

# Unit 4 Reading - Historical Fiction Clubs

Content Area: **Language Arts**  
 Course(s): **Generic Course**  
 Time Period: **Generic Time Period**  
 Length: **4th Marking Period**  
 Status: **Published**

## Unit 4 - Reader's Workshop - Historical Fiction Clubs

### Unit 4- Reader's Workshop: Historical Fiction Book Clubs

| Bend/Session  | Teaching Point  | Mini Lesson   | Independent Reading Time/Share   | Read Aloud   |
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|   | <p>Start with Pre Assessment- See page 2</p> <p><a href="http://www.heinemann.com">www.heinemann.com</a></p>  | <p><i>Form Book Clubs prior to Session 1. See Unit 4 manual, page xiv - xvi.</i></p>  |  | <p><b>Number the Stars</b></p> <p>by Lois Lowry</p>  |
| <p><b>Bend 1:</b></p> <p><b>Tackling Complex Texts</b></p> <p><b>Session 1:</b></p> <p><b>Reading Analytically</b></p> <p><b>at the Start of a Book</b></p> | <p><i>Today I want to teach you that:</i></p> <p>At the very start of a story, good readers pay particular attention to the mood and atmosphere of the places in which stories are set. Readers realize that the story will almost never say, "This shows that trouble is brewing" or "This shows a sense of hope," so you must use the clues to figure out what kind of place this is.</p> | <p><b>Connection:</b> Tell a story of how a historical fiction book swept you up and took you to another time and place. Bring that story of life, making your synopsis dramatic. Use your experience to talk up the unit.</p> <p><b>Teach:</b> Set children up to look and listen to the start of a historical fiction picture book. Suggest that because you know the genre, you are alert to details of the setting, expecting trouble to brew. ....Restate the work you just did to analyze the setting, providing steps that the children can follow as they practice this work with other</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> Point out that the groups are actually their clubs. Channel club members to do some of the work of constructing a club: a name, a logo, a constitution. Jot notes on chart paper while students are talking.</p> | <p><b>Before:</b> None</p> <p><b>During:</b> <u>Rose Blanch</u> by Roberto Innocenti</p> <p><b>After:</b> None</p> |

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|   |   | <p>passages.</p> <p><b>Active Engagement:</b><br/>Read aloud the next section of the book and ask children to pay close attention to details about the setting, recording their ideas. Then ask them to share and reflect with a partner. ...Celebrate the depth and variety of children's responses, sharing some of their insights so that they all hear, again, what this kind of reading work sounds like. ....Debrief, naming the work students have been doing in such a way that it is transferable to other texts, other days.</p> <p><b>Link:</b> Send children off to read aloud a historical fiction picture book in small groups (the book clubs-to-be,) alternating between reading, stop-and-jots, and turn and talks.</p> |   |  |
| <p><b>Session 2:</b><br/><b>Monitoring for Sense: Fitting Pieces Together</b></p> | <p>At the start of a complex text, good readers often tack up information they need to know on mental bulletin boards. They may take note of who, what, where, when, and why of the book.</p> | <p><b>Connection:</b> Tell children that you and your colleagues have also formed historical fiction book clubs. Invite children to join you in researching the mind-work involved in this reading.</p> <p><b>Teach:</b>Tell children that when you began reading your historical fiction</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 your students to look around the</p> | <p><b>Before:</b> None</p> <p><b>During: <u>Number the Stars</u>,</b> chapter 1, pp. 1-2 (up to "The corner was just ahead.")</p> <p><b>After:</b> The rest of chapter 1 (after the mini-lesson)</p> |

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|  |  | <p>book, you took note of fast-flying information, filling in details as they emerged. Set children up to observe you doing this.....Debrief in a way that names the strategies you used that others can use with other texts.</p> <p><b>Active Engagement:</b> Set children up to try the work you just demonstrated, taking notes about important information in the story....Children kids to compare notes with club mates. Clarify that comparing notes is not the same as merely sharing them.</p> <p><b>Link:</b> Send children off to read, asking them to jot important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.</p> | <p>room and notice how others are participating in club work, and then encourage them to look and act like engaged, caring readers.</p>   |                                     |
| <p><b>Day to Assess: Return preassessments to students: Study rubrics and learning progressions. Students set goals.</b></p> |  |   |   |                                     |
| <p><b>Session 3:<br/>Thinking across<br/>Timelines:<br/>Fitting History<br/>and Characters<br/>Together</b></p>              | <p>In historical fiction, there can be more than one timeline. There is the main character's timeline; there is also a historical timeline--- and the two are entwined. To understand anyone, it helps to know the way that person's intersects with the</p> | <p><b>Connection:</b>Tell children about how people you know responded to a big event in history; illustrating the way historical events initiate many cause and effect sequences.</p>  | <ul style="list-style-type: none"> <li>-Leveled texts; reading notebooks; post it notes</li> <li>-Teacher conferencing (individual;small group)</li> <li>-Partner reading;</li> </ul> | <p><b>Before: Chapter<br/>2</b></p> |

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|   | <p>timeline of world events.</p>  | <p>....Extrapolate a larger message. History is comprised of many big things, each altering the course of people's lives, creating small personal stories.</p> <p><b>Teach:</b> Retell your personal timeline, and a parallel historical timeline, to provide a real life example of how an individual's choice (yours) are affected by historical context. ...<br/>Reveal an important turning point in history-- and in your own life.</p> <p><b>Active Engagement:</b><br/>Channel partners to try to fit new bits of information into existing timelines-- including moments of backstory that happened before the story started.</p> <p><b>Link:</b> Channel children to add working with timelines to their repertoire as readers. Prompt them to create timelines of their book club book across their fingers before returning to their seats.</p> | <p>reading clubs</p> <p><b>Share:</b> Guide clubs to make sense of time in their novels by building a quick class timeline of their stories.</p> |                                   |
| <p><b>Session 4:<br/>Characters'<br/>Perspectives<br/>Are Shaped by<br/>their Roles</b></p> | <p>A character's feelings and decisions are influenced by the character's world and their role in that world. A character's perspective is shaped by the times.</p> | <p><b>Connection:</b> Point out that coming to know a character means coming to know layers of that person, including, in historical fiction, how</p>  | <p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing (individual;small group)</p>                                    | <p><b>No specific reading</b></p> |

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|  |  | <p>the historical context affects his or her thoughts and decisions. ....Tell the story of a child who tried to make sense of his character's choices by considering the historical backdrop in his book.</p> <p><b>Teach:</b> Return to a familiar scene from the read-aloud, this time thinking about why a character behaves as he or she does. Think about a character's actions in a way that first ignores historical context, then correct yourself.</p> <p><b>Active Engagement:</b> Challenge children to do similar work, on a later part of the scene, noticing the various perspectives of several characters on the same event. ...Recap in a way that highlights the larger point.</p> <p><b>Link:</b> Remind students that when characters act differently than expected, it helps to ask why and to consider whether the historical events are helping to shape these characters.</p> | <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Ask students to use a learning progression and a student exemplar to assess their own work and create new goals.</p> |   |
| <p><b>Bend 2:</b><br/><b>Interpreting Complex Texts</b><br/><br/><b>Session 5:</b></p> | <p>Good readers don't wait for someone else to decide which passages are worth pausing over. Good readers read alertly, stopping at points to say, "Wow, this part</p> | <p><b>Connection:</b> Remind readers of times in an earlier unit when then the read-aloud book</p>  | <p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing (individual;small group)</p>  | <p><b>Before:</b> Chapter 3</p> <p><b>During: <u>The Tiger Rising</u>,</b> Chapter 10, or another</p> |

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| <p><b>Making Significance</b></p>                              | <p>seems like it's written in bold." and then ask, "How does this connect to other parts of the text?" What is this part really about?"</p>                                  | <p>seemed to ask readers to pause and interpret.</p> <p><b>Teach:</b> Read the class read-aloud, pausing when students signal that a passage seems to have been written in bold. ....When children signal that the text seems to be written in bold, nudge them to ask, "How does this passage connect with earlier ones?" and "What does this really mean?"</p> <p><b>Active Engagement:</b> Distribute copies of another potent passage to one child from each club, asking that child to read aloud and for the club to signal for the reader to pause when the text seems to be "written in bold." The clubs can talk.</p> <p><b>Link:</b> Remind students of the repertoire of work they might do as they read.</p> | <p>-Partner reading; reading clubs</p> <p><b>Share:</b> Encourage students to use an additional strategy to ground their thinking and improve the quality of their club discussions.</p>                      | <p>favorite read aloud</p> <p><b>Number the Stars</b>, ch. 3, pp. 24-25</p>   |
| <p><b>Session 6:<br/>Seeing Big Ideas in Small Details</b></p> | <p>When good readers think, talk, or write about big ideas--as you are doing today--it's wise to lodge your big ideas to in small moments, small details, small objects.</p> | <p><b>Connection:</b> Tell students that today's minilesson will proceed differently than usual. Then read an intense section of the read-aloud book, stopping at a passage that gives readers pause. ....Remind students that when readers meet</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> Help students go from talking about</p> | <p><b>Before:</b> Chapter 4</p> <p><b>During:</b> <b>Number the Stars</b>, Read aloud all of ch. 5 (for the first time)</p> |

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|  |  | <p>passages that seem to be written in bold, they pause to ask, "What's this really about?" Channel students to draw on prompts to think deeply about the passage.</p> <p><b>Teach and Active Engagement:</b> Rally students to cite examples of ways that big ideas from a previous read-aloud book were carried by concrete specifics.....Turn the class's attention to the current read-aloud and recruit them to join you in considering whether big ideas are carried in small details. ....Invite students to think and write about other big ideas in the passage you just read aloud, lodging their ideas in concrete details. Scaffold this by reading aloud a passage or two that reference key details. ...Convene the class and share some of the ideas you overheard in club conversations.</p> <p><b>Link:</b> Remind students off to read, reminding them to mark sections that feel important and to use the anchor chart and the "Thinking Deeply about Important Passage in a Book" chart to guide their thinking.</p> | <p>important objects to talking about those objects as symbols.</p> |  |
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| <p><b>Session 7:<br/>Determine<br/>Thene</b></p> | <p>Once good readers have paused to develop an interpretation (or big idea) of a book, you almost wear that idea--that interpretation--like a pair of glasses, like a lens. Read through that lens, saying, "Ah yes, this goes with my interpretation!" or "Huh? This makes me think something new."</p> | <p><b>Connection:</b> Share examples of a few readers from the class who have generated provocative, important ideas as they read.</p> <p><b>Teach:</b> Tell about some readers who developed an idea about their book (one that will later prove applicable to the read-aloud) and then put that idea aside, finding new ideas. ...Recruit the class to join you in seeing one club's newest idea through the lens of their original idea, helping the members of the class practice synthesizing ideas. ....Name the work this child is doing that you hope others can do, in other texts. In this case, point out that the original idea can be the lens through which the reader can read the text and make new ideas.</p> <p><b>Active Engagement:</b> Scaffold children as they practice viewing texts through the lens of an interpretation. Ask your students to put on the lens of an interpretation one club developed, applying that to the read-aloud book (if it is applicable.)</p> <p><b>Link:</b> Recap 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><b>Share:</b> Convene the class and tell the students about a club that thought across the big ideas individual members were pursuing, generating an overarching club idea.</p> | <p><b>Before:</b> Chapter 6 and 7</p> <p><b>During:</b> Students should be able to discuss what they've read so far in <b><u>Number the Stars</u></b></p> |
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|   |   | hope readers have learned that is transferable to other texts.   |  |  |
| <p><b>Session 8:<br/>Deepening Interpretation through Collaboration and Close Reading</b></p> | <p>In a good book, as in a good conversation, you can feel your thinking being changed. When you are open to new thinking as you read and as you discuss with other readers, you can build richer, more powerful interpretations.</p> | <p><b>Connection:</b> Introduce children to the idea of <i>journey of thought</i>, in which one idea leads to the next.</p> <p><b>Teach:</b> Tell children about a journey of thought you had with a friend, and how it led you to a new idea--and a new lens through which to read on.</p> <p><b>Active Engagement:</b> Explain that it is important to be willing to listen to the ideas of others and to use those ideas instead of your own. Set children up to carry someone else's idea with them as they read on in the class novel. ....Locate one club that might be willing to fishbowl their conversation in front of the class. As they talked about the class novel, I encouraged them to build off of and extend each other's ideas. ....Debrief what just happened, then ask students to turn and talk about what else made this conversation a productive, collaborative one. Remind them 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> Ask children to do a quick write, using thought prompts to generate writing that will take them on a journey of thought.</p> | <p><b>Before:</b> Chapter 8</p> <p><b>During:</b> Chapter 6, pp. 50-53</p> |

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|  |   | <p>carry these ideas into their own book talks.</p> <p><b>Link:</b> Freeze the class and ask them to look at their body postures, to note what the conversations look and feel like, and to draw on this image often in the future.</p>  |  |   |
| <p><b>Session 9:<br/>Attending to<br/>Minor<br/>Characters</b></p> | <p>Good readers know that minor characters are important. They, like main characters, help to carry the big messages or big ideas of the story. One way to improve your interpretation of a story is to reread, trying to understand the point of view--the perspective---of a minor character, then to revise your interpretation to include what you learn.</p> | <p><b>Connection:</b> Tell students of a story of being introduced to something by two different people, outlining how this gave you two different perspectives. ....Ask students to consider how they'd approach a task. Then have them consider how someone unfamiliar and dramatically different from themselves might perform the same task. ....Review the notion that while it is natural to view the world through a familiar perspective, the deliberate adoption of unfamiliar perspectives will often allow insight into themes that students may have missed the first time.</p> <p><b>Teach:</b> Review the notion that while it is natural to view the world through a familiar perspective, the deliberate adoption of</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> Set your reader's a task.</p> | <p><b>Before:</b> Chapter 9</p> <p><b>During:</b> Chapter 9, pp. 74-81.</p> |

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|   |  | <p>unfamiliar perspectives will often allow new insights. ....Model thinking about perspectives in your class read-aloud. Ask students to think along with you as you consider perspectives other than the main character. Then demonstrate bringing Uncle Henrik's perspective alive.</p> <p><b>Active Engagement:</b><br/>Continue reading, but now set kids up to take your place, articulating what the minor character is probably thinking and feeling. Give children just tiny intervals for this work. ...Now shift back to interpretation and idea development, pointing out to kids their new understanding of minor characters can broaden and deepen their interpretations.</p> <p><b>Link:</b> Send children off to read, inviting them to attend to the minor characters in their books, as part of their thinking work.</p> |  |   |
| <p><b>Session 10:<br/>Self-Assessing<br/>Using qualities<br/>of a strong<br/>interpretation</b></p> | <p>Good readers also take their interpretations around theme through a process of drafting and revision.</p> | <p><b>Connection:</b> Show your students a work of art, and tell the story of its creation, highlighting the fact that great work is the result of rough drafts and revision. Describe the parallels with the</p>  | <p>-Leveled texts; reading notebooks; post it notes</p> <p>-Teacher conferencing (individual;small group)</p> <p>-Partner reading;</p> | <p><b>Before:</b> Chapters 10 and 11</p> <p><b>During:</b> The poem "Things" by Eloise Greenfield</p> |

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|  |  | <p>writing process.</p> <p><b>Teach and Active Engagement:</b> Tell students that readers are guided by internalized qualities of good interpretations. Turn the learning progression into a tiny list of qualities of a good interpretation. Highlight that interpretations connect with the whole text, are grounded in details in the text, and consider the choices the author made. ....Demonstrate the process of drafting and revising responses to reading. Introduce a short text and an interpretation of it that sums up the moral at the end. ...Examine an interpretation against the checklist of qualities, looking especially at whether the interpretation connects with the whole text. ...Once readers have assessed that the interpretation does not pertain to the whole text, suggest that the interpretation needs to be revised so it relates to the beginning and middle as well as the end of the text.</p> <p><b>Link:</b> Point out that in this process of drafting and revision, students' ideas ended up rising to</p> | <p>reading clubs</p> <p><b>Share:</b> Ask book clubs to discuss their ideas, allowing those ideas to change and deepen.</p> |  |
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|  |   | the complexity of the story. |  |  |
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|  | <b>End with Post Assessment-<br/>See page 2 in Unit 1: Utilize<br/>online resources</b><br><br><a href="http://www.heinemann.com">www.heinemann.com</a> |                              |  |  |

- 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.
- 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.RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.
- LA.4.W.4.9.A Apply grade 4 Reading standards to literature (e.g., “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.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.A Students demonstrate a sound understanding of technology concepts, systems and operations.
- TECH.8.1.5.B Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.
- 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.W.4.10 Write routinely over extended time frames (time for research, reflection,

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|                 | metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.  |
| 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.   |
| LA.4.SL.4.1     | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.   |
| LA.4.SL.4.1.A   | Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.   |
| LA.4.SL.4.1.D   | Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.   |
| LA.4.SL.4.2     | Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).   |
| 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      | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.   |
| 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.   |
| LA.4.L.4.4.B    | Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).  |
| LA.4.L.4.5      | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  |
| LA.4.RL         | Reading Literature Text<br>Key Ideas and Details<br><br>Craft and Structure<br><br>Integration of Knowledge and Ideas<br><br>Range of Reading and Level of Text Complexity   |
| 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).   |

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| LA.4.RI.4.10   | By the end of year, read and comprehend literary nonfiction (see Appendix A) at grade level text-complexity (see Appendix A) or above, with scaffolding as needed.   |
| 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. |
| SOC.6.1.4.D.20 | Describe why it is important to understand the perspectives of other cultures in an interconnected world.  |
| SOC.6.1.4.D.16 | Describe how stereotyping and prejudice can lead to conflict, using examples from the past and present.  |

## **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 Leveled Libraries

Fiction Leveled Libraries

Non Fiction Leveled Libraries

Unit of Study Trade Pack: Unit 4: Grade 4 Read Alouds

- ***Rose Blanche*** by Christopher Gallaz
- ***Number the Stars*** by Lois Lowry
- Poem - ***"Things"*** by Eloise Greenfield