

# Grade 4: Unit 1 Reading - Interpreting Characters/The Heart of the Story

Content Area: **Language Arts**  
 Course(s):  
 Time Period: **MP1-Week9**  
 Length: **1st Marking Period**  
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## Unit 1 Reader's Workshop

*First 20 Days Reader's Workshop Unit (see document below)*

## Unit 1 - Reader's Workshop: Interpreting Characters

Bend/Session	Teaching Point	Mini Lesson	Independent ReadingTime/Share	Read Aloud
	Start with Pre Assessment- See page 2 in Unit 1: Utilize online resources  <a href="http://www.heinemann.com">www.heinemann.com</a>			Tiger Rising by Kate DiCamillo
Bend 1  Establishing a Reading  Life	Today I want to teach you that:  Good readers reread to see	<b>Connection:</b> Welcome students to fourth grade by rallying their enthusiasm for building big ideas that are grounded in the books they read.  <b>Teach:</b> Ask students to help you figure	-Leveled texts; reading notebooks; post it notes  -Teacher conferencing (individual;small group)	<b>Before:</b> pp.1-4 (ch. 1)  <b>During:</b> pp. 1-2 (ch. 1) Reread in Active

<p><b>Session 1: Reading Intensely: Building a Foundation to Grow Substantial Ideas</b></p>	<p>more, notice more. Readers use all of their brain power and strategies to pay extra attention to what they are reading.</p>	<p>out some specific strategies to read intensely. From listening to children (and from your own knowledge) gather a small list of ways to read intensely.</p> <p><b>Active Engagement:</b> Channel students to reread the first page and a half of the class read aloud book intensely. Read aloud while they follow on individual copies, giving time to think, mark the text, and then to talk.</p> <p><b>Link:</b> Remind students that to build solid, grounded ideas, people first need to read intensely.</p>	<p>-Partner reading; reading clubs</p> <p><b>Share:</b> Talk up the importance of flow, citing Michelangelo, then rally children to aim toward flow as readers.</p>	<p>Engagement</p>
<p><b>Session 2: Taking Responsibility for Reading Lots of Within-Reach Books</b></p>	<p>Good readers choose books that they can read fluently and understand well and have ways to checking each book before committing to it.</p>	<p><b>Connection:</b> Ask children to think back to their work in the previous session, checking to see how much they've carried forward. Suggest that if their books are too hard (or offer no challenges), it is difficult to read with intensity.</p> <p><b>Teach:</b> A student demonstrates choosing books that are within reach. Guide the child's testing of the book by offering suggestions-perhaps suggesting she reread to see if she is close to reading the book with fluency and comprehension. Name what you</p>	<p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing (individual;small group)</p> <p>-Partner reading; reading clubs</p> <p>Share: Talk up the importance of flow, citing Michelangelo, then rally children to aim toward flow as readers.</p>	<p><b>Before: pp. 5-7 (chapter 2)</b></p> <p><b>During: None</b></p>

		<p>hope they noticed from the demonstration, emphasizing tips that are transferable to their own experience.</p> <p><b>Active Engagement:</b> Ask children to recount the signs that a book may be too hard for them--too hard to read with fluency and accuracy and too hard to be able to build grounded ideas from.</p> <p><b>Link:</b> Remind children that to become stronger, readers need to read-a lot. In other words, to grow, readers need to practice engaging successfully with lots and lots of books. They must check their current reading to make sure it's not too hard, and they also need to collect lists and stacks of books to read next.</p>		
<p><b>Day to Assess: Return pre-assessments to students: Study rubrics and learning progressions. Students set goals.</b></p>				
<p><b>Session 3: Collaborating to Create a Culture of Reading</b></p>	<p>Inquiry Day: Question that will guide inquiry: What systems and procedures can we establish to help us find books that we not</p>	<p><b>Connection:</b> Remind students that although reading intensely requires</p>	<p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small</p>	<p><b>Before: pp. 8-13</b></p>

	<p>only can read, but that we also want to read?</p> <p>On chart paper: "Finding Books We Want to Read"</p>	<p>them to read within each books, selecting books involves more than ascertaining the right level of text difficulty.</p> <p><b>Teach and Active Engagement:</b> After rallying students to work on the shared inquiry, divide the meeting area into quadrants and ask each group to tackle a subset of the overarching question?</p> <p>Convene the class to watch representatives from each group post their suggestions, then channel children to read those suggestions aloud to each other and discuss them.</p> <p><b>Link:</b> Rally kids to carry through on this exciting work.</p>	<p>group); help make book selections</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Remind students to record in their logs, then set them up to give book recommendations to each other. As children discuss great books, coach into and lift the level of their conversations.</p>	<p><b>(chapters 3-4)</b></p> <p><b>During: None</b></p>
<p><b>Session 4: Retelling and Synthesizing to Cement Comprehension</b></p>	<p>Good readers often look back on their books to reinforce your comprehension. Today I want to teach you that you can also pause and retell just the part of the book that you've just read. Then you go back and summarize the earlier parts of the book that relate to just that part.</p>	<p><b>Connection:</b> Channel children to use current research on the volume of reading kids should be doing as a gauge against which to self-assess and to set goals. Tell children that during previous book buzzes, you noticed some needed a brush up on their retelling skills.</p> <p><b>Teach:</b> Recruit students to join you in retelling the current read-aloud book by taking big steps through the timeline of the events, retelling only</p>	<p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Guide students to prepare to talk about books they are reading by choosing a strategy for retelling - chronological or synthesis. Remind listeners to listen actively to construct</p>	<p><b>Before: pp. 14-21 (chapters 5-6)</b></p> <p><b>During: Retell chapters 1-6</b></p>

		<p>the important ones.</p> <p>Offer an example of a synthesis retelling of the most recent chapter you've read aloud, harkening back, when relevant, to pertinent sections from earlier in the book.</p> <p>Name what you have done in a way that encapsulates what you hope children have learned to do. Recap in a way that makes transferable to other texts, other days.</p> <p><b>Active Engagement:</b> Ask children to help you continue with your retelling, adding in asides of important information they get from reading back into earlier parts of the story. Name what children have been doing. Encourage them to continue this with other texts, on other days.</p> <p><b>Link:</b> Send readers off to read independently, reminding them to pause and recollect the events of the story.</p>	<p>an understanding of the story and ask questions. After children retell, channel them to discuss ideas about their book, selecting one or two post-it notes to talk about at some length.</p>	
<p><b>Session 5:</b> <b>Envisionment:</b> <b>Seeing and</b> <b>Hearing the Text</b></p>	<p>Good readers don't just read with their eyes; they use everything - the images, the mood, the sounds, to make movies as they read. (Reveal new bullet on chart "Reading Intensely to Grow Ideas"</p>	<p><b>Connection:</b> To help students practice hearing and envisioning the world of a story, ask them to close their eyes and listen to the classroom around them, sharing what they imagine with a</p>	<p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p>	<p><b>Before: pp. 22-30</b> <b>(chapters 7-8)</b></p> <p><b>During: pp. 5-7</b> <b>(chapter 2)</b></p>

		<p>neighbor.</p> <p><b>Teach:</b> Point out that reading fiction often means walking in the shoes of a character, immersed in the world of the story. Given students an opportunity to pantomime the role of a character.</p> <p><b>Active Engagement:</b> Continue the read aloud, but with fewer prompts. Instead, give students space to decide how to use their bodies to act their parts and to show their characters.</p> <p><b>Link:</b> Reiterate that to read intensely, readers listen to and picture their books--creating scenes not only on a stage as they have been doing, but in their minds.</p>	<p>-Partner reading; reading clubs</p> <p><b>Share:</b>Channel children to use a "conch shell" so they can hear themselves reading aloud and get further inside the story.</p> <p>Now channel children to imagine what's happening <i>behind</i> a particular scene.</p>	
<p><b>Session 6: Using partners and learning progressions to lift the level of your work</b></p>	<p>When good readers are trying to get better at a skill, it helps to work with a partner and to use learning progressions and set goals. To do this, readers study their own thinking and study ways to make it better.</p>	<p><b>Connection:</b> Introduce students to their new long-term seating and partner assignment.</p> <p>Ask partners to share their envisionments from last night's homework with each other.</p> <p><b>Teach:</b> Recruit the class to be your "partner." Model how to use the "Envisioning/Predicting" strand of the Narrative Reading Learning Progression to study an envisionment</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Ask students to compare earlier work with what they can do now.</p>	<p><b>Before: pp. 31-38 (chapters 9-10)</b></p> <p><b>During: p. 24 (chapter 7)</b></p>

		<p>Post-it you have written.</p> <p><b>Active Engagement:</b> Ask children to evaluate your envisionment using the fourth grade envisionment learning progression, then coach them to be hard on you. Channel partners to work to revise your envisionment so that it is closer to fourth-grade expectations.</p> <p><b>Link:</b> Convey that children can rely on the help of their partner and on the fourth grade learning progressions to lift the level of their envisioning and character trait work.</p>		
<p><b>Bend II: Thinking Deeply about Characters</b></p> <p><b>Session 7: Reading to Develop defensible ideas about characters</b></p>	<p>Good readers notice when a person does or says something that stands out, and think, "Why might the character have acted this way? What do these actions show about the character?" Readers also notice patterns in a character's actions and when they break the pattern.</p>	<p><b>Connection:</b> Tell a story about someone who is good at reading people. Then suggest that reading people in real life is like reading characters in stories.</p> <p><b>Teach:</b> Recruit the class to revisit a passage, and to think, "How is the character acting? What patterns have I seen in the way this character acts? Does this new action fit with or disrupt those patterns?"</p> <p>Ask pointed questions to nudge children toward new insights about the characters and share your process of considering what a character could have done but didn't. Then resume</p>	<p>Leveled texts; reading notebooks; post it notes</p> <ul style="list-style-type: none"> <li>-Teacher conferencing(individual;small group);</li> <li>-Partner reading; reading clubs</li> </ul> <p><b>Share:</b> Direct students to grow text-based ideas with their reading partners.</p>	<p><b>Before: pp. 39-42 (chapter 11)</b></p> <p><b>During: pp. 5-7(chapter 2)</b></p> <p><b>pp.8-9 (chapter 3)</b></p>

		<p>reading.</p> <p>Challenge children to examine the patterns in the protagonist's actions, then to reread and jot notes. Share out children's thinking.</p> <p>Debrief by pointing out replicable strategies you and the class just used to grow ideas about a character, and add these to the anchor chart.</p> <p><b>Active Engagement:</b> Invite children to read on, this time developing ideas about a second character using all the strategies you have taught them for growing ideas about characters.</p> <p><b>Link:</b> Recall the mission students tackled at the start of this unit-- reading intensely, realizing that in complex fiction, everything counts toward growing solid, grounded ideas. Point out that today, kids did that work.</p>		
<p><b>Session 8: Using the story arc to notice important details about characters</b></p>	<p>Good Readers pay attention to details that show characters' desire, obstacles, and the ways they respond to those obstacles. If you pay attention to these things, you will learn more about the characters and their stories.</p>	<p><b>Connection:</b> Tell children that experts know which features of a subject merit attention, and give real-life example of this. Draw a parallel to reading.</p> <p><b>Teach:</b> Explain that expert readers use what they know about how stories tend to go to determine details of a</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Encourage children to swap independent reading books with their</p>	<p><b>Before: pp. 43-45 (chapter 12)</b></p> <p><b>During: p. 19 (chapter 6), p. 23 (chapter 7)</b></p>

		<p>story that are important.</p> <p>Invite students to join you in closely reading a passage from the read aloud text, letting knowledge of story (and of evidence-based reading) inform what you and the children attend to. Debrief the reading moves you made.</p> <p><b>Active Engagement:</b> Channel children to notice the story arc in books that they're reading independently, pushing them to look across the whole book so far.</p> <p><b>Link:</b> Remind children that connecting their ideas to a character's desires and the obstacles that stand in the way is a sure way to "ground" their ideas.</p>	<p>partners so they can talk about shared books, rehearse for conversations, and linger with one idea over extended time periods.</p>	
<p><b>Session 9: Growing Grounded, significant ideas by noticing author's craft</b></p>	<p>One way good readers grow important ideas about a character is to notice anything the author spotlights. If the author repeats something over and over or describes something at great length, readers should realize the author has done this on purpose and think "Why?"</p>	<p><b>Connection:</b> Convey that during the previous session, students learned one way to make their ideas about characters significant. Suggest that today, they will learn a second way.</p> <p><b>Teach:</b> Pop out the importance of what you are saying by describing the alternative--that authors create characters willy-nilly, giving them distinguishing characteristics for no reason.</p> <p>Enlist children's help in reviewing things the author has made a big deal of related to a character from the</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Direct children to assess a statement about a character against the learning progression.</p>	<p><b>Before: pp. 46-49 (chapter 13)</b></p> <p><b>During: Knowledge of and reflection on chapters 1-13</b></p>

		<p>read-aloud, and in asking "Why?"</p> <p>Demonstrate the next steps in this process: how you consult the list you've generated to be sure it supports your idea, then check whether your idea is grounded in multiple parts of the text.</p> <p>Name the strategies you used, emphasizing the fact that you made sure your thinking was grounded in the text and invite input.</p> <p><b>Active Engagement:</b> Channel children to think in similar ways about a second character, jotting their thoughts.</p> <p><b>Link:</b> Connect today's lesson with the larger agenda. The important thing is for readers to realize they have a handful of ways to be sure the ideas they grow about characters are important.</p>		
<p><b>Session 10:</b> <b>Improving theories by reaching for precise academic language</b></p>	<p>When good readers want to grow not just any old ideas about characters, but insightful ideas, they try to reach for exact, precise, true words to convey their thoughts about the character.</p>	<p><b>Connection:</b> Celebrate that children are noticing the decisions that characters in books make, as well as the actions they take, and using those decisions and actions as clues about the characters.</p> <p><b>Teach:</b> Recruit your students to join you in thinking about the read aloud book and in reaching for precise words to talk about a character.</p>	<p>Leveled texts; reading notebooks; post-it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Show the class how one student</p>	<p><b>Before: pp. 50-56(chapter 14-15)</b></p> <p><b>During: pp. 51-53 (chapter 14)</b></p>

		<p>Demonstrate a few techniques for finding precise language.</p> <p>After reaching for more precise words to describe a character, show students that sometimes the easiest way to capture someone is with a comparison-to another character, to an object.</p> <p>Name what you've done. Specifically, teach kids to self-monitor for vague language and to speak in clauses or sentences, not relying on single descriptors when trying to say something specific.</p> <p><b>Active Engagement:</b> Read children a passage from the text, then have them describe the character in that passage using precise words.</p> <p><b>Link:</b> Coach students to assess their prior writing about their own books, and to set goals for lifting the level of this, sharing their aspirations with someone with whom they don't usually talk.</p>	<p>reread and reflected on individual ideas about a character and then developed a great theory about the character based on these ideas.</p>	
<p><b>Session 11:</b> <b>Finding Complications in Characters</b></p>	<p>Good readers realize that characters can be complicated. They may be one way in one setting or relationship, and another way somewhere else. Or one way on the outside and</p>	<p><b>Connection:</b> Relate the story of how a character in the book you read at home first seemed to be a despicable villain and now is turning out to have</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small</p>	<p><b>Before: pp. 57-66 (chapters 16-17)</b></p> <p><b>During: pp. 43-44 (chapter 12)</b></p>

	<p>another way on the inside. Good readers look for text evidence that show this and to build solid ideas about characters.</p>	<p>redeeming features.</p> <p><b>Teach:</b> Invite children to notice that each of us is not just one way, that we change with company and circumstance.</p> <p>Make a quick t-chart to show how two sides of a person might be recorded.</p> <p><b>Active Engagement:</b> Read out a portion from the read-aloud that introduces a new side of a characters, drawing children to contrast what they knew of this character previously with what they're learning now. Then create a quick t-chart to record the class's observations about different sides to this character.</p> <p>Summarize what the t-chart reveals, namely that this character is not just one way.</p> <p><b>Link:</b> Remind children that authors often make characters complicated on purpose, and as readers, they need to grow ideas about characters that are also complicated.</p>	<p>group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Ask children to share their work of the day with a partner. Give students thought prompts to push toward bigger ideas about their characters and book. Channel students to transfer what you've taught them to their work.</p>	
<p><b>Session 12:</b> <b>Debating to Prompt Rich Book Conversation</b></p>	<p>Good readers often have different viewpoints about a book, these differences can spark a debate. You should support your position with evidence in order to persuade</p>	<p><b>Connection:</b> Oftentimes when you and your partner talk about the same book, you have different positions and often just shrug them off. Readers don't just shruf off diferences, instead they see these as invitations to talk</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p>	<p><b>Before: pp. 67-75 (chapters 18-19)</b></p> <p><b>During: pp. 2-3 (ch. 1)</b></p>

	<p>the other side.</p>	<p>and think more.</p> <p><b>Teach:</b> Teach children that debates can only occur around a provocative idea that can be argued from both sides. Channel students to test whether ideas you suggest qualify, and to generate others.</p> <p>Demonstrate how to develop evidence based argument for or against one of the claims related to the read aloud. Take the side that is harder to defend for yourself, leaving the other for the class. Have them try what you've just done.</p> <p><b>Active Engagement:</b> Channel the class to work together to gather evidence to support the opposing side, distributing white boards or chart paper to help them collect evidence. Set them up to participate in a bare bones debate protocol. Give them phrases that they can use to state and defend their positions.</p> <p><b>Link:</b> Channel students to generate provocative, debatable ideas from the books they've been reading.</p>	<p>-Partner reading; reading clubs</p> <p><b>Share:</b> Set up some partners to debate, while others observe and take notes.</p>	<p><b>pp. 26-28 (ch.8)</b>  <b>pp.31-33 (ch.9)</b>  <b>pp.54-55 (ch.15)</b>  <b>pp.65-66 (ch.17)</b></p>
<p><b><i>Bend III Building Interpretations (THEME)</i></b></p>	<p>Strong readers defend and critique ideas by using specific passages--by quoting specific words, sentences, passages --</p>	<p><b>Connection:</b> Explain that while ideas can be challenged, no one can contest evidence grounded in the direct words of the text.</p>	<p>Leveled texts; reading notebooks; post it notes</p>	<p><b>Before: pp. 76-80 (ch.20)</b></p>

<p><b>Session 13:</b> <b>Grounding Evidence Back in the Text</b></p>	<p>from the text itself.</p>	<p><b>Teach:</b> Demonstrate that readers search for an exact page of text that forwards a particular idea.</p> <p>Demonstrate how you might pick exact words to cite in support of your original idea.</p> <p><b>Active Engagement:</b> Invite students to help you continue this argument, using the book and what they've learned about setting up to debate.</p> <p><b>Link:</b> Ask some readers to return to their own books, applying what they learned about growing debatable ideas and collecting text evidence while others generate provocative, debatable ideas.</p>	<p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Channel partners to engage in debate.</p> <p>Invite students to reflect on and write about how they have grown as readers and thinkers.</p>	<p><b>During: pp. 78-79 (ch. 20)</b></p>
<p><b>Session 14:</b> <b>Looking Beyond Characters</b></p>	<p>When good readers want to build a larger understanding, an interpretation, of their books, they don't just think about one thing (like the characters).They try to add up all the parts of the story.</p>	<p><b>Connection:</b> Acknowledge that readers take in more than just one aspect of a text as they read, even if they are focused.</p> <p><b>Teach and Active Engagement:</b> Ask children to look again at a passage they've studied before, this time giving attention to other aspects of the text in addition to the initial focus on character.</p> <p>Extrapolate from their observations some kinds of story elements that readers notice. Add those elements to</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Guide students on how to use one part of the third and fourth grade learning progression for interpretation to assess reading skills and set goals.</p>	<p><b>Before: pp. 81-84(ch.21)</b></p> <p><b>During: p.43 (ch. 12)</b></p>

		<p>the chart.</p> <p><b>Link:</b> Ask readers to go back to their books and read backward and then forward, now focused on more elements of their text than just character.</p>		
<p><b>Session 15:</b> <i>Looking through Many Lenses at Not Just a Scene- But at the Whole Story So Far</i></p>	<p>Good readers pay attention to whatever sticks out, but then they think, "How might this part fit with other part?" To do that, they think across the whole book.</p>	<p><b>Connection:</b> Use an analogy that pushes kids to note the difference between the small parts of something versus the whole.</p> <p><b>Teach:</b> Demonstrate reading a passage that stuck out to you and why. Grow your ideas about it with the students. Ask "What might the life lesson be?"A</p> <p>Active Engagement: Ask students to name what they saw you doing, and then you could retell the steps you took in ways that set them up to do similar work.</p> <p><b>Link:</b> Guide students toward adding this to their work in their own books. Remind them that authors return to things for a reason.</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b>Introduce chart "How to Build an Interpretation" Students turn and talk about each bullet, remembering what they learned about teach strategy.</p>	<p><b>Before: pp. 85-89(ch.22)</b></p> <p><b>During: p. 87 (ch.22) and p. 53 (ch. 14) read aloud in class.</b></p> <p><b>p.87(ch.22), pp.65-66(ch.17), pp.12-13 (ch.4)</b></p>
<p><b>Session 16:</b> <i>Connecting Thoughts to Build Interpretations</i></p>	<p>When good readers build up lots of thinking about different aspects of their book or topic, they look for patterns and connections between their different ideas.</p>	<p><b>Connection:</b> Suggest that after collecting thoughts about different aspects of their books, a next step involves using that collection of thinking to grow bigger ideas about</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small</p>	<p><b>Before: pp. pp.90-97 (ch. 23-24)</b></p>

		<p>whole books.</p> <p><b>Teach:</b> Share some post-its that reflect the class's thinking from the read-aloud. Model how to consider two of them, side by side, to come up with an idea.</p> <p>Once you see two ideas connecting, reread the chart to explore whether other ideas fit in with the insight you are growing.</p> <p>Debrief in ways that help students to transfer the work you've done so they are able to develop their own ideas.</p> <p>Active Engagement: Give children a go at the same task, and scaffold their work.</p> <p>Ask two partners to demonstrate how they connected the two post-its to make meaning.</p> <p><b>Link:</b> Send students off to read, asking them to take time either now, at the start of the workshop, or later, after they have read, to do similar work with their own thinking.</p>	<p>group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Tell students that you will demonstrate how partners can work together on strengthening interpretations.</p>	<p><b>During: None directly, but children need to be able to recall what has been read aloud so far to do interpretation work.</b></p>
<p><b>Session 17: A Method for Crystallizing Central Interpretations</b></p>	<p>When good readers want to build an idea about a book, they often consider big life issues that relate to lots of people and lots of stories, decide on one that</p>	<p><b>Connection:</b> Point out that students' interpretations have become more encompassing, more overarching.</p> <p><b>Teach:</b> Point out that when a reader</p>	<p>Leveled texts; reading notebooks; post it notes</p>	<p><b>Before: pp. pp.98-105</b></p>

	<p>relates to their book, and then figure out what the book has to say about that issue.</p>	<p>wants to discern the central theme in a book, it helps to remember that authors of children's books try to teach kids ways to respond to issues/concerns that are important to kids. Channel kids to list such issues.</p> <p><b>Active Engagement:</b> Channel partners to generate a list of possible life issues, recording them on white boards. Then create a brief master list of these. Invite children to think back to the read-aloud text to see if any of the issues listed pertain to that text, and if so, think "What does the author want us to know about this issue?"</p> <p><b>Link:</b> Remind children to consider, in their own books, the issues the author addresses, asking what the author may be trying to teach about those issues.</p>	<p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Ask students to go back to the "interpretive" section of the learning progressions and assess the work they have done so far.</p>	<p><b>(ch.25-26)</b></p> <p><b>During: None directly, but children should recall life-issues faced by main characters.</b></p>
<p><b>Session 18:</b> <b>Finding Meaning in Recurring Images, Objects, and Details</b></p>	<p>Inquiry: Why might Kate DiCamillo have decided to make things recur? And what bigger meaning could they perhaps represent?</p>	<p><b>Connection:</b> Link today's teaching to work the class did in Bend II, when students learned that paying attention to things an author repeats can help readers grow significant ideas about characters.</p> <p><b>Teach and Active Engagement:</b> Find another way to convey your premise--that authors repeat images, objects, and dialogue as a way to accentuate ideas that are important. Begin a list</p>	<p>Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing(individual;small group);</p> <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Let children know that books can matter to us in more ways if we let the endings take on more meaning,</p>	<p><b>Before: pp. 106-108 (chapter 27)</b></p> <p><b>During: Teacher to finish reading aloud to end of the book, chapters 28, 29, 30 (share).</b></p>

		<p>of recurring objects, images, and details in the demonstration text. Channel partners to pick up where you left off, thinking together to name additional threads in the mentor text.</p> <p><b>Link:</b> Recall for children that just as we share important events from our lives over and over again, so too authors write about important things that recur in their stories.</p>	<p>pull in more associations, and layer on more complexity.</p>	
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- LA.4.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.
- CRP.K-12.CRP2 Apply appropriate academic and technical skills.
- TECH.8.1.5.A.CS1 Understand and use technology systems
- LA.4.RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- CRP.K-12.CRP2.1 Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.
- LA.4.RF.4.3.A Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- LA.4.RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.
- LA.4.RL.4.8 (Not applicable to literature)
- LA.4.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.
LA.4.RF.4.4	Read with sufficient accuracy and fluency to support comprehension.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
TECH.8.1.5	All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.
TECH.8.1.5.A	Students demonstrate a sound understanding of technology concepts, systems and operations.
LA.4.RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity (See Appendix A) or above, with scaffolding as needed.
LA.4.RF.4.4.A	Read grade-level text with purpose and understanding.
LA.4.RF.4.4.B	Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
LA.4.RF.4.4.C	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
CRP.K-12.CRP4.1	Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.
LA.4.L.4.4.A	Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
TECH.8.1.5.A.2	Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
	Key Ideas and Details
	Craft and Structure
	Integration of Knowledge and Ideas
	Range of Reading and Level of Text Complexity

## Fluency

LA.4.L.4.5.A	Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
LA.4.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.
LA.4.RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
LA.4.L.4.5.B	Recognize and explain the meaning of common idioms, adages, and proverbs.
LA.4.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).
LA.4.L.4.5.C	Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
LA.4.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.
LA.4.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.
TECH.8.1.5.A.1	Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems
TECH.8.1.5.A.CS2	Select and use applications effectively and productively.

## Unit 1 Assessment

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- Pre-assessment
- F and P Testing
- Map Scores
- Notebook Checks
- Reading Logs
- Post it Notes

- Write about Reading
- Student Learning Progression Rubrics
- Reading Goal Sheets
- Self Monitoring Reading Data Charts
- Post Assessment

## **Modifications**

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- If..Then Curriculum
- Modified rubrics
- Oral and written directions
- leveled reading groups
- Intervention groups
- Graphic organizers
- Anchor charts/ note pages
- Leveled text
- Extended time/ length of assessment

## **Resources**

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Content Area Levelled Libraries

Fiction Levelled Libraries

Non Fiction Levelled Libraries

Unit of Study Trade Pack: Grade 4 Read Alouds

- ***The Tiger Rising*** by Kate DiCamillo
- ***Every Living Thing*** by Cynthia Rylant