret as they read. They recognize when a passage is significant and think about that passage connects to other parts of the text, and then figure out what it is <i>really</i> saying. • Readers learn how big ideas can be hidden in small moments, small details, and small objects found in the text. • When readers develop an interpretation of a book, they keep it in mind, using it like a lens, growing and shaping their interpretation as they read on. • Readers consider an idea and read on through the lens of that idea, gathering support for the idea, or gathering reason to reject the idea and alter their thinking moving forward. • Readers use the Learning Progression to guide their reading. • Readers collaborate to discuss, build, and modify interpretations while reading. Students bring "artifacts" or parts of text, to discuss and work on conversation skills of questioning, body language, and jotting down peer information. • Readers consider the significance of minor characters to the theme of a novel, role-playing thinking from the point of view of that minor character. • Readers are aware that good interpretations connect to the whole text, are grounded in details in the text, and consider the choices the author made. Readers study text to analyze the level of interpretation, from good to poor, and discuss why. • Readers express their interpretations of text in writing and revise them as needed.
Craft and Structure :		
RL.4.4	☐ Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	
RL.4.5	☐ Explain major differences between poems, drama, and prose, and refer to the core structural elements of poems (e.g., stanza, verse, rhythm, meter) and drama (e.g., casts of characters, setting, descriptions, dialogue, acts, scenes, stage directions) when writing or speaking about a text.	
RL 4.6	☐ Compare and contrast the point of view from which different stories are narrated, including the different between first and third person narrations.	
Integration of Knowledge and Ideas:		
RL.4.9	☐ Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	

NJSLS	Description	Bend III: The Intersection of Historical Fiction and History Students research the time period of their novel, noticing information and perspective. They study primary source images and texts and hold discussions that lead to interpretation. Students compare and contrast themes across novels and think about patterns. Lastly, readers make the reading meaningful, thinking how the lessons and ideas from the texts are insightful towards their everyday life. • Historical fiction readers often deepen their sense of an unfamiliar era by studying images—photographs and illustrations—from the time period. • Readers make their reading into a project, particularly by gathering resources that will deepen comprehension. They research/read nonfiction texts alongside their novel that add background knowledge. • Readers learn facts and information from historical narratives, and that as they do so, they organize their thinking and their notes to gather and sort these facts. • As readers research characters' perspectives, they are careful not to make assumptions or over-generalize, as one person's perspective is not everyone's perspective. • Readers deepen their thinking by investigating power dynamics in their stories: who has power, what form power takes, and how power changes or shifts. • Readers look for similar themes across different books to deepen their understanding. • Students celebrate their learning, self-selecting individual and group projects that show their ideas about their historical fiction novels.
Reading Standards for Literature Key Ideas and Details:		
RL.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	☐ Determine the key details to identify theme in a story, drama, or poem and summarize the text.	
RL.4.3	☐ Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, and actions).	
Craft and Structure:		
RL.4.5	☐ Explain major differences between poems, drama, and prose, and refer to the core structural elements of poems (e.g., stanza, verse, rhythm, meter) and drama (e.g., casts of characters, setting, descriptions, dialogue, acts, scenes, stage directions) when writing or speaking about a text.	
RL.4.6	☐ Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narratives.	
Integration of Knowledge and Ideas:		
RL.4.9	☐ Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	
Range of Reading and Level of Text Complexity:		
RL.4.10	☐ By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.	

Reading Standards for Informational Text Key Ideas and Details:		
RI.4.1	☐ Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. ☐ Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	
RI.4.3		
Integration of Knowledge and Ideas:		
RI.4.7	☐ Interpret factual information presented graphically or visually (e.g., in charts, graphs, diagrams, time lines, animation, or interactive elements on Web pages) and explain how the information contributes to understanding the text in which they appear.	

Formative and Summative (*) Assessments:

- Pre-assessment/Post-assessment * (online resources)
- Confering notes/records of conferences, small groups and observations
- Post-it notes/Readers Notebook
- Running Records
- Student reflections and checklists
- Learning Progressions
- End of Bend Projects and Presentations
- Group work/Cooperation with Clubmates

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Social Studies: Historical Eras-Civil War, World War II, the Depression, Immigration, Moving West
- ☐ Social Studies: Ethics and Social Justice
- ☐ Math: Plot data/events on a timeline
- ☐ Math: Analyze tables and graphs related to populations through history

Technology Integration

- ☐ Chromebook: Google docs and Google slides
- ☐ iPad: Construct a timeline using Timeline 3D App
- ☐ iPad: Download audio books to lower level readers

Media Literacy Integration

- ☐ Online website resources from TC
- ☐ Watch videos to introduce time periods: Truflix, YouTube
- ☐ Teacher can search for (appropriate) images online to create a photo bank for various time periods; students can create captions for images
- ☐ Create scripts from the perspective of the characters in dialogue with each other, role play, record, and discuss
- ☐ Research using The Civil War Trust: www.civilwar.org/

Global Perspectives

Possible Read-Alouds:

Stories Around the World of Hope, Courage and Resistance:

- ☐ *We Are All Born Free: The Universal Declaration of Human Rights in Pictures* by Amnesty International
- ☐ *Nasreen's Secret School: A True Story from Afghanistan* by Jeanette Winter
- ☐ *My Name is Bilal* by Asma Mobin-Ubban
- ☐ *Four Feet, Two Sandals* by Karen Lynn Williams
- ☐ *Emmanuel's Dream* by Laurie Ann Thompson
- ☐ *The Color of My Words* by Lynn Joseph
- ☐ *Any Small Goodness: A Novel of the Barrio* by Tony Johnston
- ☐ *Where the Streets Had a Name* by Randa Abdel-Fattah
- ☐ *Silent Music, A Story of Bagdad* by James Rumford
- ☐ *That is Life: A Haitian Story of Hope* by Youme Landowne
- ☐ *Bud, Not Buddy* by Christopher Paul Curtis
- ☐ *The House of Sixty Fathers* by Meindert DeJong and Maurice Sendek
- ☐ *"Things" by Eloise Greenfield*
- ☐ *Letters from Rifka* by Karen Hesse
- ☐ *Out of the Dust* by Karen Hesse
- ☐ *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson
- ☐ *Autumn Street* by Lois Lowry
- ☐ *Anne Frank: The Diary of a Young Girl* by Anne Frank
- ☐ *Dorothea Lange's photographs of the Dust Bowl*
- ☐ *"A Sunday Afternoon on La Grande Jatte" by Georges Seurat*

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: - Creativity and Innovation - Critical Thinking and Problem Solving - Communication and Collaboration - Information Literacy - Media Literacy - Life and Career Skills 21st Century Themes (as applies to content area): - Financial, Economic, Business, and Entrepreneurial Literacy - Civic Literacy - Health Literacy
Professional Resources: ☐ <i>Historical Fiction Book Clubs</i>, Grade 4, Unit 4 by Lucy Calkins, Emily Butler Smith, Mike Ochs ☐ <i>Interpreting Characters</i>, Grade 4, Unit 1 by Lucy Calkins, Emily Butler Smith, Mike Ochs ☐ Unit 4, Grade 4 Teacher's College Online Resources: Multiple articles, images, and charts ☐ <i>Freedom Crossing</i> by Margaret Goff Clark ☐ <i>The Butterfly</i> by Patricia Polacco ☐ <i>Star of Fear, Star of Hope</i> by Jo Hoestlandt ☐ <i>The Adventures of Tom Sawyer</i> by Monica Culling ☐ <i>Skylark</i> by Patricia MacLachlan ☐ <i>The My America Series</i> ☐ <i>Dancing in the Wings</i> by Kadir Nelson ☐ <i>Babe and Me</i> by Dan Gutman ☐ <i>The Bracelet</i> by Yoshiko Ochida Mentor Texts: ☐ <i>Number the Stars</i> by Lois Lowry ☐ <i>Rose Blanche</i> by Roberto Innocenti	

Unit Description: Reading With the Lens of Power and Perspective– Curricular Calendar

In this unit, readers will read with two lenses that play a particularly important role in critical reading. The lenses of power and perspective will provide many insights for readers. In **Bend I**, you will launch students into a study of power. Readers will begin to use details from the story to create lists of characters that have more or less power or are gaining more or less power in their books. In their book clubs, readers will study characters that are drawn to those with power. Readers will recognize that power is not necessarily a negative attribute but can be used positively to do good. As you begin **Bend II**, readers study perspective and will figure out who is telling the story and whose perspectives they can access. Deeper into this bend, readers will compare perspectives and discuss their analyses in their clubs. During **Bend III**, students will connect the work they have been doing in the first two bends. They will expand their reading to any text, including popular culture texts. By the end of this bend, readers will be inspired to apply their skills outside the classroom, moving through the world with more alertness to power and perspective.

Reading	
Big Ideas: ☐ Students will read with the lens of power. ☐ Students will read with the lens of perspective. ☐ Students will bring critical literacy lenses of power and perspective to any text.	
Performance Standards: Benchmark Instructional Levels: S/T	Time Line: May/June Duration of Unit: 4 weeks

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
☐ When reading with the lens of power, what new things do I notice, wonder about, realize? ☐ When reading with the lens of perspective, what new things are do I notice, wonder about, realize? ☐ How can the ability to read with the lenses of power and perspective help readers think about the world, asking, "Is this fair?" and "How could this be otherwise?" ☐ How can reading with the lens of power and perspective influence the way I read any text	Students will understand that... ☐ Readers notice who has the most power, what kind of power they have and they pay attention to people who are attracted to power. ☐ Readers determine if characters use their power for good or evil. ☐ Determining the reasons and cause of the narrator's perspective and internal thinking is important. ☐ Many events and perspectives can impact how and why the narrator interacts with the world that way they do. ☐ A character's perspective influences events. ☐ A story might sound differently if it were told through a different perspective.

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)		Examples, Outcomes, Assessments
Students will:		Instructional Focus: Reading with the Lens of Power Bend I: - Powerful readers use signals in books and draw upon all they already know how to do and ask themselves, “Who has power and who doesn’t?” - Readers will create a list of all the characters that have appeared so far and rank these characters on a progression of power or consider any two and compare them in terms of power. As readers, it is especially worth paying attention to moments that help them think about who has power. - Readers pay attention and reread to focus their attention. As readers, we can point out key scenes that show how power works and reread the scenes to help analyze this power. - Readers will begin to investigate those in power. Readers read about power, recognizing that it is rarely just one person or just one group that has power. In books and in the world, there will be other people who are attracted to that powerful person or group. - Readers analyze many characters in a book. They begin to discuss characters in their book who don’t intervene, or who support bullies. They can analyze the role of a bystander. - Readers will identify different kinds of power and that power is not always a bad thing. Readers will set out on an inquiry of
NJSLS	Description	
Progress Indicators for Reading Literature Text Key Ideas and Details:		
NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	
NJSLSA.R2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	
NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	
Craft and Structure:		
NJSLSA.R4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	
NJSLSA.R5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole	
NJSLSA.R6	Assess how point of view or purpose shapes the content and style of a text.	

		power, investigating the kinds of power that they see in their book – power to resist evil and to do good. They will conclude that there are many different forms of power.
Integration of Knowledge and Ideas		Bend II: Reading With the Lens of Perspective - Strong readers read with many lenses. Readers realize that they can read with lenses other than power. They will recognize that the lens of perspective is just as important as the lens of power. - Readers ask themselves a key question, “Who is telling this story?” To identify the storyteller, readers will examine a book in which the perspective is clearly identifiable at the start of the book. - Readers use strategies to help them determine who tells a story. Some books don’t clearly identify the storyteller. In those cases, students will use strategies to assist them, including reading the blurb or back cover of the book, paying attention to what pronouns are used, and being alert to clues about who is speaking. - Readers need to be open to new ideas as they read. As readers get drawn deeper into their books, they need to keep their ideas flexible and open because it is more than likely that as they keep reading and get new information, their ideas about exactly who the narrator is and how the narrator is involved in the story might shift. - Readers determine if the perspective of a story allows them to see some things and to not see other things, recognizing that the way a story is told gives readers access to the inner story of
NJSLSA.R7	Analyze and reflect on how two or more texts integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	
NJSLSA.R9	Address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	
Range of Reading and Level of Text Complexity		
NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently	
Progress Indicators for Reading Literature Text		
Key Ideas and Details:		
RL.4.1	Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.	
RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.	
RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).	
Craft and Structure		
RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	

RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.	different characters.	- Readers determine if they are receiving new information that adds to what they know about a characters or it changes their perception. Once readers identify who is telling the story, they will begin to think about what they can deduce from noticing what a character does and does not, think, notice, and wonder. They will ask themselves, "How does what I know about this character's traits help me to understand why he/she notices a certain thing?" in order to understand why the narrator interacts with the world in that way. - Readers examine perspective in order to compare how different characters perceive a specific event. - Readers recognize that the author's choice of perspective is a deliberate one and be able to question how the story might have been told, if it were told through another perspective.
RL.4.6	Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.		
RL.4.7	Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.		
RL.4.9	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.		
Range of Reading and Level of Text Complexity		Bend III: Bringing Critical Literacy Lenses of Power and Perspective	
RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.		- Readers recognize that their own perspective is distinct from the different characters' perspectives. - Readers distinguish their own unique perspectives. They can begin to question the perspective of the characters and the author. - Readers develop an empathic mindset through questioning how they would act in a certain situation. They will move back and forth from saying their own feelings and beliefs about

	what is happening and their opinions of what characters are thinking and doing with the perspective of the characters themselves. • Readers infer and think about whose perspectives are “missing” from the story and they fill these perspectives in. • Readers will pay attention to a character whose perspective we understand, treats other characters whose perspective is counter to their own thinking. They will think about how this relates to power. • Readers question which characters the author seems to want them to like or be more/less sympathetic to. • Readers will use their new understanding and transfer these skills to a variety of texts discussing them in terms of power, perspective, and how characters are portrayed. • Working together in shared clubs, readers will build text sets of interest to other readers. These might focus on a genre, author, or books and videos about an historical era, or on certain kinds of character portrayal
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Formative and Summative (*) Assessments:

- Pre-assessment/Post-assessment
- Suggested texts include, *Kenny and the Little Kickers* by Claudio Marzollo, the video clip, “Little Mermain Happy Ending” (<https://www.youtube.com/watch?v=TDX87IJEL8M>);
- Video clip, “On the Road: Middle School Football Players Execute Life Changing Play” (https://www.youtube.com/watch?v=0Ejh_hb15Fc)

Pre-assessment - Students annotate what seems most interesting, including character traits, troubles, and lessons or themes.

Post-assessment – students annotate, in addition to above, the lenses of power and perspective

- Conferring notes/records of conferences, small groups and observations
- Post-it notes/Readers Notebook
- Running Records
- Learning progressions
- Goals

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Research different perspectives on a social issue and create a PowerPoint or poster that reflects the various perspectives.

Technology Integration ☐ Listen to books on CDs, tapes, videos or podcasts, if available. ☐ Use overhead projector, document camera, or Smartboard for shared reading of texts.
Media Literacy Integration ☐ Use print media (books, newspapers, magazines) to practice reading and comprehension skills.
Global Perspectives Possible Read-Alouds: Bend I ☐ <i>Some Angel</i> by Jane Yolen ☐ <i>Cinderella</i> (Little Golden Book) by Jane Werner Bend II ☐ <i>Voices in the Park</i> by Anthony Browne ☐ <i>Four Feet, Two Sandals</i> by Karen Lynn Williams and Khadra Mohammed ☐ <i>Tia Isa Wants a Car</i> by Meg Medina ☐ <i>The Present Short Film</i> https://www.youtube.com/watch?v=WiqiU5FgsYc Bend III ☐ Video "Canadian Tire: Wheels" https://www.youtube.com/watch?v=pFuWUjHo-WI ☐ Video "Canadian Tire: Outsider" https://www.youtube.com/watch?v=Nh8gA_flg_A Video "Elbow Room" https://www.youtube.com/watch?v=aHVx4nggMPQ

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Multicultural and Cultural Competency Perspectives Life and Career Skills 21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
Professional Resources: ☐ <i>Teacher's College Reading Curricular Calendar, Fourth Grade 2017-2018 Reading With the Lens of Power and Perspective</i> ☐ Reading Pathways, Grades 3-5, Learning Progressions; Lucy Calkins ☐ <i>For a Better World: Reading and Writing for Social Action</i> by Katherine and Randy Bomer ☐ <i>Constructing Curriculum, "From Perspective to Interpretation"</i> by Anna Gratz Cockerille ☐ website: www.readingandwritingproject.org/resources	Mentor Texts: ☐ Save Me a Seat, Sarah Weeks and Gita Varadarajan ☐ Stone Angel, Jane Yolen ☐ The Tiger Rising, Kate DiCamillo ☐ Nate the Great and the Boring Beach Bag, Marjorie W. Sharmat ☐ Edward's Eyes, Patricia MacLachlan
Mentor Texts: ☐ Voices in the Park, Anthony Browne ☐ The True Story of the Three Little Pigs, Jon Scieszka ☐ Time for Kids ☐ Sports Illustrated for Kids ☐ Junior Scholastic	