

Unit 1 Reading: Launching Reading Using Characters

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 1**
Length: **4-6 weeks**
Status: **Published**

Brief Summary of Unit

This unit has been designed to support the workshop approach to teaching and learning, while directly responding to the requirements listed in the New Jersey Student Learning Standards for fifth grade. Units in fifth grade have been enhanced to encourage and support higher level thinking and independence, teaching students to take ownership of their reading lives'. Emphasis is placed on reading volume, developing theories about complex characters and supporting those theories. While using a repertoire of reading skills to make meaning from complex texts with increasing engagement and comprehension, this unit creates the foundation for the year alongside inspiring passion. Additionally, it is designed to bring about higher levels of synthesis by the end of bend three. Students grow intellectually, socially, and emotionally as they work collaboratively to foster rich conversations and powerful ideas.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2022

Pacing Guide

Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 5](#); the word study units are paced according to unit duration within the curriculum. For Word Study scope and sequence, please refer to [the scope and sequence](#).

A sample [K-5 Literacy Schedule Across a Week](#) is accessible in instructional materials section of the [Grades K-5 folder](#).

Instructional Reading Level Benchmark: R, S, T

Grade 5: Instructional Reading Level (T-V)*

Trimester	1 Needs Support	2 Approaching Standards	3 Meets Standards	4 Exceeds Standards
1st	<ul style="list-style-type: none">Student is reading at an instructional level Q or below	<ul style="list-style-type: none">Student is reading at an instructional level R/S (independent Q,	<ul style="list-style-type: none">Student is reading at an instructional level T.	<ul style="list-style-type: none">Student is reading at an instructional level U or above.

	(independent P or below).	R).	(independent S)	(independent T)
2nd	<ul style="list-style-type: none"> • Student is reading at an instructional level R or below (independent Q or below). 	<ul style="list-style-type: none"> • Student is reading at an instructional level S/T (independent R, S). 	<ul style="list-style-type: none"> • Student is reading at an instructional level U. (Independent T) 	<ul style="list-style-type: none"> • Student is reading at an instructional level V or above. (independent U)
3rd	<ul style="list-style-type: none"> • Student is reading at an instructional level S or below (independent R or below). 	<ul style="list-style-type: none"> • Student is reading at an instructional level T/U (independent S, T). 	<ul style="list-style-type: none"> • Student is reading at an instructional level V. (Independent U) 	<ul style="list-style-type: none"> • Student is reading at an instructional level W or above. (independent V)

*According to Fountas and Pinnell Benchmark Assessment or Teachers College In Book Assessment

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

LA.RL.5.1	Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
LA.RL.5.2	Determine the key details in a story, drama or poem to identify the theme and to summarize the text.
LA.RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
LA.RL.5.4	Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
LA.RL.5.5	Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
LA.RL.5.6	Describe how a narrator's or speaker's point of view influences how events are described.
LA.RL.5.7	Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
LA.RL.5.9	Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition

of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

LA.RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.
LA.RF.5.4.A	Read grade-level text with purpose and understanding.
LA.RF.5.4.B	Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
LA.RF.5.4.C	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
LA.SL.5	Speaking and Listening Comprehension and Collaboration
LA.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
LA.SL.5.1.A	Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
LA.SL.5.1.B	Follow agreed-upon rules for discussions and carry out assigned roles.
LA.SL.5.1.C	Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
LA.SL.5.2	Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
LA.SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
LA.SL.5.5	Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
TECH.9.4.2.TL.6	Illustrate and communicate ideas and stories using multiple digital tools (e.g., SL.2.5.).
TECH.9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
TECH.9.4.5.DC.4	Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2).
TECH.9.4.5.TL.3	Format a document using a word processing application to enhance text, change page formatting, and include appropriate images graphics, or symbols.
TECH.9.4.5.TL.5	Collaborate digitally to produce an artifact (e.g., 1.2.5.CR1d).
TECH.9.4.5.IML.2	Create a visual representation to organize information about a problem or issue (e.g., 4.MD.B.4, 8.1.5.DA.3). Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions. The ability to solve problems effectively begins with gathering data, seeking resources, and applying critical thinking skills.

Essential Questions/Enduring Understandings

Essential Questions:

- How can I set up goals for my own reading life and begin to work deliberately towards those goals?
- How does understanding the structure of a genre help us to better comprehend what we read?
- How can I draw upon what I know about reading in order to read with greater agency and independence, knowing when and how to draw upon my repertoire of strategies as I tackle more complex texts?

- To what extent can characters represent larger ideas?
- How can I notice that stories are made the way they are on purpose to highlight certain themes?

Enduring Understandings:

- Reading is a lifelong skill that enhances learning and provides enjoyment.
- Literature is a tool that expands our understanding of the world.
- Effective readers monitor their reading closely and adjust their strategies to comprehend a text.

Students Will Know/Students Will Be Skilled At

Students will know:

- specific strategies for writing about reading.
- specific strategies to abstract meaningful, substantive quotations from a text.
- how to track the changes in a literary character.
- how to abstract exact details and references from a text.
- support theories with textual evidence.
- how to analyze characters within and across texts.

Students will be skilled at:

- exhibiting the qualities and skills of a self-directed learner.
- developing strong literary partnerships.
- monitoring comprehension.
- keeping track of reading volume.
- reading with inference and interpretation.
- developing theories about characters.

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in reading is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of

skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative Assessments

- Responses to Essential Questions
- One-to-one reading conferences and accompanying conferring notes
- Peer conferences
- Turn and talks
- Read Aloud Reading responses, written and oral
- Exit tickets or Do Nows
- Engagement Observations
- Accountable Talk
- Reading Logs
- Envision and prediction post-it notes/Board
- Monitor Stamina, Volume, and Fluency through rubrics
- Read increasingly complex text by monitoring student self-selection of leveled text
- Stop and Jots
- Small Group Strategy Reading group work
- Reading Responses on Post-its and in Notebooks
- Answer assigned journal questions
- Knowledge of domain-specific vocabulary

Additional Formative Assessments Including Higher Level Writing About Reading

- Book Reviews
- Author Profile
- Letter to Editor, Other Reader, or Teacher
- Interview with an Author
- Book Advertisement
- Play/Scene Based on Text
- Literary/Comparative Essay (See Writing Unit)

Summative Assessments, including Alternative Assessments:

- Reading Notebooks using grade-level text
- Running Records
- Teachers College Reading and Writing Project: Reading learning progressions
- Teachers College Reading and Writing Project: rubrics with student samples
- Standards-based reporting system and report card
- Word Study Assessments
- Performance- and project-based learning
- Personalized, student-designed assessments

Benchmark Assessments

- Fountas and Pinnell Benchmark Reading Assessment, recorded three times per year
- Complete Comprehension, Independent Reading Assessment, fiction, Jennifer Serravallo, Heinemann

- iReady Screener and Diagnostic Assessment
- Benchmark Assessments created that align with the report card using grade-level text
- Standards-based reporting system and report card

Learning Plan

Upper elementary reading instruction for the Cranford Public Schools embraces a centrist approach, employing both balanced and structured literacy practices to both comprehend/ analyze *and* decode texts.

Balanced Literacy

To teach comprehension and analysis, reading instruction is literature and informational text-based and follows a balanced literacy approach through a number of strategies and techniques in Reading Workshop. These include interactive read-alouds/alongs, mini lessons, independent reading, small group strategy instruction or guided reading, one-to-one conferencing, and book club discussions. Students will select from authentic literature at their independent reading levels from a rich classroom library. Teachers will focus on the needed skills and behaviors identified on the F&P Continuum at each student's instructional reading level. Grade level indicators are outlined above. Individual conferences with each student will address specific needs of the reader.

Teachers should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses ‘think alouds’ when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Reading/Student Conferences: Provides time for students to do independent reading while teacher confers with individual students, works with small groups, or reading clubs*.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point. (See end of section for closure ideas.)

For teaching purposes, see attached template for structure of a Reading Workshop lesson. (Change the red font to match your teaching point). Click [here](#).)

For students reading below or above grade level expectations, please reference The Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target skills for additional reading levels.

Structured Literacy

To teach decoding, reading instruction follows a structured literacy approach through an number of multi sensory strategies and research-based techniques. Daily word work emphasizing prefixes, suffixes, and root words enhancing vocabulary word power is embedded within the reading block. Teachers use a multisensory approach to teach morphology. For Word Study, please refer to the [.Cranford Scope and Sequence.](#)

Decodable and controlled texts are used as needed and primary work study lessons may be referenced. Additionally, see the Cranford Public School Grades K-8 Google Folder for instructional materials to identify teaching points and design strategy lessons for those above or below grade level reading. Individual conferences with each student will address specific needs of the reader.

Please see the Cranford Public School [Grades K-5 Google Folder](#) for instructional materials to identify teaching points and design strategy lessons for those above or below grade level reading. The sections/bends below provide detailed teaching points and lesson ideas for on-level reading.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Getting Ready

To plan for this unit, you will want to:

- Familiarize yourself with entire unit.
- Organize library, baskets, books (leveled) Note: You DO NOT need a specialized library. Students can grow ideas about books while reading any fiction book.
- Choose read alouds (mentor texts).
- Set up potential partnerships and possibly book clubs, reminding readers that we do not travel alone through books. In order to prepare for these partnerships, you will want to assess your students to pair each student with a peer who has approximately the same reading level and reading interests. *Note: Partners experience is critical for success in book clubs.
- Teach readers that they read differently when they know they will have an opportunity to talk with someone about the books they are reading.
- Number of books a student reads per week vary on level.
- Choose just right books by choosing books while considering: interest, difficulty, background knowledge, genre.

Level	Books I'll
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	Need for the Week
J, K	8-10 Books
L, M	4-6 Books
N, O, P, Q	2-4 Books
R, S, T	1-3 Books
U, V, W	1-3 Books

Suggested Teaching Points/Lessons: Lifting Our Reading Lives to New Levels Bend 1: Writing About Reading with Voice and Investment

***In this bend, students become committed to reading and writing in their notebooks with full voice and spirit. Provide them with examples/models of exemplar notebook entries from strong student notebooks (utilize the samples in TC unit, your own notebook, past students, or those you find within your current classroom)**

Teach students to think and write analytically.

Focus Question: How can I set up goals for my own reading life and begin to work deliberately towards those goals?

Minilesson: Readers are just like runners training for a marathon. They have to train hard, adding miles each practice run to build endurance and stamina. We can do this by:

- Reading every day
- Writing about our reading
- Keeping track of how much we read and how long using reading logs
- Analyze our own reading lives

Minilesson: Readers read actively and with agency. One way we do this is to rely on our knowledge of how stories tend to go. Because you know about stories, it's important that as you read you ...

- Get to know the characters
- Thinking deeply about who they are and what motivates them to take actions.
- Notice the problems or challenges they face, including nuances or recognize how problems are resolved and how characters change.
- We keep these ideas in our heads (and notebooks) as we read and revise our thinking as we learn more.

Example: You might demo by reading aloud the first page of *The Tiger Rising* and showing students how you actively work to construct the story, by using what you know about how stories progress

(this is not an easy story to construct at the start). You might say, "I'm going to read the first part of the story

aloud. Let's use what we know about stories to be active participants in this

story. So, hmm..., what do we know about stories? What should we watch for first? Well, I'm thinking that first maybe we should get to know the characters--Let's be really alert for details

that give us information about them." Note: Students should be jotting ideas about characters, marking text evidence to support ideas, reading with "nose" in book. *If* they are not, *then* consider jotting and identifying text evidence as possible mini-lessons, small group, or conferences.

Minilesson: Good readers make wise choices about what books to read. We can do this by:

- Thinking about authors and genres we like by encouraging readers to research a book by author, research the list of titles by author to get a feel for their preferred topics, style, or genre.
- Alerting them to notice whether a book they enjoyed is one in a series and urge them to research and hunt for the remaining titles in that series.
- Share: obtaining recommendations from other readers by book talks, buzzes, chats, or interview students who have borrowed a specific book more frequently (book from the "hot list"), etc. during mid-workshops or end of workshop shares.
- Presenting websites: www.whatshouldireadnext.com or www.librarything.com that let readers enter a book they loved to find recommendations for other titles that are similar in theme or style
- Reading the back of the cover "blurb" that tells us what the book will be about
- Reading within a book, just for a moment.

Minilesson: Powerful readers use tools to help us reflect on and improve our reading lives. One tool used for reflection is a reading log, which helps us keep track of how our reading is going for us.

- Establish reading logs and understand that logs aren't merely tools for recording but for reflecting: "How much do I read at school versus at home? Do I read some genres more slowly than others? Is a drop in reading volume happening because I moved to a higher reading level?" Teacher should explain that the reading log is also a place to set and track goals: "I will read X books this month. I'm going to read this genre, or within this series, or by this author."
- Continue to update and reflect throughout unit. Share with partner, weekly.
- Emphasize importance of logs and connect to other areas of the real-world where reflection and keeping good data is imperative.
- Keep a readers' notebook. Option: keep a class notebook that will be filled with models from class read aloud, sketches, maps, jotting, and other exemplars

Minilesson: Readers retell a story as a way to make sense of the story or to hold on to what has happened in the story. We can do this by...

- Choosing a method for retelling.
- Analyzing the story before retelling it
- Synthesizing the story if there are multiple storylines and various characters
- Analyzing the characters' motivations and the causes for their behaviors
- Investigating certain themes that arise in your book
- Making decisions about how you will shape your partner talk. Synthesize your thoughts about the book

Examples:

1. Summarize what the book was about.
2. Find an excerpt that was meaningful.
3. Discuss why the book mattered to you

Minilesson: Readers use prediction as a way to engage more deeply with their stories. We can predict in the beginning of our story after we have read our author's set-up. We can do this by ...

- Identifying what plot line the author has set-up and the motivations of our character(s). When we put these two together, we can make a broad prediction about our story.

Suggested Teaching Points/Lessons: Building Theories about Characters: Bend 2: Raising the Level of Writing and Talking About Literature

***In this bend, students see more significance in a text and begin to notice patterns. Students begin to talk in partnerships/clubs linking ideas and building larger theories. Provide them with examples/models of exemplar notebook entries from strong student notebooks (utilize the samples in TC unit, your own notebook, past students, or those you find within your current classroom)**

Teach students to try interpretations that others bring to a text and that the stories they read are about more than one idea.

Focus Question: How can I develop theories not just about the MAIN characters in a novel but also about the MINOR characters, wondering how they influence the main character? How can I notice other things that influence the main characters too, like the setting, and wonder why things are the way they are in a story?

Minilesson: Readers use specific skills that help them move forward as readers. We can do this by:

- Paying close attention to who is telling the story (first person, third person) and how POV affects the story
- Making inferences about the narrator
- Starting to put details together from the beginning

Minilesson: Readers read for the subtext as well as for the text.

- Read between the lines- what is the author really telling us?
- Think about what the details suggest or imply about a character or a place
- Describe details, such as characters, with precise language. Revising our words to be more exact.

Minilesson: Readers understand that, when reading between the lines, your opinion/judgment is only part of what's going on in the story.

- Be aware that some characters change and reveal themselves slowly.
- Readers are to be on the look out of when a character acts out of character. This could mean our initial theory about that character wasn't complex enough. (complicated characters) Example: "a character is not always shy--perhaps she is shy around grown ups she doesn't know, and totally different with her

own close friends. You might point out to students that, just as in life people are not purely good or purely evil, neither are characters.

- Analyze what we think we know about a character and how that changes as each novel develops

Minilesson: Readers look at a series of ideas about a book (or set of books), ask the following questions, then create a theory.

- What do these have in common?
- What is different about these ideas?
- If I was getting to know someone and these were my observations of them, how would I think about them?’

Minilesson: Readers notice characters in books acting a certain way, saying certain things, and grow theories or hunches about those characters.

- Today you are going to ask yourself, “What have I already learned about how to grow theories about characters? What places can act as especially effective windows into who a character is?”

Suggested Teaching Points/Lessons: Characters Convey Larger Meanings: Bend 3 Thematic Text Sets

***In this bend, students begin to see how a theme can be developed differently in across texts. Provide them with examples/models of exemplar notebook entries from strong student notebooks (utilize the samples in TC unit, your own notebook, past students, or those you find within your current classroom)**

Teach students how to compare and contrast the ways in which are developed across texts. (Students will not master this just yet, but be one step closer to understanding.

Focus Question: How can I notice that stories are made the way they are on purpose to highlight certain THEMES? For example, how can I notice that the author sometimes has set up contrasting characters and settings in order to highlight themes?

Minilesson: Readers use their imaginations to picture the scenes in their stories, as well as the scenes that come between scenes. We do this by...

- Linger in the scenes that are being described immensely
- Picture these scenes in our minds with more imagined sights, sounds, and atmosphere as if we can envision it as a scene in a movie.

Minilesson: Strong readers are alert to shifts in time and place, and we imagine what happened between shifts of time. We can do this by...

- Examining the Memory Moment sign post.
- Looking back over the setting clues to see if something has changed (Thinking: Did a week pass? Is this the same place? Is the mood different?)

Minilesson: Readers are aware that stories can get complicated when references are being made to other parts of the book, events are repeatedly happening "again and again" or events previously happened in another book in the series. (See- Notice and Note for reference pg. 75) We do this by ...

- Introducing the Again and Again Signpost.
- Making connections across all parts of the story that are not right alongside of each other.

Thinking, Did the character change because of something that happened earlier? Noticing when a reference was made back to earlier in the text. Example: You might pull a small group and say, "One way the stories you are reading will get more complicated is that there will be references to other parts of the book or to an earlier book in the series, and readers need to work harder to understand the references and see the meaningful connections between parts of a story. Things that are said or that happen in one part of the story may refer to earlier events, earlier parts and these events or parts may be separated by many pages."

Minilesson: Readers think thematically.

- Ask students to focus not just on new ideas that they have about their characters, but also on what lessons the character is learning in this story.
- Teach that the various people we meet in our books don't mosey into the story by accident, that a character is deliberately crafted by the author to advance certain ideas. "An author creates a character on purpose. Often the author uses the character to tell us something big about human relationships and about our world. Introduce the Notice and Note Signpost of Words of the Wiser. If a student is beginning to identify a more complex lesson in a story you may teach them to keep an eye out for multiple lessons in a story which are sometimes shared by older characters explaining something to a younger character. (See-Notice and Note for reference pg. 75)
- As students determine themes, you'll likely continue to need to push them to ground their thinking in text evidence. You may need to help students to see that some details (those that relate to the central problem, for example) are most important in determining the theme. Here are some questions that you might teach students to ask themselves and others: What is the character's central problem in this scene? How does that relate to theme(s) of this story? Which of the details about ____ seems most important to the reader's understanding of her? How do those details help convey theme(s)? Which detail in this scene best helps to show a theme of this story
- Readers think about how authors set up contrast between characters to reveal message or theme. Example: Ernie and Bert--That famous duo from Sesame Street--Ernie is the carefree spirit while Bert is serious and tightly wound--you can show a short clip and ask students what messages are forwarded and how does each character help to convey that message? Moreover, how does the contrast between the characters help to convey that message? (See- Notice and Note for reference pg. 75)
- Introduce the Aha Moment Signpost.

Minilesson: Readers consider the role of other contrasts, such as contrasting settings. Example: (visual support) Optional - show the clip from Wizard of Oz when Dorothy goes from Kansas to Oz - even the color of the world changes. Students might think about the mood of one setting vs. another. Some questions for students to ask:

- How does the mood of the story change when the setting shifts from ____ to ____?
- An important contrast in the story is between ____ and ____?

- What is this contrast helping to show?

Minilesson: Readers think about the choice an author makes of WHO is telling the story. How has the narrator influenced the story and if told by another character's point of view – how might that have affected the story?

- Gather at meeting area and sit with their partners for this lesson. Partners can first discuss the choice of narrator for the class read aloud. Example from: *The Tiger Rising*, “How might the story, *The Tiger Rising*, be different if Rob wasn't the one narrating it? What if we were hearing this story through Sistine's voice or even the voice of Willie May. How might the theme of the story have changed if the narrator changed? If Willie May had been the narrator, might this same story have had a slightly different message?
- Next, ask partners to discuss their own current novel and who is telling that story.

Materials

The materials used in this course integrate varied, leveled instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

In addition to the materials below, the link that connects to district-approved books and resources utilized in this course can be found here: [Core Book List](#). Teachers must refer to this list while selecting whole-class or small-group leveled resources.

Materials used in all classrooms include the following:

Fountas and Pinnell Benchmark Reading Assessment System, 2nd Edition, System 1

Fountas and Pinnell Classroom System MiniLessons Book

Fountas and Pinnell Classroom System Guided Reading; Fountas and Pinnell Classroom System, Readaloud

Jennifer Serravallo Whole-Book Assessment.

Intervention materials included, but are not limited to, Leveled Literacy Intervention kits.

Instructional Materials

Mentor Texts/Whole- Class Lesson Materials

- Tiger Rising by Kate DiCamillo
- Walk Two Moons by Sharon Creech
- Home of the Brave by Katherine Applegate

Small Group/Whole Class Lesson Materials:

When teaching the following signposts, refer to the following resource - Kylene Beers and Robert Probst, [Notice & Note: Strategies for Close Reading](#)

- Contrasts and Contradictions
- Aha Moment
- Tough Questions
- Words of the Wiser
- Again and Again
- Memory Moment

Ways to THINK, TALK, and WRITE about Books:

When teaching writing about reading strategies, refer to the following resource - *Writing About Reading: From Book Talk to Literary Essays, Grades 3-8* By [Janet Angelillo](#)

Possible Teaching Charts:

Writing Well About Reading:

- Read Knowing You Will Write, Seeing More
- Read More, With Ideas You Wrote About in Mind
- Aim to Notice More Story Elements
- Push Yourself to Grow Ideas

To Understand/Interpret A Story, Readers Pay Attention to:

- Characters (Traits, Motivations, Relationships, Life Lessons)
- Plot (How do events that happen later connect to earlier ones?)
- Setting (Mood/Changes How does the setting affect the characters?)
- Repeating Objects (Why does that object spotlighted? Does it stand for something?) *Note Signposts lessons support lessons

Developing Ideas:

- Read, generating many ideas about the text. Choose one idea to develop
- Think, "Where does this idea live in the text?" and locate passages where the idea "lives".

- Reread a passage, mining it for new insights about the idea. Repeat with other passages.

Thought Prompts to Raise Level of Thinking/Talking/Writing

Thought Prompts that Support References to the Text

- One example of this is ...
- For example, ...
- This happens when...

Thought prompts that Help you Select the Most Pertinent Passages

- The best example of this occurs in ...when...
- The most striking example of this is ...

Thought Prompts that Help you Mine the Specifics of a Passage

- Notice the way the author has He or she could have....but instead...
- It is noteworthy that the author uses the word...Perhaps He or she choose this to ...to show...
- It is particularly interesting to notice the way the author ...

Book Club Ideas for jots/thoughts/discussions:

*This list generally progresses to higher-level thinking.

Skill: Monitor for Meaning

Make sure you are understanding everything. If you are unsure, make a note that you'd like to discuss the meaning of the text with your group. (Note: Try to figure out if the problem is vocabulary, figurative language, keeping track of characters, accumulating information correctly, etc.)

Skill: Envision

Write about what you're seeing, hearing, tasting, touching, and feeling. Point out critical aspects of the setting you notice and explain why this detail is so important to the story and to your mental movie.

Skill: Empathize & Connect with Characters

Imagine being in his/her shoes and discuss how you would feel, what you would think, what you would do, etc. When connecting, make sure you are making meaningful connections that help develop your understanding, not connections that distract you.

Skill: Predict

Make predictions. Always provide evidence to support your predictions.

Challenge – Don't just make vague predictions, predict exactly what the character will do or how the story will unfold.

Skill: Give your Opinion

Write strong reactions to aspects of the story that evoke powerful emotions. Give your opinion and explain why you feel this way.

Skill: Infer

Pay attention to characters' actions, words, and thoughts and infer what this tells you about the characters. Provide evidence.

(Note: Inferences are not directly stated. You figure them out. When inferring about characters, use precise adjectives, such as "considerate" rather than "nice.")

Skill: Question

Ask thought provoking questions. These questions do not have literal answers from the text and they stir up meaningful conversations or even debates.

Skill: Read Critically

Analyze whose perspective the story is coming from. Write about how this affects the story. Consider whose side is not being told. Write about how the story could be different from another perspective.

*Quote parts of the text and discuss the meaning, why these particular words are so important, or why the author chose to use these words.

Skill: Interpret

Write about what the story is really about. Try to answer the question, "What was the author's true purpose in writing this story?"

Skill: Critique

After carefully judging, give your view of the story or the way it is written. Explain your opinion clearly. (Ex.

“This part of the story feels very unrealistic to me because..... It was so clever of the author to...because.....)

Recognize Signposts

Note them and explain why you think the author included that element.

1. Tough Questions 4. Contrasts and Contradictions
2. Again and Again 5. Words of the Wise

Memory Moments 6. AHA! Moments

Word Study Scope and Sequence using multisensory approach to word work [Grade 5 Link](#)

Teacher Resources

- Units of Study for Teaching Reading, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade XX Heinemann, 2013.
- Teachers College Reading and Writing Project Reading Units of Study, Grade XX, 2014-2015.
- Fountas and Pinnell Benchmark Assessment Kit
- The Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching
- Cranford Public School Grades K-5 Google Folder for instructional materials
- [Crosswalk \(suggested IRA titles and Mini Lesson numbers\)](#)

Suggested Strategies for Modifications/Accommodations

[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504 plans.

For possible modifications to content during reading workshop, please . . .

- Small group on-level group work
- Reading texts aloud for students for difficult concepts.
- Providing opportunities for text-to-speech for written responses.

- The teacher will refer to the Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target specific strategies to teach students below benchmark levels.
- Refer to the Strategies for Striving Students in the K-8 folder for specific appropriate interventions.
- Use visual presentations of all materials to include graphic organizers for writing.
- Use digital ebooks, technology, audio and video version of printed text (TFK/Scholastic?Epic Audio version)
- Differentiate roles in discussion groups
- Mark texts with a highlighter.
- Refer to the Pathways to Intervention document in the K-5 folder for specific appropriate interventions.
- Consult with Cranford Problem Solving Team (CPST), as needed.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.

The structure of reading workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- Individual conferences with each student will address specific needs of the reader.