Course Description:
Fifth grade students draw on a repertoire of ways for reading closely, noticing how story elements interact, understanding how different authors develop the same theme, and comparing and contrasting texts that develop a similar theme. Students investigate ways nonfiction texts are becoming more complex, and they learn strategies to tackle these new challenges. Strong foundational skills, such as fluency, orienting to texts, and word solving, that are required to read complex nonfiction are addressed. Students read complex nonfiction texts to conduct research on a debatable topic, consider perspective and craft, evaluate arguments, and formulate their own evidence-based, ethical positions on issues. Students also work in clubs to become deeply immersed in the fantasy genre and further develop higher-level thinking skills to study how authors develop characters and themes over time. They think metaphorically as well as analytically, explore the quests and themes within and across their novels, and consider the implications of conflicts, themes, and lessons learned.

Scope and Sequence:

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<th>Quarter</th>
<th>Unit</th>
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<td>Strengthening Your Reading Life</td>
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<td>2</td>
<td>3</td>
<td>Tackling Complexity: Nonfiction</td>
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</table>
Subject: Reader’s Workshop  
Grade: 5  
Name of Unit: Agency and Independence  
Length of Unit: 4 weeks; August-1st week of September  
Overview of Unit: During Bend 1 of the unit, you will invite readers to author their own reading lives and you will pull out all the stops in an effort to lay a foundation for a year that helps all of your students become avid readers. Your students will share techniques that they have used in the past to get stronger at working toward a goal, such as practicing or having a mentor text. They will also spend some time analyzing their own reading lives, really evaluating and weighing where they are as readers, and setting ambitious goals for themselves. Note that several of the engaging experiences outlined in this unit focus on behaviors of readers, and encouraging readers. Because of this, you will see “N/A” listed as the priority standards for experiences that focus on these behaviors.

Getting Ready for the Unit:  
- Gather a variety of high interest texts for students that will get them excited about reading  
  - See popular book lists on TCRWP website  
- Read Lucy Calkins’ Agency and Independence unit--Bend 1 only  
- Go over classroom system for checking out books (e.g. traditional check-out, book shopping, etc.)  
- Make decisions about routines and procedures in regards to reading logs
● Prepare your own materials on how you will display your personal reading life to students. It is so important for students to see you as a reader, too!
● During this unit time will be spent collecting information to assess fluency. This is reported out as a foundational skill, separate from the work of this unit, however will need to be collected through conferences.
● Feel free to take some time to set up reader’s notebooks and expectations with your students prior to the beginning of the unit, or during the first few lessons.

Pre-Assessment (given prior to starting the unit):
● Reading Interest-A-Lyzer by Donalyn Miller and Joseph S. Renzulli
Based on information obtained in this assessment, provide students one book as a “book gift” from your classroom or school library. This helps them to see that you value who they are as a reader and want to make sure they have the resources to be successful.
● Running Records--The supporting standards for this unit (RF.5.4.a-c) will be addressed with the administration of running records. With the data collected you can give explicit small group instruction based on need. Due to the fact that these standards are considered “supporting” for this unit they will be tied to Engaging Experiences, but not have explicit lessons pertaining to them.

Read aloud considerations:
● As you consider your first read alouds of the year, you might choose stories in which you have strong feelings towards. This will allow you to articulate what it is about the story that you appreciate. You can use this as a way to model your love of reading as students reflect on their identities as readers.

Essential Questions:
1. 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?
2. How can I set up goals for my own reading life and begin to work deliberatively towards those goals?

Enduring Understanding/Big Ideas:
1. Understanding who I am as a reader allows me to set goals for future work
2. Readers challenge themselves to grow, taking note of when reading becomes difficult
3. Reading is a personal and social experience. I can learn from readers around me and create reading relationships with my peers.

**Priority Standards for unit:**
- RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- SL.5.1: 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.

**Supporting Standards for unit:**
- RF.5.3: Know and apply grade-level phonics and word analysis skills in decoding words
- RF.5.4: Read with sufficient accuracy and fluency to support comprehension
- RF.5.3.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.
- RF.5.4.a: Read grade-level text with purpose and understanding
- RF.5.4.c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
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<tbody>
<tr>
<td>RL.5.1</td>
<td>accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</td>
<td>quote</td>
<td>evaluate</td>
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<td>SL.5.1</td>
<td>effectively in a range of collaborative discussions (one-on-one, in groups, teacher-led) with diverse partners on grade 54 topics and texts on each other’s ideas</td>
<td>engage</td>
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<td>own ideas clearly</td>
<td>build</td>
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<td>express</td>
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**Unit Vocabulary:**
<table>
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<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>quote</td>
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**Topic 1: Lifting our Reading Lives to a New Level**

**Engaging Experience 1**

**Teaching Point:** “Readers, today we are going to build our Reading Workshop expectations so that we become a community of readers. It’s important for us to know and value who we are as not only a classroom of readers, but also as individuals. In order to do this we are going to come to some agreements on ways we’ll make our classroom a learning and reading space for everyone to collaborate effectively.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

Priority: SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is by creating an anchor chart of reading non-negotiables. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.”
  - Student: quiet, reads in bubble space, gets started right away, reads the whole time, and stays in one spot.
  - Teacher: confers individually with students, meets with book groups
• Transitions: Also note this is a great time for students to practice transitions like coming to the area and sitting next to their partner, turning and talking to a partner, going off to read independently, etc.

• Stamina: As you send students off to practice the agreed upon procedures you should work to begin building stamina. Start at 3-5 minutes and challenge students to add 2-5 minutes to their stamina a day. You can track this goal on a graph in order for students to keep momentum around reading longer and physically being able to see the growth. It’s important for students and teachers to remember that if the group expectations are broken during the “Practice and Application” component, you join back together as a class, talk about it, and try that minute increment again. You should not move up your minute goal until the previous one has been reached by all students committing to the classroom agreement made as a community of readers.

• Start a “Readers…” anchor chart. Add the first bullet: value each other as readers

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

**Engaging Experience 2**

Teaching Point: “Today I want to teach you that whenever a person wants to really become more powerful at something--anything--the learner needs to be consciously take hold of his or her life and say, ‘I can decide to work hard at this. I’m in charge of this. Starting today, I’m going to make deliberate decisions that help me learn this skill in leaps and bounds so that I can be as powerful as possible.’ That’s called agency. People who have agency strive--they work independently and incredibly hard at something in order to achieve.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: N/A

Detailed Description/Instructions:

• **One way you can do this** is to think aloud about a time in your life when you really were determined to learn something, and by applying agency--your drive to actively work toward this goal--you achieved it. Then tell students what you learned about yourself as a learner by reflecting on that moment in your life.

• Ask students to think about times they had to show agency to learn something. Were they trying to get stronger at playing soccer? Beating a video game? Learning to sing? Allow them to think for a few minutes, then share with a
partner what this moment was in their life and what they learned about themselves as a learner because of it and how those skills might be applied to reading. Draft an anchor chart together about who we are as a classroom of learners and readers. Provide students their book logs, telling them this is how they will show you their agency in their reading life and send them off to read.

- **Another way to do this**, is to have students discuss how reading has gone for them in the past. Ask them the question what is reading workshop? What does it look like? Sound like? Etc. Students can reflect on the question, “I’m the kind of reader who….”

- **Another way to do this**, is to have students create a “100 things about me as a reader” list at the start of their reading notebook. Students can add to this list throughout the year, adding, or erasing items as they uncover new traits about themselves as a reader.

- Add to “Readers…” anchor chart--exhibit agency in their reading lives

**Bloom’s Levels**: N/A

**Webb’s DOK**: N/A

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**Engaging Experience 3**

**Teaching Point**: “Today I want to teach you that people who take care of themselves--as athletes, as musicians, and as readers, too--know that it is important to sometimes stop and say, ‘From this moment on, I’m going to…’, and then we name our hopes, our promises, our New Year’s resolutions. After that, we make sure our important resolution changes how we live in the future, so that our resolution will come true. Readers do that, too. We stop, we promise, and we look forward, saying, ‘From now on, I….’”

**Suggested Length of Time**: 3 mini-lesson

**Standards Addressed**

Priority: N/A

**Detailed Description/Instructions:**

- **One way to do this** is to have student reflect on what habits as a reader have helped them to meet goals, and what habits have gotten in the way. Model making a plus delta T chart where you show students times in your life and good/bad habits that have helped and hurt your journey as a reader.

- **Another way to do this** is to review with students that resolutions should be important and realistic. Think back to the reflection they did yesterday and the goal they made in their life experience to try to learn something new. Have them
apply this to their reading goals as well. Remind them that for the goal to be important they can’t have ten different things listed, but rather only one or two. That’s what makes it important. To help them think about a realistic goal you might give the example goal of writing down everything I ever read. Then you can think aloud with them about how you read texts and newspapers and magazine articles and books, and keeping track of all that is too much. So, if I want this to be a realistic goal, I’m just going to track the books I read. Decide on a goal for yourself based on your reflection of your reading life from yesterday, thinking aloud with students about you made sure it was important and realistic.

- Remind students once again of their book log. As they begin to add books and notice more specifically who they are as a reader, let them know this will also be a powerful goal-setting tool.
- Add to “Readers…” anchor chart: Set attainable goals to become stronger readers
- Another way to do this is to introduce students to the idea of a 40 Book Challenge. More information can be found about this in The Book Whisperer by Donalyn Miller. This activity encourages students to set book goals, and keep track of what they are reading and where they are headed.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 4**

**Teaching Point:** “Today I want to teach you that there is more to choosing a just right book than thinking about if it will be too easy or too hard. A smart way to choose a just right book is to do some research. By doing this we can learn more about authors we love including their other titles, preferred topics, style, or genres. By doing this we reduce the likelihood that we’ll need to abandon a book.”

**Suggested Length of Time:** 1 mini-lessons

**Standards Addressed**

Priority: N/A

**Detailed Description/Instructions:**

- **One way to do this** is to choose an author or book series that you love, showing students how to find titles that are also by that author or other books that belong in that series. Websites like [www.whatshouldireadnext.com](http://www.whatshouldireadnext.com) and [www.librarything.com](http://www.librarything.com) can be helpful for this work. Additionally, remind them
that their classroom community of readers is also a powerful resource for book recommendations.

- Let today be about drafting a “to read” list in their reader’s notebooks. Students can create a wish-list that they can add to throughout the year.
- Add to “Readers…” anchor chart: know multiple strategies in choosing just right books.
- **NOTE:** If you have not yet given the reading interest survey, today would be a great day to do this, and begin distributing book stacks to children.

**Bloom’s Levels:** N/A  
**Webb’s DOK:** N/A

**Engaging Experience 5**

**Teaching Point:** “Today I want to teach you that at times, readers must make decisions to stop reading a book. This may happen because readers find that at this point in their life, it might not be something they are ready to read, or, it might not be a book that is right for you ever. And this is okay. I want to teach you that at times, but not always, we might need to walk away from a text.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed:**

- Priority: N/A

**Detailed Description/Instructions:**

As a reader many things can cause a reader to want to set aside a book for now, but not forever?

- *The book is too long.* Reading a book takes commitment, and some books are more demanding than others. Occasionally, a book is so long that you get bogged down in it, or you switch to a faster-paced book for a while.

- *You have to, want to, and need to read something else first.* Your book club/book study meeting is next week and you haven’t started this month’s selection. You have a paper due, and all you can read is research. You borrowed a book from a friend and you need to return it. A book you’ve been eager to read just arrived in the mail, and you want to read it now. You prioritize what you read, and sometimes other reading moves ahead of your current book.

- *You’re worried that the book is about to get too scary or too sad.* You can feel it—the tension that authors build—foreshadowing something terrible is about to happen. You
know the dog is about to die. You know the killer is going to catch them. Your heart can’t take it, not today.

- *You love the book so much that you don’t want it to end (or the series)*. You’re attached to the characters. The writing delights you or resonates with you. You’re not ready to say goodbye. It can be emotionally heart wrenching when a book or series you love comes to an end. Savoring and prolonging books feels delicious. Go ahead. Pause for now, just not forever.

- *The book has not lived up to its promise (so far)*. Everyone is talking about this book. It received a starred review. It won an award. All of your trusted friends think it’s amazing.

- *You wanted a different book*. You wanted vanilla and you got chocolate. You wanted historical fiction instead of science fiction. You’re just not in the mood for what this book has to offer, but that could change tomorrow.

It is our jobs as readers to acknowledge this and to make these decisions, so that they do not drag down our reading life. Have a class discussion: What causes you to hit pause on a book? When is it OK to stop reading a book for now, but not forever? When is a book worth finishing? When should we just abandon a book?

**Bloom’s Level:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 6**

**Teaching Point:** “Today I want to teach you that reading is both a personal and social experience. As readers, sometimes we find books that move us so much, we must share those books with others. When we go to share books with others, we call this book buzzing.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed:**

Priority Standard: SL.5.1

**Detailed Description/Instructions:**

- **One way to do this** is to model how to have a conversation about a book with a peer, without giving too much away. Your goal is to persuade others to read the text, and leave them wanting more. These conversations should be purposeful, and happen often within your classroom to keep reading motivation high.
  - The anchor chart for buzzing about books could include the following points:
Think about a person who wants a book recommendation
Think about that person’s reading life--you may have to ask some questions
Choose a book for that person, remember the books you know (use book log if needed)
Tell the person why think this book might be a perfect fit.
Summarize a bit of the story, highlighting the parts that reader will like.
Read aloud a tiny excerpt that reveals something exciting about the book.
Talk about why the book is irresistible.

Bloom’s Level: evaluate
Webb’s DOK: 3

Engaging Experience 7
Teaching Point: “Today I want to teach you that powerful readers use artifacts to help them reflect on and improve their reading lives. Once artifact that is an incredibly useful tool for reflection is one you already have--the reading log. This tool helps you keep track of how reading is going for you. It’s concise, easy to sustain, and it has tons of information that lets you reflect wisely on yourselves as readers.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A

Detailed Description/Instructions:
• One way to do this is have a sample book log of your own reading or one you simply generate for the sake of this lesson. Remind students that these are not just tools for recording, but also reflecting. Questions you might think aloud about while analyzing the book log include:
  ○ How much do I read at home vs. school?
  ○ Do I read some genres more slowly than others?
  ○ Is a drop in reading volume because I moved to a higher reading level?
• Think aloud together about these questions and what you can learn the reader based on his or her log. Additionally, you can remind students this can be a tool to track their goals as well. Send students off to read, recording their work of the day and reflecting on it at the end of workshop.
• Add to “Readers…” anchor chart: use reading tools to reflect and set goals as readers
Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 8: Wordless picture book
Teaching Point: “Today I want you experience something with me.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed:
Detailed Description/Instructions:

- **One way to do this** is to read aloud a wordless picture book. At the end of the reading, ask students to decide whether or not this was reading, and have a conversation with them about what reading actually is.
- Discuss with students how reading is not just about reading words on the page, rather, it is about the thinking that is happening within your mind. Reading is not just about words, it’s the way you make sense of the story that defines reading.

Bloom’s Levels:
Webb’s DOK:

Engaging Experience 9
Teaching Point: “Today, I want to teach you strategies to help us read a text closely and mark those moments in a text that speak to us. As readers, we pay attention to the parts of a book we love, wonder about, show us a character in a deeper way, have difficult words, shock or surprise us, make us laugh, provide great details. Reading a text closely helps us recognize these moments to ensure we continue to read ourselves awake.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL.5.1
Detailed Description/Instructions:

- **One way to do this** is to read aloud an excerpt from your mentor text. Create an anchor chart together of the different ways students can mark their text to show those moments (annotation codes, color-coding, etc.) Using your mentor text, show students how you annotate the moments that speak to you, modeling in the process how to read a text closely--meaning that you are reading with purpose and stopping at those moments that you have a reaction to the text to think aloud about those.
- Some questions you could use to model close reading for this lesson are as follows:
  
  - Why did the character say what he/she said?
How does the character’s actions affect the story?
How does this place reflect what they are telling us about the character?

- While you stop and consider these questions, thinking aloud about them also feel free to mark any other moments in the text that speak to you to model how to use the annotation system you set up.
- Add to “Good Readers…” anchor chart: Notice moments that speak to us and remember characters’ names and setting

**Bloom’s Levels:** evaluate

**Webb’s DOK:** 3

**Engaging Experience 10**

**Teaching Point:** “Readers, today I am going to teach you how to write about your thinking as you read. Yesterday we shared our thinking with our partners by discussing and talking about our ideas. Today it’s time to grow ourselves as readers, showing our thinking by writing as well.”

**Suggested Length of Time:** 3 mini-lessons

**Standards Addressed**
- Priority: RL5.1

**Detailed Description/Instructions:**
- **One way to do this** is to model in your own reading notebook how to use post-its to show thinking and stop and jot. There may be other responses you will incorporate throughout the year, but for today focus only on these two as they are the most common. This would also be a good opportunity to revisit the work you did with annotation, reminding students this is a way to show their thinking as well. You will provide students a Reading Life Portfolio and have them add the work of the day into it. If they use post-its to show their thinking or annotate the text, those can stay in the book. Let readers know that their Reading Life Portfolio is a place for them to keep their reading “stuff”—reading logs, notes, tools, etc.

- **Another way to do this** is to use the “lifting a line” strategy from The Reading Strategies Book. Find a powerful line from the text you’re reading. It may be something beautifully crafted, something a character says that is profound, or something the narrator says that reveals something about the plot, characters, or theme. Copy the line into your notebook and write your thoughts, comments, and reactions that spring from that line. Try not to censor your thinking, write fast and without a filter. Try to keep going, write more. Try a prompt like, “In addition…” or “On the other hand…” or “For example”, or “this makes me think…”
Another way to do this is to use a strategy called “Writing Long” more information about this strategy can be found in The Reading Strategies Book (pg. 368). Take a sticky note that you think has a strong starting idea written on it. Place it on the corner of your page. Use the prompts we use for keeping conversation going to have a conversation with yourself on paper. When you feel stuck, pick a new prompt and keep going.

- Prompts:
  - How has your thinking changed?
  - What did you think before, and what are you thinking now?
  - You can say, “Before, I thought...but after talking I’m thinking…”
  - Think about ideas your partner or club members shared. What’s new from what you had written down before?
  - What are you thinking now?

Another way to do this is to showcase the responses from other students. During reflection time, you may have readers do a “museum walk” where students visit other reader’s notebooks and read the responses from their peers. This will allow students to see other ways of responding to text.

Bloom’s Levels: evaluate
Webb’s DOK: 3

Engaging Scenario

<table>
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<tbody>
<tr>
<td><strong>Situation:</strong> Creating a reading toolkit for the year</td>
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<tr>
<td><strong>Challenge:</strong> Choosing from an array of tools that will make you a successful reader as an individual and in a group or partnership.</td>
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<tr>
<td><strong>Specific Role:</strong> Analyzing the array of tools presented, choosing and organizing those in a meaningful way to ensure the student has taken the initial steps in authoring their reading life.</td>
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<tr>
<td><strong>Audience:</strong> Student, student partnerships, reading groups</td>
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<td><strong>Product or performance:</strong> Reading tool kit</td>
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As a culmination of this unit, students will create a reading toolkit that will hold the tools and resources they need to be successful readers across the year. They can collect these in their Reading Life Portfolio, an organizational bin at their table, a baggie, etc.

Items that should be available for students to collect for their reading toolkit:

- accountable talk question stems
- reading partner discussion starters
- reading strategies bookmarks
- annotation codes bookmark
- post-its
- paper
- book logs
- book recommendation forms
- “How to Buzz About Books” chart picture
- “How to Pick Just Right Books” form
- Goal-setting sheets

Also, you can give students their Reader’s Notebooks on this day as a celebration that they now know all they need to author their own reading life! As you hand them out, allow them to go write their first experience as a reader in 5th grade to get excited about filling that notebook!
Unit 2: Social Issues Book Clubs

Subject: Reading Workshop
Grade: 5th Grade
Name of Unit: Social Issues Book Clubs
Length of Unit: Approximately 6 weeks; Second week of September - October

Overview of Unit: In this unit, and book club, students will be strengthening their reading lives, focusing on social issues and themes across texts. Readers will analyze how an author presents an issue, and how characters react and respond to challenges. In the unit, we mention the use of several mentor texts listed in the read aloud considerations. This is just an idea. If you feel you have a better text that fits the needs of your learners, and can be applied to the engaging experiences outlined below, feel free to use that text.

Topic 1 (Bend 1) Reading between the Lines to Interpret Issues in Texts
In Bend One of the unit, students will learn to notice the issues that exist in the world and their texts. Students will delve into books looking for problems and injustices that don't just affect the character, that doesn't just affect the reader, but that do affect entire groups of people in their communities and beyond. They'll learn about these issues by reading stories and articles, noticing the perspective the author takes on to explore these issues, noticing connections between issues, and comparing and contrasting how different characters deal with problems to teach readers important lessons about these topics.

Topic 2 (Bend 2) Analyzing the Way Different Authors Address and Craft Similar Social Issues in Literature
In Bend Two, the students will build on this foundation by giving students the opportunity to explore issues by reading and responding to multiple pieces of literature with a specific lens (task). Students will begin to closely study and analyze how different authors approach similar social issues. They will develop questions based on their point of view about an issue and analyze these texts with a critical eye to develop themes and questions around similar social issues. They will learn to talk with the text as a foundation to support their discussion points. By the end of Bend Two, students will be finished with their book club book.

Topic 3 (Bend 3) Theme: Turning Text inside Out
In Bend Three, the students will branch out of their book club to explore themes from other book club texts. They will consider and discuss universal social issues that apply to the real world and
how the text(s) supports these themes. The students will compare and contrast theme(s) across multiple texts through an in depth analysis through multiple texts.

Getting Ready for the Unit:
- Gather multiple titles of texts, a large sample, that contain social issues. (Picture books, chapter books)
- Read Lucy Calkins Social Issue Book Club Unit: Unit 8
- Before the unit begins, spend some time setting up book club norms and expectations. Due to the many different routines and procedures available, we are allowing teachers to decide on the method of book clubs that works for them. Please see the chapter on book clubs on Coaches Corner for more information on how to set up book clubs.
- Refer to BrightSpace Unit 8 and create anchor charts needed to launch the unit
- It will be important to spend time reading mentor texts that touch on social issues. We suggest reading these texts multiple times, as you work through your mini-lessons. This will allow students to begin the deep thinking that this unit requires in a whole group setting. In addition, in Topic 3, it will be important that students are exposed to shorter text as they begin comparing and contrasting themes across text.
- Another suggestion is to set up theme notebooks with students. More information about theme notebooks can be found on Penny Kittle’s website.
- Another suggestion is to Create “preview books stacks”—sets of four or five books at a student’s reading level that match their interests and reading experiences. These books can be sat on students desks before the first day of school, or early in the year.

Pre-Assessment (given prior to starting the unit):
See pre-assessment on Coaches Corner

Read aloud considerations: (*** is an enduring understanding)
Question stems to use during read aloud to promote critical thinking and a critical lens:
- What is an issue (themes) we can find in the text? What does the author do to show (illustrate) this idea? ***
- How are characters responding?
What does this tell you about the character?
How has your thinking about this issue changed as the story progresses?
How does thinking about social issues help you as a reader and person? ***
How could you apply these ideas to your own reading?

- **Locomotion** by Jacqueline Woodson (power, race, family structures, death/loss, inequity of education, black boys/men in America, foster care, adoption, arts education, poverty, genetics/illness)
- **Each Kindness** by Jacqueline Woodson (discuss Woodson’s common themes and craft moves)
  - **One and Only Ivan** by Katherine Applegate (exclusion, displacement, stereotypes, endangered animals, family structures)
- **Home of the Brave** by Katherine Applegate (discuss Applegate’s common themes and craft moves)
- **Oliver Button is a Sissy** by Tomie dePaola (gender stereotypes, overcoming negativity, acceptance)
- **Fly Away Home** by Eve Bunting (homelessness, empathy)
- **Yardsale** by Eve Bunting (life changes, poverty)
- **Crenshaw** by Katherine Applegate (homelessness, frustrations with parents)
- You might collect various types of nonfiction that corresponds with the social issues in the book club books. This could be articles, media clips, and pamphlets.

**Essential Questions:**
1. How do we interpret and analyze social issues and themes?
2. How do discussions with peers help me think critically about text, and grow new ideas?

**Enduring Understanding/Big Ideas:**

1. Thinking critically about text(s) can help me gain new understanding about themes.
2. Being aware of changes in a character and their responses can build an understanding of their point of view.
3. Listening to the ideas of others allows me to uncover new ideas I didn't consider.
Priority Standards for unit:
- **RL.5.2**: Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **RL.5.6**: Describe how a narrator’s or speaker’s point of view influences how events are described.
- **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.

Supporting Standards for unit:
- **RI.5.3**: Explain the relationships or interactions between two or more individuals, events or ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.
- **RL.5.9**: Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.
- **RF.5.4**: Read with sufficient accuracy and fluency to support comprehension.
- **SL.5.1d**: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

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<tr>
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<td>understand</td>
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<td>text</td>
<td>summarize</td>
<td>understand</td>
<td>skills and concepts (2)</td>
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**Unit Vocabulary:**

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<th>Content/Domain Specific</th>
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<td>theme</td>
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<td>compare and contrast</td>
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**Topic 1: Reading Between the Lines to Interpret Issues in Texts**

*Information about setting up Book Clubs can be found in the Coaches Corner*

**Engaging Experience 1**

**Title:** Setting up your Social Issues Study Clubs
Suggested Length of Time: 3-5 mini lesson

Standards Addressed
Priority: SL.5.1

Detailed Description/Instructions:
You will also want to discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1.

- **One way you can do this is** to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered around a social issue would look like and sound like using *One and Only Ivan* by Katherine Applegate.

- **Another way to do this is** to assign roles to each member of the book club. Readers will fulfill the jobs of these roles throughout their book club work.

- **Another way to do this is** to brainstorm a list of book club norm and expectations. These should be agreed upon by all students, prior to book club meetings.

- **Another way to do this is** to read aloud *Duck! Rabbit!* by Amy Krouse Rosenthal. Lead a discussion about differing opinions and the idea that everyone can have their own perspective on an idea.

- **Another way to do this is** to show students book trailers for the books being considered. Ask students to think about the book that might best hook them. Have students share with each other the things in these books that caught their attention. Have each student fill out an Exit Slip about the books that speak to them.

- **Another way to do this is** to have students consider which books they feel would be best for them. Have students vote for their top three, and then, using your knowledge of them as readers, work to best choose groups for your readers to be successful.

Bloom’s Levels: apply
Webb’s DOK: 3, 4

**Engaging Experience 2**
Teaching Point: Today I want to teach you that readers notice big issues within text and respond to challenges within a text.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RL.5.2

Detailed Description/Instructions:
- **One way readers can read critically is** to explore the issues that hide within the pages of our books. Readers look closely for issues that authors may be trying to address and
keep those in the forefront of our minds as we are reading. Reading the book, *Home of the Brave*, guide students to notice that it isn’t just about Kek’s experience in a new school, but bigger issues of immigration, discrimination, breakdowns in communication, absent parents, and so on. On an anchor chart, generate a list of issues and the texts where these issues live. What is the problem in the story, and how does that lead to the social issue the author addresses? What is the big idea? What is the text really about?

- **Another way to do this is to** use the mentor text, *Fly Away Home*. Think about what the problem is and notice that this is a problem that people face in the real world.

**Bloom’s Levels:** understand

**Webb’s DOK:** 2, 3

**Engaging Experience 3**

**Teaching Point:** Today I want to teach you that readers analyze characters’ struggles and notice a character’s motivation to acquire a deeper understanding of the text

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

**Priority:** N/A

**Detailed Description/Instructions:**

- **One way to do this is** to help students understand a motivation-why it is that the character does what he or she does- helps you understand more about the kind of person he or she is. When talking about character, don’t stop at just saying what she or he does or says or thinks, try to add on your thoughts about why she or he does, says or thinks that. Sometimes the why comes earlier in the story, other times you need to read on, and still other times you have to infer it. More information about this strategy can be found in *The Reading Strategies Book* (pg. 178).

- **Another way to do this is** to look closely at the characters within the book. Reading the book, *Fly Away Home*, paying close attention to the main characters, readers will look closely at problems the characters are facing and how they are reacting to these challenges. Guide students to look at the character and their reaction to the issue. Use think aloud and collaborative discussions. How are the characters deal with these issues in similar and different ways? What can we infer about them? How do the characters’ reactions to living in the airport teach us about homelessness?

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A
Engaging Experience 4
Teaching Point: Today I want to teach you that readers revisit critical scenes in the text to uncover social issues
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.2
Detailed Description/Instructions:
  ● One way to do this is to not only think about characters reactions, but also the crucial scenes where big ideas are developing. We can mark the pages where ideas are jumping off the page and consider how the issue is shown in these parts. We can notice how our characters react to the situations in these scenes and figure out what that teaches us about the issues that are present in the book. What new issues have you discovered after revisiting the text? I used to think _______ about this about the character, but now I think __________. I noticed something new about the character. What does this important scene tell me about what the book is really about?
  ● Another way to do this is model for students using a familiar mentor text (Oliver Button is a Sissy, Fly Away Home, The Other Side, etc.) and how you might look for ideas that jump of the page. Model for students how you might re-read, and pay close attention to specific lines in the text that support the issue or big idea you picked out.

Bloom’s Levels: understand
Webb’s DOK: 2, 3

Engaging Experience 5
Teaching Point: Today I am going to teach you that readers think about crucial scenes to uncover what their story is truly about
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.2
Detailed Description/Instruction:
  ● One way to do this is to revisit Locomotion or a mentor text you have read. Readers will identify that Lonnie is struggling with being in foster care and he is lonely. Push their thinking to a deeper level by having students grasp the larger idea, “Being in foster care can make children to feel alone in the world.” In book club conversations, readers will acknowledge the universal themes in their stories, by creating more general
sentences like the one above. You may consider developing an anchor chart with each book club to display the issues that are developing within each text.

**Bloom’s Levels:** understand  
**Webb’s DOK:** 3

**Engaging Experience 6**  
**Teaching Point:** Today I want to teach you that readers realize that texts aren’t just about one issue, texts address multiple issues that tug on our hearts.  
**Suggested Length of Time:** 2 mini lessons (using two different universal issues)  
**Standards Addressed**  
  - **Priority:** RL.5.2, RL.5.3, RL.5.9

**Detailed Description/Instructions**  
- **One way to do this** is for readers to realize that books are not about any one thing. There might be one or two main issues, and a few smaller ones, but no book is about one issue. Readers know that issues travel in packs. For example, you might have spotted divorce in one book, and realized that another issue that goes with that is not fitting in, because their character feels like their family is falling apart, or that their family is different than others. The character might also have an issue of not fitting in. Create an anchor chart highlighting how these issues are correlated and interdependent on one another.

- **Another way to do this** is to have students begin entries in their theme notebooks about how their stories are touching on those themes. Students should realize through this process that books can touch on multiple themes.

**Bloom’s Levels:** understand, analyze  
**Webb’s DOK:** 2, 3, 4

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**Topic 2: Analyzing the Way Different Authors Address and Craft Similar Social Issues in Literature and Current Events**

**Engaging Experience 7**  
**Teaching Point:** Today I want to teach you that readers practice empathy when speaking about social issues  
**Suggested Length of Time:** 1 mini lesson
Standards Addressed
Priority: SL.5.1

Detailed Description/Instructions:
- **One way to do this** is to recognize that as you read more about issues, readers will become interest in certain issues and read with a raised awareness. Readers will notice that talking about these ideas can be tricky at times, and it helps to keep an open mind and ask each other questions. Provide an anchor chart with talking stems to guide book club discussions throughout the unit: Are we OK with how this group is being represented? Does this fit with what we have seen in the world? Is there something the author wants us to know about being a member of that group? Does this fit with our lives? What kind of community is this? What causes people to act this way? What does “this” say about what we believe? What would happen if the character's group was flipped? (girl/boy, rich/poor) Would that change their choices?

Bloom’s Levels: create, evaluate
Webb’s DOK: 3, 4

Engaging Experience 8
Teaching Point: Today I want to teach you that we are all part of different groups. Thinking about who I am, what groups I am a part of and the challenges and rewards of this can help me empathize with characters in their stories.

Suggested Length of Time: 2 mini lesson

Standards Addressed
Priority: RL.5.2, RL.5.6

Detailed Description/Instructions:
- **One way to do this** is to not just stand on the outside of our books looking in. Now that we have become experts on all sorts of issues that can live in our books, we want to look at our own lives, and the groups that we belong to and then bring that sense of who we are to the books we are reading. For example, I might take a few minutes to jot down a few groups I belong to: (female, teacher, sister, Latina, vegetarian). Then I might take another few minutes to write or talk about what it means to be a member of that group: challenges and rewards, misunderstanding people who are not members of this group might have, obligations from being a member of that group, issues that this group deals with. Model for students to do the same work creating Venn diagrams, webs, and lists. Then, return to your reading and think about how the groups I belong to are represented (or not represented), and whether I agree or disagree with the books representations.
- Another way to do this would be to talk with students about the role that being a part of different social groups can play on us and on our characters. Encourage students to think about a time when they have felt like an outsider. Brainstorm characters they have read about who are also outsiders. Create a T chart. Model for students the character you are thinking about, how they might be an outsider, and an example of your character showing this with words from the text. Encourage students to share out these examples from familiar text.

  **Bloom’s Levels:** analyze, evaluate
  **Webb’s DOK:** 3

**Engaging Experience 9**

**Teaching Point:** Today I want to teach you that the social issues you are seeing in your books, exist in the real world. Because of that, we can learn about these issues through non-fiction, which can strengthen our theories and understandings about our book club books.”

**Suggested Length of Time:** 1 lesson

**Standards Addressed**

  **Priority:** N/A

**Detailed Description/Instructions:**

- **One way to do this is** to have readers look at nonfiction text that correlates with an issue you have been uncovering. Have an assortment of current event articles, pamphlets, or media clips that coincide with issues studied during previous mini-lessons. Using an article(s), create an anchor chart as you read closely the nonfiction text. What connections can we make to our fiction text? What information in this nonfiction text adds to our thinking of the social issue of _______? What are the themes you see in both texts?

  **Bloom’s Levels:** understand, apply, analyze, evaluate
  **Webb’s DOK:** 3

**Engaging Experience 10**

**Teaching Point:** Today I want to teach you that when you reading your own social issue text, you can go out and look for this information that can deepen your understanding of your social issue within your book club book.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

  **Priority:** RL.5.9
Detailed Description/Instructions:
- **One way to do this** is to push readers into nonfiction text to support their social issue(s). Readers that use multiple sources of nonfiction on the same topic get an even deeper understanding of the topic. Begin a think aloud surrounding the book *Locomotion*. I might start with the thinking prompt...reading this book got me thinking about what is happening in our country around inequity of education. Read a nonfiction article to get a stronger understanding of what is happening in our country today. These can be access through your school's library website, via Ebsco (Explora-Elementary). For book clubs, encourage readers to find nonfiction work to complement their fiction reading. Allow students time on Explora to search for an article that addresses the same issues they are learning about in their text. What issues are you seeing in the nonfiction piece? Do the texts agree with the way these issues are being portrayed? How does belonging to one group or another change the way one reads a nonfiction text?

**Bloom’s Levels:** analyze
**Webb’s DOK:** 4

**Engaging Experience 11**

**Teaching Point:** Today I want to teach you that readers compare and contrast how stories in the same genre approach similar themes and topics

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**
- **Priority:** RL.5.9

**Detailed Description/Instructions:**
- **One way to do this** is by thinking about how authors present the same issues across multiple texts in literature and nonfiction. They might do this by paying close attention to the tone of different texts; how two different authors address the same problem or issue; the use of language, structure, and literary devices (including word choice, metaphors, cause and effect, pros and cons); the varying points of view that have been presented; the information that is given and left out; the ways in which texts differ from each other; and the different effect the texts have on the reader. Using pretest data and your understanding of your class choose the lessons that best fit your class’s needs.

**Bloom’s Levels:** analyze
**Webb’s DOK:** 4

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Topic 3: Becoming More Complex Because We Read

Engaging Experience 12
Teaching Point: Today I want to teach you that similar themes exist in books. It is our job to pay close attention to these themes and how the author goes about developing the theme.

Suggested Length of Time: 2 mini lessons

Standards Addressed
- Priority: RL.5.2, RL.5.9

Detailed Description/Instructions:
- **One way readers do this is** by considering universal themes within fiction and nonfiction text. Using text that follow the same universal social issue, both fiction and nonfiction, create an anchor chart highlighting similar themes along with similarities and differences within craft (the way it was written) and viewpoints. Use familiar mentor text to help students draw comparisons across these text. How were the author’s approaches similar in helping us find understand the theme? How were the approaches different? What do the authors really want us to know about this social issue? Point out that sometimes the theme may appear to be the same, but may be slightly different depending on the approach and viewpoint of the author.

Bloom’s Levels: analyze, understand

Webb’s DOK: 2, 3, 4

Engaging Experience 13
Teaching Point: Today I want to teach you that similar themes exist in books. It is our job to pay close attention to these themes and how the author goes about developing the theme.

Suggested Length of Time: 2 minilessons

Standards Addressed
- Priority: RL.5.2, RL.5.9

Detailed Description/Instructions:
- **One way readers closely read text** is to look at the themes presented in similar text. Using parallel text, (Locomotion, White Socks Only, and The Story of Ruby Bridges) think aloud about the themes in the text. What does the author want us to understand? Upon looking at the text, you would think and assume they are similar, and possibly the universal issue might be.... But let’s look critically at the pieces paying close attention to
how the characters, scenes, and the moves the author makes play into slightly differentthemes or messages. As you read and collaboratively discuss these texts in depth, makean anchor chart around these guiding questions. How are the viewpoints differentbetween the texts? What role do the characters play in developing the theme? Did thecharacters share similar experiences? How did their reactions differ?

**Bloom’s Levels:** understand, apply  
**Webb’s DOK:** 2, 3, 4

**Engaging Experience 14**  
**Teaching Point:** Today I want to teach you that readers compare characters’ connections totheme  
**Suggested Length of Time:** 1 mini lesson  
**Standards Addressed**  
**Priority:** RL.5.2, RL.5.3, RL.5.9  
**Detailed Description/Instructions:**  
- **One way readers do this is** to first identify the theme of the text. To look deeper intothe text, consider how different characters connect to the theme. Using the book WhiteSocks Only think aloud as you work through the text. What is the theme or message ofthe text? What characters support the theme? Are there characters that may reject, orwork against it? Have students stop to discuss these characters throughout theprogression of the text. In book clubs, have students identify characters within their ownbooks that support and deny the theme of their book.

**Bloom’s Levels:** apply, analyze, evaluate  
**Webb’s DOK:** 3, 4

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**Post Assessment**

- See social issues post-assessment on Coaches Corner
Engaging Scenario

This I Believe
Students will be creating personal essays after NPR’s “This I Believe” segment. Using the social issues addressed in their books, students will create their own “This I Believe” essay. You may begin having students brainstorm a list of important social issues that directly relate to their texts, pulling in evidence that supports how the author portrays the social issue or theme within the text.

Mentor essays to use as examples:
- Thirty Things I Believe By: Kindergartener Tarak McLain
- Inviting the World to Dinner By: Jim Haynes
- Do What You Love By: Tony Hawk
Unit 3: Tackling Complexity: Moving Up Levels of Nonfiction

**Subject:** Reading Workshop  
**Grade:** 5th Grade  
**Name of Unit:** High Interest Informational Text and Personal Inquiry Projects  
**Length of Unit:** Approximately 8 weeks; November - December  

**Overview of Unit:** In this unit, students will be immersed in non-fiction. This unit contains two parts: reading high interest nonfiction, followed by reading to learn in a personal inquiry project. It is important to continue to carve out time for students to continue making progress in their fiction books within this unit.

**Topic 1 (Bend One): Working with Text Complexity**
In the first topic, you’ll invite students to join you in a giant investigation into the ways nonfiction texts are becoming increasingly complex and the ways students’ reading can shift in response to those complexities. You’ll use contrasting texts to make these new complexities clear to them. One day, you’ll lay out a simple nonfiction text -- one your kids could have read years before -- with clear headings and the main idea stated in a pop-out sentence. Then, you’ll layer on a complex text and lead your students into an inquiry. As texts become more complex, how are they different? Your class will probably notice that in complex texts, main ideas aren’t usually stated straight out. In addition, reading complex nonfiction also involves tackling increasing vocabulary demands. You’ll wrap up your investigation into text complexity by helping your students read more analytically, thinking especially about the relationship between parts and the whole.

**Topic 2 (Bend Two): Applying Knowledge about Non-Fiction Reading to Personal Inquiry Projects**
In topic 2, students will delve into learning to research a personal inquiry project. Students will use primary sources and learn to write about their nonfiction reading. Students will apply multiple strategies to synthesize information across multiple resources. You will teach students to question what they read, moving them to ask higher level questions. You might find that this topic aligns with the timing of the writing journalism unit. By all means, students can write about the topics they are studying within the journalism unit.
Getting Ready for the Unit:

- In the first bend of this unit, you will be accessing multiple levels of the “Amazing Octopus.” This can be found on Coaches Corner.
- Immerse students into non-fiction prior to the beginning of the unit, carefully selecting a variety of nonfiction for read alouds.
  - Gather digital sites, magazines, and audio informational texts
  - A Few High Interest Text Sets
  - Hybrid Non-Fiction
  - Magazines and Websites
  - Science Texts
- Define types of non-fiction (expository, narrative, and hybrid) in an anchor chart to refer back to in the unit
- Develop a response system for students to use during independent reading. How will they be documenting their thoughts and ideas as they read? Be sure to model this within read alouds before allowing them to try independently.
- Choose a personal topic of interest to use in Topic II, to model the work of research, note taking and synthesizing for students.
- Continue to reserve at least 15 minutes for students to continue reading literature at their levels. Be sure to monitor reading logs to monitor the total of volume of reading they are doing. The single most important way to accelerate students’ progress up the ladder of text complexity is to be sure they are reading a high volume of texts they can read with high levels of comprehension and engagement.

Pre-Assessment (given prior to starting the unit):
See pre-assessment on Coaches Corner

Read aloud considerations:

- What best describes the main text structure of the entire article?
- Why does the author start/end the article with a question, quote, etc.?
- What best describes the text structure used to connect the events told in this text?
- How would you summarize this (paragraph, section, part) of the text?
- What are the main ideas of this entire text?
- Which detail would be most important to include in a summary of the text?
- What is a main idea of the first three paragraphs of this text? The final section?
❑ What does each author want us to know? How does the structure help the author to present that information?
❑ What structures has each author chosen? Why might they have used these different structures?

- Gorillas by: Seymour Simon
- Gorillas in Danger by: Natalie Smith
- Ivan: The True Story of the Shopping Mall Gorilla by: Katherine Applegate
- The Most Beautiful Roof in the World by: Kathryn Lasky (with Scholastic’s online interview with Eve Nilson)
- We Are the Ship: The Story of Negro League Baseball by: Kadir Nelson
- Heroes of the Negro Leagues by: Jack Morelli
- When Lunch Fights Back: Wickedly Clever Animal Defenses by: Rebecca Johnson

**Essential Questions:**
1. How can I read tons of high-interest nonfiction texts, reading to learn all that I can, and to read faster, smoother, with absorption --while also learning from the text?
2. How can I use all that I know about nonfiction reading and research to learn about a personal inquiry topic?

**Enduring Understanding/Big Ideas:**
1. Nonfiction is a powerful experience when I set goals, read to learn and share this new learning with others.
2. Reading nonfiction can be hard. Because of this, I will rely on new strategies, consider evidence and read closely.
3. The way the author has structured their work will impact how I read the information

**Priority Standards for unit:**
- **RI.5.2:** Determine two or more main ideas of a text and explain how they are supported by key details’ summarize the text.
- **RI.5.5:** Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
- **RI.5.7:** Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
Supporting Standards for unit:

- **RI.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RI.5.6:** Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
- **RI.5.4:** Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.
- **RI.5.9:** Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.
- **RI.5.10:** By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently.
- **L.5.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 5 reading and content, choosing flexibly from a range of strategies.
- **W.5.7:** Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

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<td>how main ideas are supported by key details</td>
<td>explain</td>
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<td>RI.5.5</td>
<td>overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts or information in two or more texts</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>skills and concepts (3)</td>
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<td>RI.5.7</td>
<td>information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</td>
<td>Draw</td>
<td>analyze</td>
<td>extended thinking (4)</td>
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**Topic 1: Working with Text Complexity**

**Engaging Experience 1**

**Teaching Point:** “Today I want to teach you that readers don’t see with their eyes alone, but with their minds. Reading any text well requires you to approach that text, knowing things that
are apt to be important. That knowledge comes from knowing about the genre (in this case, nonfiction)."

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**
- **Priority:** N/A

**Detailed Description/Instructions:**

One way to think about this is for readers to investigate their nonfiction lives. You might invite students to browse through the nonfiction library, encouraging them to look for books on topics about which they feel like an expert and placing those in their book baggies or boxes. Model for students that reading nonfiction is different than reading literature, “when we rev up our minds to read nonfiction, we don’t just preview by looking at what information we are going to learn but we also look at how that information is organized.”

Another way to do this is to have readers compare and contrast what they attend to when they read fiction and nonfiction texts. For example, in nonfiction, you might attend to the main idea and detail, the structure of the text, or how the parts of the text fit together. Use the article Lessons of the Deep (Amazing Octopus: Level 5) to demonstrate that readers approach nonfiction with a short list of things that are apt to be important, reading with extra alertness because of that short list.

**During this lesson, it will be important to take note of your students’ nonfiction reading habits. If needed, remind students to pick a variety of books before they get settled in and watch to ensure they are previewing texts before diving in.**

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 2**

**Teaching Point:** Today I want to teach you that when we read nonfiction, we are alert for places where something stands out or is surprising to us. A stance that says, “I will be surprised” will help you see information as more than facts; you will see it as information that is new to you.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** N/A

**Detailed Description/Instructions:**

- One way to do this is to model for students places where you are surprised in your nonfiction reading. It is important to point out that surprising parts do not have to be huge facts or statistics, we can be surprised all the time as we read! You might show
students how you would annotate those parts in the text with an exclamation point. These could be places where:

○ New information (“I didn’t know that!”)
○ Suspicious information (“Really? Is that true?”)
○ Clarifying information (“Oh! Now I get it!”)
○ A different perspective (“I hadn’t thought of it that way” or “How could anyone think that way?” or “This surprises me. Is there another way to see this?”)

Reflecting on this work, and how it impacted students thinking is important for this lesson. This lesson isn’t to find new facts, it’s to show students how reading with the question “What surprised me?” can shape their response to the text.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 3
Teaching Point: Today I want to teach you that readers think about how text tends to go, noticing how the author has chosen to structure the information

Suggested Length of Time: 2 mini lessons
Standards Addressed
Priority: RI.5.5

Detailed Description/Instructions:

**This should be a review, from work readers did in fourth grade. However, you might extend these lessons to refresh readers on how nonfiction tends to go.

- **One way to do this is** to not only preview the text to see what it is about, but we also look at how that information is organized.” Using the text, Gorillas in Danger, model some of the structures used. The section headings -- Losing Their Homes; Deadly Disease; Gorilla Rescue-- these sections seem to show a problem/solution text structure. Also model how certain sections might have a different structure, and how readers remain open to revision of structures within a story.
You might guide students to consider questions like,

- What best describes the main text structure of the entire article?
- Why does the author start/end the article with a question, quote, etc.?
- What best describes the text structure used to connect the events told in this text?

Bloom’s Levels: Analyze
Webb’s DOK: 3

**Engaging Experience 4**

**Teaching Point:** Today I want to lead you through an investigation of how nonfiction gets more complex. Together, we will identify how nonfiction gets more difficult based on the level of the text.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed:**
- Priority: RI.5.7

**Detailed Description/Instructions:**

One way to do this is to provide students with all levels of The Amazing Octopus articles, (which can be found on coaches’ corner). In groups, have students discuss the ways that the articles are getting more complex. For example, there might be several main ideas, the headings may not match the information given, or there may not be headings, the text may vary.
in structure, the vocabulary may be technical or complex, or the sentences in a passage may be longer. Use today to get readers thinking about how nonfiction gets more complex.

Another way to do this is to have students explore articles on NEWSela, moving through Lexile levels with groups and exploring how the articles become more complex.

**Bloom’s Levels:** analyze

**Webb’s DOK:** 4

**Engaging Experience 5**

**Teaching Point:** Today, let’s explore one way nonfiction text gets complex: main idea. Let’s study a text to figure out answers to the question: In what ways does main idea become more complex?

**Suggested Length of Time:** 1 mini lessons

**Standards Addressed**

**Priority:** RI.5.2

**Detailed Description/Instructions:**

**One way to do this** is to read aloud a text where the main idea is explicit. Discuss with students how main idea used to work like this. Readers could read any section of text and quickly determine what the main idea was. But that’s not the case as text becomes more complex! And when text becomes complex, we can’t rely on the old ways of reading text to help, we have to learn new strategies to help determine the main idea. Then, read aloud a text where the main idea is hidden. As you are reading, coach students to notice the ways the author is teaching about the main idea, and give them time to discuss their thoughts about what they are seeing. They might notice that the headings or subheadings aren’t helping, there are several main ideas, or the central ideas or main ideas are implicit.

Another way to do this is to have students think about the question, “What did the author think I already knew?” Asking this question when we become confused can help us begin to identify what other information we need in order for the piece to make sense. For example, if an article is talking about the way something works, and is describing something, it might help us to see a picture of what the author is describing to help us make sense of the words. For example, seeing the octopus’ siphon, or a diagram of an octopus can help us visualize how the octopus might defend itself.

**Bloom’s Levels:** understand

**Webb’s DOK:** 2, 3
Engaging Experience 6
Teaching Point: Readers, today I want to teach you that once readers know how a nonfiction text is complex when it comes to main ideas, they can develop a toolkit of strategies to support them in determining the main idea.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RI.5.2, RI.5.7

Detailed Description/Instructions:

- One way to do this is to teach students that it can be helpful to chunk text into parts and then to pause after each part to say, “What does this chunk seem to be about?” After that, you read on through another chunk, and do the same pausing. After a bit you think about how the chunks fit together. You can model this work with a video clip, such as a public service announcement, and show how videos too can have multiple main ideas. Model this by pausing the video after a chunk to think about what the video was trying to teach. Readers can go off and do this work with their longer nonfiction pieces, reading to be aware of how chunks of text can be about different ideas. They are no longer taking the text line by line, but stopping to think after a meaningful chunk of text.

Bloom’s Levels: Understand, Analyze, Create
Webb’s DOK: 2, 3, 4

Engaging Experience 7
Teaching Point: Today I want to teach you that readers can’t always rely on headings to give us the jist of what the next part will be about. Sometimes, nonfiction does not have headings, and we have to use all we know about complex nonfiction to help figure out what the text is saying.

Suggested Length of Time: 1 mini lesson

Standards Addressed
Priority: RI.5.2, RI.5.5 RI.5.7

Detailed Description/Instructions:

One way to do this is instead of memorizing all the information, creating larger categories for information helps us organize our learning. We sort the bits of information under bigger points. It is almost as if, as we read, we write headings for the texts that don’t have any. You may model this with Seymour Simon’s Gorillas considering how you create headings for the text.
Another way to do this is that readers can be on the lookout for a “pop-out sentence” as they read, knowing that often one sentence summarizes the content of a paragraph or a passage.

Another way to do this is that when readers read, they push themselves to think about how new information fits with what the text has taught them so far. They read, pausing to ask themselves “What is the big thing this part teaches me? How does this fit with what’s been said so far?”

Another way to do this is noticing that readers identify key details first. They pay attention to what important details they are learning and then ask, “What big idea are these details trying to support? To help them do this work, readers might mentally or physically cut up an article and study the different parts to ask themselves what those parts add up to show. (_____+_____=?)

You might also introduce the following questions that students can ask themselves to support this work:

- How would you summarize this (paragraph, section, part) of the text?
- What are the main ideas of this entire text?
- Which detail would be most important to include in a summary of the text?
- What is a main idea of the first three paragraphs of this text? The final section?

**Bloom’s Levels:** Understand, Analyze

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 8**

**Teaching Point:** Today I want to teach you that as nonfiction texts become more complex, the vocabulary the author uses becomes hard and technical, and the clues that help readers figure out what the words mean are often hidden. When this happens, you have to search for clues all around the word to determine what it might mean.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** RI.5.7

**Detailed Description/Instructions:**

- **One way to do this is** to discuss the importance of context clues. Using *The Amazing Octopus* levels 2, 4 and 6, study how the author teaches us what a predator is. In level 2, the author comes right out and tells us what a predator is. In level 4, the vocabulary demands become increasingly complex. In level 6, the author uses an example, and readers need to visualize in order to determine what
predator means. Use today to discuss other strategies for using context clues, such as thinking if it is a positive or negative word, visualization, or what type of word it is. See Figuring Out the Meaning of Unknown Words Anchor Chart on Coaches Corner

Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 9
Teaching Point: Today we will do an inquiry and ask, ‘How often does it really pay off to push ourselves to look inside words when they are tricky?’
Suggested Length of Time: 1 mini-lesson
Standards addressed
Priority: RI.5.7

Detailed Description/Instructions
● One way to do this is to have students study on paragraph of text. For example, students might look closely at the fourth paragraph of the level 5 text of The Amazing Octopus. Have students circle any unknown words, then, coach them to look in words to determine their meaning. Students should be thinking about how often it really pays off to chunk words, find a root word, or to look at prefixes and suffixes to determine a word's meaning. Caution students that it is equally important to look around words, and channel them to return to the same words they have studied, this time looking at context clues.

Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 10
Teaching Point: Today I want to teach you that when we read nonfiction, we are reading to learn. Learning is more than memorizing, it involves changing the way we think about an issue or an idea. Asking the question, “What challenged, changed, or confirmed what I already knew?” allows us to comprehend nonfiction on a deeper level, and figure out how this knew knowledge fits in with the knowledge we already had.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RI.5.2, RI.5.7
Detailed Description/Instructions:

- **One Way to do this is** to have students reflect on what it’s like to try a brand new food. If you are always not willing to try a new food, you will never have known if you liked it! That willingness to have an open mind about things is true of much in life, including the things we learn about as we read. In fact, when you read nonfiction wondering “What challenged, changed, or confirmed what I already knew?” you’ll discover that you’re reading that nonfiction more carefully and attentively. Show students how you might do this with your read aloud. Look for a place in the text that challenges what you thought you knew about the subject already, and model for students how you would continue reading in order to figure out if you were correct or not. This strategy slows down you reading, so showcase that too! When reading complex non-fiction, is important to slow down you reading to truly understand what the text is saying.

**Bloom’s Levels:** understand, analyze

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 11**

**Teaching Point:** Today I want to teach you that as texts get more complex, readers must study and consider the structure of those texts, noticing the overall structure and how chunks of text are built.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** RI.5.5

**Detailed Description/Instructions:**

- **One way to do this is** to notice the deliberate choices the authors are making. Authors use different structures to connect the ideas, events, and concepts in their texts. Each author makes the choices that are best for his/her purpose. Paying attention to what structures they have chosen to use can help readers to figure out the author’s purpose for writing the text. To model this, use a section of *Gorillas* by Seymour Simon and the article *Gorillas in Danger* by Natalie Smith. Let students discuss what the author wanted the reader to know in each section and how the structure chosen helped to make the purpose clear. Let today be a day about understanding that sometimes authors switch structures within a text. This makes the text more complex!

And now, they might ask:

- What does each author want us to know? How does the structure help the author to present that information?
● What structure has each author chosen? Why might they have used these different structures?
● What keywords did the author use, and how do these keywords help you determine the structure?

Bloom’s Levels: analyze
Webb’s DOK: 3

**Engaging Experience 12**

**Teaching Point:** Today I want to teach you that nonfiction readers slow down for numbers when a text gets complex. When non-fiction readers get to a number, it is helpful to stop and think, “How is this number being used?” and then try to see what the fact with the number is trying to teach you.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

Priority: RI.5.2, RI.5.7

**Detailed Description/Instructions**

● **One way to do this is** to teach students that sometimes when reading, we have to switch our reading brain to our math brain. This is especially true in nonfiction, when an author is giving us facts or statistics. Remind students that nonfiction authors include numbers to teach us about all kinds of things including size, scale, distance, quantity, age, dates, and more. While it may seem easy to just breeze past the information, the author put it there for an important reason so we should slow down to try to understand it. The following prompts may help students do this work:
  ○ How is the number being used (length, weight, size number of years, etc.)?
  ○ What do you picture in your mind?
  ○ Draw a sketch
  ○ How does that number help you understand the fact?
  ○ What other thing you know uses that same number for size (or weight or length?)

Bloom’s Levels: Understand, analyze
Webb’s DOK: 2, 3, 4

**Engaging Experience 13**

**Teaching Point:** Readers monitor their own comprehension, and when they notice their comprehension breaking down, they rely on a toolkit of strategies to help get themselves unstuck

**Suggested Length of Time:** 1 mini lesson
Standards Addressed
Priority: RI.5.2, RI.5.5, RI.5.7

Detailed Description/Instructions:

- **One way to do this is** to distribute complexity cards, which can be found on Coaches Corner. Using level 6 of *The Amazing Octopus*, show students how you would lay down a complexity card solution within this passage. For example, you can show readers a part where the text is dense, with lots of details, and pair that section with the solution of stopping frequently to summarize that chunk of text. You’ll want to pause early in the text, before the text feels confusing, so you can model how when the text does make sense, you continue reading along without turning to a tool for support. This helps students understand that they only need to turn to their complexity cards when comprehension starts to break down.

Bloom’s Levels: analyze, understand
Webb’s DOK: 2, 3, 4

Engaging Experience 14
Teaching Point: Today I want to teach you that readers need to be aware of who their authors are. Knowing who is writing a piece allows you to think about any bias an author might have, and how that bias affects their writing.

Suggested Length of Time:
Standards Addressed
Priority: RI.5.2, RI.5.7

Detailed Description/Instruction

- **One way to do this is** to research your author, or the people being interviewed in an article. Model how you would do this by reading a bio of an author. The following prompts can guide this work for students today.
  - What do you know about the author? Are they an expert?
  - What does the author's background tell you about any potential bias?
  - Think about the facts. Why do you think the author included what he or she did?
  - Do you see any opinion words?
  - What’s the slant?
  - Which facts go with that slant?
  - Do you trust the author of this text? Would you need more research?

Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3, 4
Engaging Experience 15

Teaching Point: Today I want to teach you that when readers summarize complex nonfiction texts, they craft short versions of a text. These summaries tend to include the author’s main ideas, how those main ideas relate to each other, and the key supportive details.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RI.5.2

Detailed Description/Instructions

● One way to do this is to model for students how main ideas go together, and relate to each other. You may model this with your read aloud, having partnerships pick out multiple main ideas. You could go back to your work in Engaging Experience 5. Coach students to begin thinking about how the main ideas relate to each other. It is important to keep your author in mind, too! As you model for students this shared writing summary, show them how you might put the author's name into the summary. We mention the author because they are the one who made all the decisions, and they made them for a reason. Fifth-graders are expected to sort and rank supporting details in a way that allows them to choose the best supporting details to make each point, so talk through this process with students. It is not reasonable to include every detail into a summary after all!

Bloom’s Levels: understand

Webb’s DOK: 2, 3

**For this bend, model the work of a researcher through your own topic. Prior to the bend, think about your topic and find research to use as you model this work with readers. It also might help to have students begin thinking about the topic they want to research prior to the beginning of this unit. Having the get started on the work of a researcher, will allow them to use their independent time in a more focused way. If the timing aligns, feel free to have students choose their journalism topic for research in reading.**
Engaging Experience 16
Teaching Point: Today I want to teach you how to choose a topic for personal inquiry
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: N/A
Detailed Description/Instructions:
One way to do this is to think about your personal interests. Readers can brainstorm ideas that could provide possible topics to research. Have students think about the following questions: What do you care about? What moves you? What bothers you? What do you wonder? What are you passionate about? From the list, have students select their personal inquiry projects, making note of student selections to help guide their research.
Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 17
Teaching Point: Today I want to teach you the importance of a research plan. Before you start learning everything there is to know about your topic, it’s helpful to get the big picture of how your time will be spent in your research.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: N/A
Detailed Description/Instructions:
● One way to do this is to have students take some time to look for books, articles, websites, and videos that will help you with your research. Is there someone you could interview? Do you have a friend who is an expert on your topic? A family member or neighbor who could help? Is there someone at school you could turn to? Is there a place where you could go to learn more about your topic? Is there a museum you could visit? Something you could observe? Once I have many different options I’ll need to think through how I’ll accomplish the different tasks. For example, when would I conduct my interviews? Is the expert I want to talk to available? How would I reach them? Model how you would do this planning on a page in your reader's notebook.
Bloom’s Levels: N/A
Webb’s DOK: N/A
Engaging Experience 18
Teaching Point: Today I want to teach you one reason researchers do primary research is to learn as much as they can about their topic. By studying your primary research, you can discover patterns and determine main ideas that are significant to your topic.
Suggested Length of Time: 3 mini lessons
Standards Addressed
Priority: RI.5.2, RI.5.5, RI.5.7
Detailed Description/Instructions:
Another way to do this is to do some hands on research. You might write down some interview questions, then call or email an expert to learn more. You might design a survey on your topic, or do some observations. Research can take many forms!
Another way to do this is to show students how you pick out important information and take notes on your research. Keeping their topic in mind, introduce students to note taking strategies such as timelines, boxes and bullets, idea mapping, or organizing information into categories. Students will delve into research, evaluating resources as they go.
**As your students embark on this work, it is important to help students find sources if needed. Also, make note of the strategies your students are using. Do they jot the title and author of the book they are reading? Are they sticking to the plan they came up with as researchers?**
Bloom’s Levels: understand, analyze, create
Webb’s DOK: 2, 3, 4

Engaging Experience 19
Teaching Point: Today I want to teach you that readers write down critical information in their own words. Readers cannot just take the thoughts of others, but readers have to think about those facts, and determine how they fit in with the main ideas they are researching.
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RI.5.2, RI.5.7
Detailed Description/Instructions:
One way to do this is to choose only what seems most important to write down, and to jot down that information in your own words, quickly, without full sentences. You might model this by showing students how you read a chunk of text then look up from the book and try to
summarize what you read by listing the major points then come up with an idea those points support. It might also help to reference the work you did earlier in this unit with summarizing. You might then show students how you quickly jot down what you wrote and then decide on a heading for the points you have listed.

Another way to do this is to teach students to paraphrase, asking students to read a section of the text, then close the text and turn and teach someone else what they just read. Students could practice this work several times, alternating between turning and teaching, and turning and recording what they just read. Of course, students can learn to check back in the text to be sure their facts and details are correct, but learning to write and teach with the book closed will dramatically decrease the number of students recopying the text directly.

**Bloom’s Levels:** understand, analyze, create

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 20**

**Teaching Point:** Today I want to teach you that readers come to texts differently once they have some expertise on their topic. You’ll come to texts with a knowledge of what’s important to know about your topic, the main ideas, and you read differently, and see more, because you have this knowledge in mind.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** RI.5.2, RI.5.7

**Detailed Description/Instructions:**

One way to do this is to let readers know their research up to this point will lead them to see more in texts than they would have before. Model how your knowledge of main ideas from your initial research leads you to approach a text differently, seeing more in the text because you know what’s important to pay attention to. Read a chunk of your read aloud, and work with students to see information fitting in with one of the main ideas. Set readers up to reread their research notes, looking for additional main ideas that pop up across their notes.

Some questions you might have readers consider are

- That fits with what I’m learning because…
- That’s different from what I read because…
- What you just said is making me realize that…
- Now I’m starting to have a new idea…

**Bloom’s Levels:** understand, analyze, create

**Webb’s DOK:** 2, 3, 4
Engaging Experience 21
Teaching Point: Today I want to teach you that readers synthesize information across subtopics, both within a single text and across texts. When reading across texts, there are certain lenses we can carry with us to synthesize information.
Suggested Length of Time: 2 mini lessons

Standards Addressed
Priority: RI.5.7

Detailed Description/Instructions:

One way to do this is to notice how parts of the text work together and determine why one part of the texts is important to the rest of the text or the rest of the topic. As readers synthesize, they can develop new theories about their topic they had not considered. Readers can ask themselves, “What do these have in common? What is different about these ideas? and then use the answers to create a new theory.

Another way to do this is to consider the type of text that you are reading. When reading a scientific or technical text, you might synthesize information with reading lenses in mind. For example:

What: Parts
What are the parts of the topic?
Are any of the parts especially important?
How do the parts impact one another?

Why: Consequences
What changes in this text (people, ideas, numbers, animals, and so on?)
What do those changes reveal?
What are the successes? Challenges?
What are the results of these events?

Bloom’s Levels: Analyze, Create
Webb’s DOK: 3, 4

Engaging Experience 22
Teaching Point: Today I want to teach you that informational readers write to understand what they are learning as they read. Specifically, you can angle your writing so that it better explains the information.
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: W.5.7

Detailed Description/Instructions:

One way to do this is to involve the class in thinking along with you as you demonstrate how you might use writing about reading to better explain parts of the class read-aloud to yourself. Model which parts are worth focusing on, asking yourself, “What is this part really trying to get me to understand?” Deliberately model revising your thinking about how to use writing about reading. Recruit students to help you revise your writing about reading with your main ideas in mind. You might make a chart in your notebook highlighting the main ideas in your research, showing how each piece or research, or text fits in with those main ideas. As students work today, you might remind them that their notebook should be a helpful tool to them. It should help you to hold onto information you have read and think more about it. It should help you take information apart, study those parts, and then explain what you have learned in ways that are meaningful to you.

Bloom’s Levels: Analyze, Create
Webb’s DOK: 3, 4

Engaging Experience 23

Teaching Point: Today I want to teach you that as researchers investigate a topic, they often encounter multiple subtopics hidden inside their topic. You read on with those subtopics in mind, notice when multiple texts teach about the same subtopic and ask, “How do these parts fit together? Why is that part important?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RI.5.2, RI.5.7

Detailed Description/Instructions:

One way to do this is to have student reflect on the subtopics they have so far. Tell students that synthesizing across subtopics is a step-by-step process, and let them know you’ll be going through these steps together. Show the following chart with steps to students:
Demonstrate for students how you look back over your research and identify a subtopic you want to study further. Read a section of an article with information about your subtopic, learning all you can about that subtopic. Then, read a new text, and rally students to consider how the information they are learning in the new text could fit with what they read about the subtopic in the first text. Model doing what students will predictably do when they read with subtopics in mind. Demonstrate how you reread the text, digging deeper to notice connections.

**Bloom’s Levels:** understand, analyze, create

**Webb’s DOK:** 2, 3, 4

### Engaging Experience 24

**Teaching Point:** Today I want to teach you that as readers craft powerful writing about reading, they constantly move from big too small. You might start with a big idea -- your own or one of the author’s - and then you support that idea with the specifics from the text. Readers and writers constantly shift between these two places.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
 Priority: RI.5.2, RI.5.7

Detailed Description/Instructions:

- One way to do this is to have students highlight places where they may need to revise. Tell students that one way you can make your writing about reading particularly powerful is by including specific details. By this, I mean you can include facts, statistics, specific descriptions, and more that help capture your topic really specifically. You might project a student's notes, highlighting students using specific details. Have students reread their entries, noticing places where they included specific details, and do some quick revision of places where their details aren’t as specific. Highlight that good writing about reading also contains the reader’s big ideas and shows how the big ideas are connected to those details.

Bloom’s Levels: create, analyze, understand
Webb’s DOK: 2, 3, 4

Engaging Experience 25

Teaching Point: Today I want to teach you that after researchers read a few sources on a topic, they compare and contrast those texts, noticing how they portray the topic in similar ways -- and how they are different. Then, they speculate about why authors made these craft and structure decisions, thinking, “Does this relate to the main ideas they’re teaching?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
 Priority: RI.5.5, RI.5.7

Detailed Description/Instructions:

- One way to do this is to compare and contrast what authors say and how they say it. They compare and contrast the central ideas authors teach, and they examine how those authors teach those central ideas. They also figure out the point of view of the author of that text and how he/she might be swaying you to think a certain way about the topic. With your research, model how different authors have presented similar information. Are these differences based on the bias of the authors? Is one more reliable than the other? How do you know?

Bloom’s Levels: Analyze, Create, Understand
Webb’s DOK: 3, 4
Engaging Experience 26
Teaching Point: Today I want to teach you that readers don’t just think about the information in a text. They also figure out the perspective of the author of that text and how he or she might be swaying you to think a certain way about that topic, even when the author’s perspective isn’t explicit
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.5.7
Detailed Description/Instructions:
  · **One way to do this is** to read a section of text with students, working to determine the author’s perspective on that topic. Your read aloud, or a Time for Kids article would be a good resource. Demonstrate how you analyze the author’s words and images to consider the author’s perspective on a topic. Try to include specific reasons or evidence to why you think the way you do about their perspective. Notice the word choices and image choices, and think about what the author included as well as didn’t include.
  
  Another way to do this is to consider the trustworthiness of sources. Model articles that contradict one another and show students that as readers, we have to decide which source we want to trust. What do we know about the authors? How can that help us determine who is a trustworthy source? See the anchor chart below:
Engaging Experience 27

Teaching Point: Today I want to teach you that when readers study a topic deeply, they allow the research they do to change the way they think and feel about their topic. You live differently because of the research you do.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

One way readers do this is to reflect on the work they have done over the last few weeks to think about how their research has changed their beliefs, or how the research has caused them to take action in their world.

Bloom’s Levels: N/A

Webb’s DOK: N/A
Engaging Scenario

To celebrate the work of this unit, consider having your readers travel to parts of the building to share their work with others in the school. You might share with staff members, or other students in the building. Share who each group is presenting to, so the students can be sure their presentation is appropriate for the audience they are presenting to. For instance, if a group is presenting on book banning, their presentation would be different if they were presenting to the media specialist or a group of first graders.
Unit 4: Gem Unit – Recommitting to Reading

Subject: Reading  
Grade: 5  
Name of Unit: Gem Unit  
Length of Unit: 2 weeks, January

This unit is a chance for you to reflect on and respond to the needs of the students. It is not intended to be taught in its entirety in a sequential order. These Teaching Points could be a whole group lesson, small group lesson or individual conference.

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## Tracking Reading Growth
If your students are struggling with...
- Setting authentic reading goals
- Expecting the best of themselves during reading
- Using their reading time well
- Reflection
- Reading different genre or breaking out of a series

## Variety and Text Choice
If your students are struggling with...
- Reading the same genre repeatedly
- Being “stuck” in a series
- Having variety in either the type of text or the level of difficulty

## Modeling a Passion for Reading
If your students are struggling with...
- Having a reading identity

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### Stamina

*Note: If students are having trouble focusing on reading for an extended period of time, take some time to reflect on the amount of time students have to practice each day. The more students practice, the more they enjoy and develop confidence in reading and the more likely they are to read in their free time. Students who are struggling with stamina may, in fact, need more time to practice.*
Teaching Point: Readers, I want to teach you that the best way to become a stronger reader is to read. Only we are in charge of how our reading goes.

Suggested Length of Time: varies depending on the need

Possible Ways to Do This:

- **One way to do this is to** have a discussion about “real reading” and “fake reading.” Model the differences between these two in your discussion. Show what it looks like to be disengaged, distracted, or unfocused with your reading. Name what you did. Now, change your body and mind to show what it looks like to be focused and engaged. Stop and jot-- what are the differences between the two? What will students plan to do to ensure that they are practicing “real reading?” It might be helpful to share your own reading habits. For example, it might be harder for you to stay focused on nonfiction, so you have to push yourself to concentrate for an extended period of time with this genre.

- **Another way to do this** is to set timed goals for students. Start small, asking for students to read for a short period of time, maybe just a few minutes initially. As students are reading, resist formal conferences, and monitor the focus level of students. If you are seeing students become distracted or disengaged, stop the time and reconvene as a class. Use this as a teaching point, rather than a punishment. What happened? What can we do when we try again? What caused us to get distracted? Then, make time to start again the next day, gradually extending the time when students successfully read without becoming distracted. You might track this time as a class, trying to extend the time more and more each day.

- **Another way to do this** is to set page goals at the start of a chunk of reading time. Students might look back at their reading log and think, “how many pages can I read before becoming distracted?” Have students use sticky notes to mark places where they can take a short break, and reflect upon whether they were focused and engaged. At first, it might just be a couple pages, but then students can gradually extend the page numbers as their stamina increases.

- **Another way to do this** is to have students determine their reading rate. Readers need to monitor how fast we read -- sometimes we read too fast, sometimes too slow, and sometimes at the perfect pace. We can check this by checking our page per minute (ppm) rate and paying attention to how much we are stopping to check our comprehension. Then, we can set goals; do we need to read faster or slower? Do we need to jot more often or less often? To do this, set a time for 10 minutes, and have students note the page they start on. At the end of 10 minutes have them track how many pages they read in that time period. Then, they can reflect on this amount. Is it reasonable? How long would it take me to finish the book I am currently reading based on my ppm rate? Does that goal seem attainable?
• **Another way to do this** is to track your stamina on a stamina chart. This strategy might help students to visualize their reading capabilities. Don’t let this tracking be something that is tracked because we have to ‘muscle through’ it, but rather, that reading is enjoyable. Comparing this tracking to your own tracking of fitness, or running for example, can allow students to see that although reading is hard work, it is worthwhile to set goals for ourselves.

• **Another way to do this** is to have students decide what they want to work on and what they want to pay attention to as they read. Have students set stopping points, and decide what they’ll do when they stop. Place sticky notes in your book that will serve as a reminder to stop and practice the work you’ll do that connects to your goal. The following prompts give students an idea of what to focus on:
  ○ What’s your goal?
  ○ How often do you think you need to stop? What are your plans when you do stop?
  ○ When you stop, what will you do? Jot? Stop and think? Stop and sketch? What will that look like?
  ○ Think about how often you’ll need to stop to stay focused?
  ○ Let’s look at how this book is organized. Now think about your goal? Where do you think it makes sense to stop?

• **Another way to do this** is to realize that sometimes, part of being engaged is just deciding to be. If you approach a book or genre thinking, “this isn’t for me,” then it’s like you’re switching your brain off from the start. Instead, try to read it like the words are beautiful or what you're learning about is interesting. Notice how your attention changes.

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**Selecting Books**

**Teaching Point:** Readers select books that are appropriate for them and that they will enjoy.

**Suggested Length of Time:** varies depending on the need

**Possible Ways to Do This:**

• **One way to do this is to** introduce your students to resources to help them find the next book they’ll be successful with. You may use websites such as Amazon, Goodreads, and BiblioNasium. Show students how to type in a book they remember loving and see what recommendations pop up. You may also model how to read the reviews and summaries...
while thinking about what they like about books to see if any of the ones suggested are a good fit. Some prompts you may use are:

- Which book do you remember loving? Type that one into the website.
- Read the summary before you decide.
- Think about what it is you liked about this book. Which of these suggestions seem to also have that quality?

**Another way to do this is** to model for students how choosing a just-right book means more than choosing a book based on level. Instead of going to the library saying, “I’m a _____ (level),” go to the library saying “I’m a reader who enjoys _____ (description of your book interests).” Think, “Where would I find books that fit who I am as a reader?”

- You may wish to create a questionnaire that they can fill out. Some questions you may ask are:
  - Tell me about the books you've loved. What do they have in common?
  - If you were going to ask a friend for a recommendation, what would you tell them to help them suggest the right book?
  - What do you like outside of reading that you think might help you find a good book?
  - Tell me what series, authors, or genres you think you most enjoy.
  - Where do you think you could go to find books like that?
  - What genres of books have you never read before? Why have you never read this genre?

**Another way to do this is** to point out how readers reflect on the past and plan for the future. You may choose to say something like “It can be hard selecting books from just the cover and the blurb. Chances are good that some books you’ve picked in the past turned out to be not such great fits for you and that others were fabulous. One way to tell how focused you were while you were reading is to look at your reading rate. When you divide the pages by the minutes you get a page-per-minute (ppm) rate. It should be about .75, or three-quarters of a page per minute. Much slower and it might be showing that you’re getting distracted while you were reading. See if you can tell what these books have in common—a theme? A character type? A topic? A genre? Then, browse books with that in mind, and/or ask for help from me, or your friends, asking what might fit that same profile. You can also look over your log to notice the patterns around how often you read and where you read. You can use what you notice to make resolutions about future habits.”

**Another way to do this is to** focus on whether or not the text engages the reader. You may wish to model how you read the first page of a book. Notice whether you feel like the book grabbed you and if you were eager to read the rest of the book. Ask yourself, “Can I see the story or topic? Do I care to find out what comes next?” If so, the book may be a good fit. Some prompts you may use for this work are:

- How do you feel after the first page?
○ What grabs you here?
○ Tell me what you picture after reading that first bit.
○ Tell me why you’d like to keep reading.
○ What makes you want to read on?
○ Do you feel like you were focused on that whole page?

Chronic Abandoning

*Note: Many times students who are chronically abandoning books are struggling to select books that are a good fit for them in the first place. Some of the lessons from Selecting Books, may also be needed during this unit.
Teaching Point: Readers I want to teach you that sometimes books just don’t fit us. That is absolutely ok! It is our job to figure out what books make us want to read, what books don’t, and what to do about this.
Suggested Length of Time: varies depending on the need

Possible Ways to Do This:

● **One way to do this is to** let students know that even adults abandon books. Abandoning a book does not equate to failure. What we have to watch out for is making sure we aren’t abandoning (or half reading) every book we pick up. Create an anchor chart encouraging students to share out reasons that they might abandon a book.

  Sometimes we let books go when they are...

  ● Too easy
  ● Too difficult
  ● Not interesting
  ● Too confusing
  ● About a topic you don’t particularly enjoy
  ● Not what you expected
  ● Slow moving and hard to get into
  ● Don’t like the characters
  ● Disappointing sequel
  ● Not interested in the genre
  ● Too long and you lose interest

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- Doesn’t feel like the story is going anywhere
- Poor writing style

Remind students that just because we “quit” a book one time, does not mean that we are never going to read it again. It is ok to give books a second chance. Encourage students to help you brainstorm reasons, from the anchor chart, that might lead you to giving a book a second chance. (Ex. This book was too hard the first time I read it, but now I feel much stronger as a reader and would like to try it again.)

- **Another way to do this** is to help students understand that sometimes we have to give books a little more time to decide if they are worth reading. Ask students to share out a book that it took a while for them to get into. Ask them what made them stick reading it. Tell students that as readers sometimes we have to give books a chance, it can take more than just the first few pages for a story to get good. Encourage students to set a personal standard for how long they will give a book before they give it up. (ex. 50 pages, 2 chapters, etc.)

- **Another way to do this is to** have student create an “I read because…” page in their Reader’s Notebooks. Model for students that there are many different reasons people read. Have students fill this page with all of the reasons that they read. Use this as an anchor point during these lessons. Make notice of students who struggle to think of reasons they read. This will be a great segue for deciding which students would benefit from conferring or small group talk about this.

- **Another way to do this** is to tell students you are getting ready to let them know you are getting ready to let them in on a secret. Share with students that sometimes you read a book and you realize after a little while...that you just don’t like it. Remind them that if we are reading a lot of books that will happen from time to time. However, as readers we have to give books a reasonable chance, before we hop on to the next text. Talk to students about a book you read that you realized just wasn’t a book you liked. How many pages did you read? What let you know it wasn’t a good fit for you? How did you decide you were done reading it?

- **Another way to do this is to** use a strategy like Most & Least Desirable Actions from The Reading Strategies Book by Jennifer Serravallo. Model for students what it looks like to be disengaged, distracted or unfocused while you’re reading. You could even conduct your read aloud with these behaviors for effect. Ask students to name the actions you were showing, that showed that you weren’t interested. Now, change your body and mind to show what it looks like to be focused and engaged, you might even ask students to guide you through the changes they should make. Ask students to go out into the classroom and model for you unengaged reading. Ask students to model for you engaged
reading. Spend workshop checking in with students about what things help them stay engaged. (The Reading Strategies Book p. 56)

- **Another way to do this is to** remind students that as the school year goes on sometimes we change and grow. It is important that we check in with ourselves to make sure that we are making decisions based on what we know about ourselves. Model for students how you might think about yourself as a reader and the things that have changed for you over the year. Give students a Reading Interest Inventory/Reading-Interest-Alyzer (found in coaches’ corner) use these inventories to guide small group and conferring conversations, as we work to help students identify the things they want to read about.

- **Another way to do this is to use** a strategy like Choose Books with Your Identity in Mind from The Reading Strategies Book by Jennifer Serravallo. Model for students that choosing a just-right book means more than choosing a book based on the reading level. Instead of going to the library and saying, “I’m a ----level reader.” go to the library saying “I’m a reader who enjoys…..type of books.” Think, “Where would I find books that fit who I am as reader?” You might then say to your students. Sometimes in this classroom I hear kids who worry about reading books that are their reading level. Parents do it too. Sometimes I even hear teachers refer to kids that way. But I have to tell you that books have levels, readers don’t have levels. A better way to describe yourself as a reader is based on the kinds of books that interest you-series, genres, authors, topics, themes, characters. Today, instead of saying you’re a level…. I want you to stop and reflect about the kind of books you love, using a few questions I am going to put on the board. I want us to start thinking about how we might use this information to label ourselves as readers.
  - On the board you may put some of these questions:
    - Tell me about the books you’ve loved. What do they have in common?
    - If you were going to ask a friend for a recommendation, what would you tell them to help them suggest the right book?
    - What do you like outside of reading that you think might help you find a good book?
    - Based on what you like to do, what kinds of books do you think you’d want to read?
    - Tell me what series, authors, or genres you think you most enjoy.
    - Where in our classroom library do you think you could go to find books like that?

  (The Reading Strategies Book p. 63)

- **Another way to do this is to use** a strategy like Choose Like Books for a Best Fit from The Reading Strategies Book by Jennifer Serravallo. Share with students that sometimes when we are abandoning books it is because we aren’t picking the kinds of books we like to read. Remind students that readers can turn to resources to help them find the next book they’ll read. We can help our classmates by being resources to each other. First we are going to think about the books we most remember loving. Which books are those?
Type one title that the teacher or student brainstormed into Amazon, Goodreads or BiblioNasium, see what recommendations pop up. Ask students to think about why these books were suggested as being similar to the one typed in. Encourage students to use their own reading experiences to make recommendations as well. Ex. I liked reading Wonder, I also liked reading Because of Mr. Terupt, because it had a similar structure. I know that Encourage students to create a Liked…? Try… poster to share out books they have liked and other books that are similar.

(The Reading Strategies Book p. 62)

- **Another way to do this** is to use a strategy like Rereading to get back in your book from The Reading Strategies Book by Jennifer Serravallo. Sometimes we start to quit on a book because it begins to get too hard, too challenging or too confusing. One way to help yourself get back on track is to stop and notice where you attention started to drift. Go back to the last thing you remember not just reading, but really understanding. Did you notice yourself getting distracted there? What are some things that we can do? Rereading is one way of going back and making sure that the words we are reading have meaning. (The Reading Strategies Book p. 50)
Teaching Point: Readers share book recommendations with other readers about books they love, and they listen to the recommendations of others for ideas of what to read in the future.

**Suggested Length of Time:** varies depending on the need

**Possible Ways to Do This:**

- **One way to do this is to** set aside time for book talks. If you started the year with book talks, but they have fizzled for lack of time, this is the moment to reignite the practice. Or, if you haven’t done book talks with your students, start now. Share with students that the purpose of a book talk isn’t to summarize the book. A book talk is also not something you as the teacher would use to assess a student’s reading completion or comprehension. A book talk is to persuade other readers to read a book you feel passionate about! Model a book talk from the classroom library. Model your enthusiasm for the experience of reading the book as well as a brief explanation of the setting, character, and the main problem, but don’t give away the climax or end of the story. Compare and contrast your book to other books students may have read. For instance, if you are book talking the book *Upside-Down Magic* by Sarah Mlynowski, you might say that like Harry Potter, the main character has magical powers and goes to a special school to learn how to use them. Unlike Harry Potter, this book is shorter, more comical, and about a character whose magical abilities have troubles. End by saying something like, “if you like books that are . . . then you’ll love this book.” For instance, with *Upside-Down Magic*, you might say, “if you like books that tell school stories, have a character who is less than perfect, and are funny too, then you’ll love this book.”

- **Another way to do this is to** introduce book commercials. Book commercials are like book talks, but the focus is on something short, and the idea is to have a commercial pop up here and there, rather than a lot of book talks all at once. When teaching the book commercial, focus on what the student should say and shouldn’t say. Teach the term, “spoiler.” A commercial should be focused on creating enthusiastic persuasion for others to read a book without giving too much away. Model using the teasers and language from the backs of books. After a student has presented a commercial, allow them to ask for the opinions of any other students who have read the book. Students can raise their hands, and the presenter can call on them. This will give students a chance to agree or disagree respectfully with the presenter and will lend an informal, conversational tone to the book commercial time. Students listening to the commercial should record titles that sound interesting to them on a “Books to Read” page in their reader’s notebook.
Another way to do this is to teach students to write book reviews. You can share with students that adult readers who love to read often get ideas of what to read by reading book reviews in magazines like Booklist, The New York Times Magazine, The New York Review of Books, and on websites like Amazon and Goodreads. Your students can share their book reviews on a class blog, through Google Classroom, or they can type and print them, cut them out and share them on a review bulletin board or other area of the classroom. Another idea would be to showcase book club books in holders or along your whiteboard ledge and have students who read those books write reviews and hang them around the book. Students shopping for their next book can read the reviews and pick up a copy of the book if they are interested. When writing the reviews, have students use the backs of books as mentor texts for their writing. Create a class anchor chart with things the students noticed from these mentor texts. A class anchor chart created by Donalyn Miller’s students and shared in The Book Whisperer has these criteria (p. 138):

- Quotes from the book
- Quotes from famous writers and reviews
- Cliffhanger questions
- Personal reactions and opinions
- Awards the book and author have won
- Recommended reading age
- Other books by the same author
- Comparisons with other books

Another way to do this is to hold reading clubs. These reading clubs will differ from book clubs, because their goal is not to read a certain book together but rather to discuss the reading each student has been doing lately. Group students who have similar reading levels and interests and allow them to share the books they have read with each other. Have these students give book commercials or share reviews with each other as well as informally discuss books they have finished reading this year. Have students list ideas for future reading on a “Books to Read” page in their reader’s notebooks during the club meeting. Also consider holding reading clubs on several days, each day with a different configuration of students in each club so that each student has the opportunity to talk with multiple readers.
Responding to Reading

**Teaching Point:** Readers use writing to help them remember important events from a text and their own reactions while reading.

**Suggested Length of Time:** varies depending on the need

**Possible Ways to Do This:**

- **One way to do this is to** show students how stopping to jot can help readers monitor their comprehension, as well as remember the main details. Instruct students to place a sticky note on every 5th page of a text. (You may need to adjust the number of pages in between sticky notes based on a child’s reading ability and text complexity.) When students get to a page with a sticky, they should stop reading and write a sentence retelling who and what the prior 4 pages were about. Explain to students if they can’t recall who or what those prior pages were about this signals the reader to reread for understanding.

- **Another way to do this is to** remind children that jotting notes while reading has a number of benefits. For one, it makes our thinking visible and supports us when we have conversations about our reading. Using sticky notes allows us to refer immediately back to the text that sparked our thinking. However, as readers we must reflect on our notes and determine which notes are truly worth keeping. Model for students how to reread sticky notes, asking the following questions to determine what notes are worth keeping:
  - Does it help me understand my book?
  - Does it connect with my goal?
  - Will it help me talk to my teacher about my reading?
  - Will I use it to springboard conversation?
  - Will I use this note to write a longer entry about my reading?

Once you’ve selected the ideas you what to keep, show students how to organize them into your reading notebook with a title on the top of the page, and the sticky notes that go with that book on the rest of the page.

- **Another way to do this is to** explain to students that one of the best ways to understand what you read is to practice summarizing it. When you are forced to say just what is most important about a selection of text, you have to sort through all the details and just pick the most essential ones. This can be accomplished by sharing the five most important events, in the order they happened. Model how you do this by telling the 5 most important events across your five fingers for one of your recent read alouds. Then show students how they can take those sentences and write them down on a page of their
Reader’s Notebook. (This might also be a good opportunity to teach students how the addition of transition words at the beginning of each sentence connects the ideas and creates a smoother sounding summary.) Through your discussion, guide them to notice you didn’t include every single detail, just the big events that move the story along. Possible prompts to use for this lesson include:
  ○ What happened first?
  ○ Was that the most important event that happened next?
  ○ You’re at the middle finger, which should be about the middle of the book.
  ○ One finger left—what’s the conclusion of the story that connects back to the initial problem or what the character wanted?

**Teaching Point:** Readers can expand on their own thinking, as well as the thinking of others.

**Suggested Length of Time:** varies depending on the need

**Possible Ways to Do This:**

- **One way to do this is to** model for students how to select a sticky note that you think has a strong starting idea written on it. (It would be powerful to use a sticky note you created in reaction to a class read aloud.) Place the selected sticky note on the corner of a blank page in your Reader’s Notebook. Now, model for students how a reader can use conversational prompts to expand on their “in-the-moment” thoughts so they grow into something bigger and deeper. It is important to show students that your expanded writing will begin by restate the idea on the sticky note and then elaborating on that idea with details from the text, more personal insight, and maybe some lingering questions. Encourage students to keep their pencil moving. Don’t worry about perfection; just write to get your ideas down. Possible prompts to use:
  ○ At first I thought _______ but now I’m thinking ________.
  ○ The text said ________. That made me think ________.
  ○ I agree/disagree with _______ because…

- **Another way to do this is to** ask students to take an idea they have about a character, theme, or something else in their book and have them write about that idea. Then, have students partner up to discuss their thinking. After their discussion, ask students to go back to their notebook and write about their thinking now. In particular, how their ideas changed or shifted, or how they’ve gotten a new perspective because of the conversation. Possible prompts to help guide student thinking:
  ○ How has your thinking changed?
  ○ What did you think before, and what are you thinking now?
  ○ You can say, “Before I thought… but after talking I’m thinking…”
  ○ Think about ideas your partner or club members shared. What’s new from what you had written down before?
Another way to do this is to set up “Themed Notebooks” for students to record their responses to favorite books. Themed Notebooks can be created using composition notebooks, spiral notebooks, etc. Assign a popular literary theme to each notebook. Possible themes include:
- Friendship
- Courage
- Love
- Hope
- Acceptance
- Life Lessons (like Crime Doesn’t Pay)

The idea behind using these notebooks is to create an authentic place for written responses to reading, foster a sense of community writing, and provide students with another place to access book recommendations. Themed Notebooks are meant to be kept from year to year and used by all students and adults in the classroom. When a student finishes a book, they may select the appropriate Themed Notebook, open to the next blank page in the notebook, write the title of their book, their response to the book, and date the entry.

Tracking Reading Growth

Teaching Point: Readers have goals and track their progress toward those goals, just like athletes do.

Suggested Length of Time: varies depending on the need

Possible Ways to Do This:
- One way to do this is to share the idea of creating and tracking goals. You might refer back to the beginning of the year when you tracked minutes of quiet reading as your class worked to grow their independent reading stamina. Some students may need to return to tracking their minutes of engaged reading if this is something they are struggling with. (Click here for a graph you can use.) You might give the example of an athlete in a gym. If the athlete wanted to increase his arm strength, he might make a goal of being able to lift a certain amount of weight. Obviously, just going to the gym and hanging out would not help that athlete meet his goal. The athlete would have to use his time at the gym well and gradually increase both the minutes he lifted weights as well as the heaviness of those weights. Likewise, a reader has to use his or her independent reading time well and...
gradually increase both the minutes he or she reads and thinks about the book as well as the number or complexity of the books he or she is reading.

- **Another way to do this is to** create a party ladder. For students who are struggling to maintain focus or meet reading goals, a party ladder, as described in Jennifer Serravallo’s *The Reading Strategies Book* (p. 57), could be helpful. Break down a goal, like engaged reading for a longer period of time, into a small series of steps that ends with an agreed upon celebration. Draw a sideways representation of stairs on a piece of paper, and on each step, break the goal down. For example, the first step might say, “Read 5 pages.” The second step might say, “Jot a thought.” The third step might say, “Read 5 pages.” Then at the top, the celebration might say, “Party! Read a poem.”

- **Another way to do this is to** revisit book logs. If you set up book logs at the beginning of the year or gave students the 40-book challenge, take time to update and reflect on the progress shown in those book logs. Talk to students about the reason for logging their books. What are they learning about themselves as readers by looking at their logs? Are they doing a good job of reading across genre? Can they help identify a reading preference? Model analyzing a book log of a student who is a strong reader and does not mind sharing their log or model analyzing your own book log. Discuss the ways you can reflect on the log and then model creating a reading goal, such as reading a certain number of books in a new genre. Students could also create a goal to read more books in the next quarter or semester than they have so far. You could use the analogy of the athlete by discussing that a basketball player who wanted to get better would have to build both strength and endurance. One without the other would not help her achieve her goal. Likewise, in focusing on strength, she would need to build strength in both her arms and legs to truly improve. Readers need to focus on reading more and reading a variety of books to truly improve as readers. Jennifer Serravallo’s *The Reading Strategies Book* has these ideas for analyzing a book log:
  - **Reading log rate reflection.** Is the student reading too fast or slow? This may lead to a discussion of whether or not they are choosing just right books as well as a discussion of whether or not they are taking the time to make meaning as they read.
  - **When do students read?** Are students reading only at school? Could they find other times to read? Are they reading at home? Are there times in the school day where they could steal time to read (bathroom breaks, when they finish work, when they first arrive at school, etc.)?
  - **Set page goals.** Without sacrificing meaning, can a student prompt themselves to gradually read more pages? Do they tend to read a consistent number of pages during reading or does it vary widely? Are the number of pages read consistent within a book?
○ **Read with a focus to focus.** How many pages can the student read before losing focus? Can they increase this? Do they need to plan to take small mental breaks to increase the time they can read without losing focus?

● **Another way to do this is to** Reflect on the past unit. What kind of reader were you? What books did you read? What have you learned that will help you in the future? What did you learn about yourself as a reader? It is through reflection that we can learn more about ourselves and find areas we want to improve. As Jennifer Serravallo says in *The Reading Strategies Book* on page 67, “Reflect on your reading history to set a better reading future.” This helps lead us to setting goals. Model your own reflection of your reading over the past quarter. Model setting a goal and discuss with students the satisfaction you feel in reaching a goal. Let students share times they have met goals and how they felt. If they have not yet had this experience, help students get excited about this future event! For an example of a student-friendly reading reflection, click here.

### Variety and Text Choice

**Teaching Point:** Readers vary the texts they read, just like we vary the foods that we eat.

**Suggested Length of Time:** varies depending on the need

**Possible Ways to Do This:**

- **One way to do this is to** model for students how you pack a lunchbox. You may wish to point out to them that although you know apples are good for you, you do not simply have a lunchbox full of apples. If you did this, you would be missing other key food groups such as protein and vegetables. Then, relate this to the selection of books for a book box. While you know that Magic Tree House books are just right for you, you select various types of texts to read, considering what would give you a “balanced reading diet”.

- **Another way to do this is to** show your students the assortment of reading that you are currently doing. You may show them a catalog, an expository text, a magazine, and a novel. Talk with students about how some of it is *easy*, like the catalog; *just right*, like the magazine and novel; and *challenging*, like the expository text.

**Teaching Point:** Readers keep track of the genres they read in order to grow themselves as a reader.

**Suggested Length of Time:** varies depending on the need
Possible Ways to Do This:

● One way to do this is to bring to light whatever book-tracking tool you use in your classroom (40 Book Challenge, Reading Log, etc.). You may model for students how you look over the books that you’ve completed so far this year, considering the various genres as well as reading difficulty. You may even tally up for each of these. An authentic addition would be to discuss with readers how you select new books when you go to the bookstore. When you have read 3-4 books about cooking, you’re likely to visit another section of the bookstore for variety.

Teaching Point: Readers rely on other readers and tools to help themselves select their next book to read.

Suggested Length of Time: varies depending on the need

Possible Ways to Do This:

● One way to do this is to emphasize the work of book talking in your classroom. If you have not yet introduced these, you may wish to see that portion of this unit (“Book Talking”: The Why and the How). Emphasize to students how many of the books that you select as your next book come from book recommendations from another adult who reads like you do. If a student is struggling to have variety in the difficulty of their books, you may encourage them to talk with a reading partner who is of like ability or slightly higher to select a next book.

● Another way to do this is to utilize online tools that give students ideas for what to read next.
  ○ www.whatshouldireadnext.com allows users to enter in the name of a book they’ve recently read or an author that they enjoy and get other book recommendations based on this.
  ○ www.literature-map.com allows users to enter the name of an author they enjoy and it will provide them with other authors who have similar texts

Modeling a Passion for Reading

Teaching Point: Teachers who model their passion for reading inspire a desire to read in their students.

Suggested Length of Time: varies depending on the need

Possible Ways to Do This:
● **One way to do this is to** model reading as an “emotional and intellectual journey.” This can be accomplished by portraying reading as a gift not a goal. (The Book Whisperer-Donalyn Miller)
  ○ *My Ideal Bookshelf:* A great way to model what your reading life looks like is to show them your ideal bookshelf. In this activity you will model for them the 10 books you can’t live without. The key to this is explaining what emotions each book brought out in you, what made the story so powerful, how it changed/ grew you as a reader, and maybe how it helped you view life in a different way.
    ■ By giving students time to also do this work will help other students see their peers as passionate readers and will give them great ideas for new books to read.
    ■ View the link below for the paper form of your “Ideal Bookshelf.”


● **Another Way to do this is to take** the Self-Reflection Activity from the “Walking the Walk” chapter in Donalyn Miller’s *The Book Whisperer* (p 111). This reflection activity allows you to think back to your own childhood reading experiences, asks you to think about how you share past and current reading experiences with kids, to think about your role models for reading, and how you view yourself as a reader now. It is crucial to share your reading experiences with your students every day. You set the tone, and create the climate for your classroom. They look to you as the example.
  ○ It would be helpful to give students a reading survey to get a pulse on who they are as readers, and what types of topics and genres they are interested in.
  ○ At the beginning of the year it is powerful to give them a book stack from your library or the school library based on the information you received from your conference with them. By explaining why you chose each book specifically for them is *powerful.* It also makes your students feel really special. This would also be something that you will want to do for your students at different times throughout the year.

● **Another way to do this is to have** a sign on your board or by your door that shows students what you just finished reading, what you are currently reading, and what book you want to read next. By updating this throughout the year shows students that you are a reader, and it models that good readers read all the time.

● **Another way to do this is to have** a box or create a space for students to recommend books to you. Then have conversations when you do read books that they have recommended. It is important to continue to read children’s books in order to have a wealth of choices to recommend to them, and to have shared reading experiences with
them. A list of good reasons for why adults should still read children’s books is on pg. 114 in *The Book Whisperer*.

- **Another way to do this is to** investigate recommendations from industry sources. This will allow you to stay up to date on current books for students to read by finding what is new and relevant, but also the tried and true classics.

Here are some helpful books and websites to do this work:

- Books That Don’t Bore ‘Em: Young Adult Books that Speak to This Generation (Blasingame, 2007).
- Goodreads: [www.goodreads.com](http://www.goodreads.com)
- [www.teenreads.com](http://www.teenreads.com)
- March Book Madness
- #titletalk: [https://twitter.com/hashtag/titletalk](https://twitter.com/hashtag/titletalk)
Unit 5: Argument and Advocacy: Researching Debatable Issues

**Subject:** Reading Workshop  
**Grade:** 5  
**Name of Unit:** Argument and Advocacy  
**Length of Unit:** 5 Weeks, January - February

**Overview of Unit:** In this unit students continue to take the path of ambitious reading work in which it is necessary for them to engage in order to meet the expectations of global standards, as well as to live as active, critical citizens. The standards call for students to read across multiple points of view on topics or issues, comparing ideas, information and perspectives. This is also work that is at the heart of being an informed citizen- understanding different positions on issues and the reasons behind these position, analyzing the strengths and merits of each of these positions and ultimately, forming one’s own thoughtful viewpoint on an issue.

**Topic 1: Launching into Investigating Issues**  
In Topic 1 of this unit you will rally students into work that is foundational to the unit-the work of analyzing arguments-with a one day argument intensive in which students read and analyze a variety of arguments. With this experience in mind, students will then work in research clubs, each club studying a debatable, current issue. (Should we ban or support zoos? Are extreme sports worth the risks?) To study the issue, students will read text sets included in the units which are designed to offer different perspectives on each issue. A resources to use with multiple articles is Calkins high interest nonfiction text sets. Students will read a variety of informational and argumentative texts, and then debate the issue, work which will push their cross-texts synthesis skills to new heights, as well as support their abilities to make their own arguments. Across the bend, they will continue to engage in debates, while you ramp up the level of their research, teaching them research is a cycle of reading and thinking in response to that thinking and showing them how to summarize arguments and think about how to respond with their own meaningful argument and claims.

**Topic 2 Raising the Level of Research**  
In Topic 2, you will continue to push students to dig deeper into research. They will develop deeper questions and new ideas on their issue, and they will engage in more complicated conversations. You will teach them to read and reread more difficult texts with a critical eye, showing students that they can consider and compare perspective, craft, and strength of argument, in addition to information and ideas of the author as they read across texts on a
topic. By the end of the bend, the debates you hear should be deeply informed and nuanced, showing students’ firm grasp of the complexity of the issues they have been studying.

**Topic 3 Studying a New Research Issue with More Agency and Independence**

In Topic 3, you will rally students to study a new issue, reminding them to use all they have learned about research, reading information and argumentative texts, and using conversations as tools for understanding. You will push them into higher-level critical literacies work by asking them to consider why texts were made and who benefits from them. Students will continue to apply critical and analytical lenses to the texts they read as they work to understand their new issue, debate these issues and formulate thoughtful, ethical, evidence-based, logical positions. By the end of the unit, you will show them the relationship between argument and advocacy and students will apply their argument writing and reading practices to raise awareness of others on an issue.

**Getting Ready for the Unit:**

- **Bacon Bowl Advertisement for Engaging Experience One**
- Explore and collect multiple debatable issue texts that support different side of an issue. Resources can include:
  - *Time for Kids*
  - *Scholastic News*,
  - *Read-Write-Think*,
  - *New ELA Pro/Con Articles*,
  - [debate.org](http://readingandwritingproject.org/resources/text-sets) (disclaimer: not all articles on this site are 5th grade appropriate; teacher preview and selection is essential)
  - See Coaches Corner for text set articles available
  - Choose 3-5 debatable topics for your students to use during Bend I in their Research Club. These topics should be high interest and show multiple perspectives.
  - Organize students into Research Clubs based on their topic of choice.

**Pre-Assessment (given prior to starting the unit):**

**Before Bend 1:**

- See coaches corner for sample pre-assessment
- Provide students with two texts around a debatable issue. These texts should support and claim different sides of the issue. Have them read and look closely at the texts, and then consider the questions: Why these texts were made? Who benefits from them?

**Read aloud considerations:**

- Prepare for this unit by carefully selecting high interest text set that meet the needs of your students Some suggestions include: *Time for Kids*, *Scholastic News*, *Read-Write-
Because of the strong parallel between the reading and writing unit, you might choose to read aloud research around the chocolate milk issue that is studied so closely in the writing unit.

**Essential Questions:**
1. How do authors’ perspective and craft form arguments?
2. How can reading across texts deepen my understanding of an issue?
3. How can I become an advocate?

**Enduring Understanding/Big Ideas:**
1. Readers are aware that text can be biased. It is your job to collect evidence and reasons to draw our own conclusions.
2. When researching, readers use a variety of sources to help them become knowledgeable about a topic.
3. Readers speak knowledgeably about their topic and use others ideas to push or change their thinking and research.

**Priority Standards for unit:**
- **RI.5.7:** Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
- **RI.5.8:** Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
- **RI.5.9:** Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

**Supporting Standards for unit:**
- **RI.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RI.5.3:** Explain the relationships or interactions between two or more individuals, events, or ideas, or concepts in a historical, scientific, or technical text based on specific information in a text.
- **RI.5.6:** Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
- **RI.5.4:** Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.
- **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.
- **SL.5.3**: Summarize the points a speakers makes and explain how each claim is supported by reasons and evidence.

### Unwrapped Concepts (Students need to know)

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Skills</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
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</thead>
<tbody>
<tr>
<td>RI.5.7 On information from multiple print or digital sources</td>
<td>draw</td>
<td>analyze</td>
<td>extended thinking (4)</td>
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<tr>
<td>The ability to locate an answer to a question quickly or to solve a problem efficiently</td>
<td>demonstrating</td>
<td>evaluating</td>
<td>extended thinking (4)</td>
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<tr>
<td>RI.5.8 how an author uses reasons and evidence to support particular points in a text</td>
<td>explain</td>
<td>analyze</td>
<td>strategic thinking/reasoning (3)</td>
<td></td>
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<tr>
<td>which reasons and evidence support which points</td>
<td>identifying</td>
<td>analyzing</td>
<td>strategic thinking/reasoning (3)</td>
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<tr>
<td>RI.5.9 Information from several texts on the same topic in order to write or speak about the subject knowledgeably</td>
<td>integrate</td>
<td>creating</td>
<td>extended thinking (4)</td>
<td></td>
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### Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>determine</td>
<td>argument</td>
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<tr>
<td>summarize</td>
<td>advocacy</td>
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<tr>
<td>compare and contrast</td>
<td>claim</td>
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<td>describe</td>
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<td>identify</td>
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<td>build</td>
<td>text structure</td>
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<td>conduct</td>
<td>primary sources</td>
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<td>explain</td>
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<td>evidence</td>
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**Topic 1: Launching into Investigating Issues**

**Engaging Experience 1**

**Teaching Point:** Today I want to teach you that a good argument has reasons to support it and evidence to back those reasons. When you analyze an argument, it helps to ask, ‘What is the claim being made? What reasons support that claim? What’s the evidence to support those reasons?’

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** RI.5.7, RI.5.8

**Detailed Description/Instructions:**

- **One way to do this** is to share an advertisement with students to teach your students the foundation of an argument -- claims, reasons, evidence. An example of this advertisement could be The Bacon Bowl advertisement referenced above. (This can also be found through a Google image search!) Have students talk about the reasons and evidence that the advertisement is giving. Ask them to analyze how strong of an argument the advertisement is and the reasons they have to support their opinions.

- **Another way to do this** is to have students look through a set of texts and analyze the claims within the text set. Students should determine the claim and the reasons and evidence the article is giving. They might begin thinking about whether the claim is one-sided or two-sided and how they know.

**Bloom’s Levels:** analyze, evaluate

**Webb’s DOK:** 3, 4

**Engaging Experience 2**

**Teaching Point:** Today I want to teach you that when you are specifically researching an argument, you want to grasp the sides of that argument early in your research. One way readers do this is to focus initially on texts that lay out the argument clearly, and then read to learn about both sides.

**Suggested Length of Time:** 2 mini-lessons
Standards Addressed
Priority: RI.5.7, RI.5.8, RI.5.9
Detailed Description/Instructions:

- One way to do this is to model or demonstrate for students how readers suspend their own opinions and look for evidence that supports both side of an issue. It is not enough to simply find research that fits in with your opinion! Working in their Research Clubs, students create a t-chart to focus their attention to both sides of the issue and the claims made. They are to collect evidence from both sides of the issue and place in their chart. It might help students to come up with a plan of action on how they will tackle their research. Who will read what and when? How will groups share information with each other? What are the expectations for readers who finish their research with an article?

<table>
<thead>
<tr>
<th>Pro</th>
<th>Con</th>
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<tbody>
<tr>
<td>homework teaches responsibility to children at a young age</td>
<td>homework can become busy work that doesn’t provide meaningful learning.</td>
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<tr>
<td>students that complete homework show greater academic growth</td>
<td>homework can create tension in the family</td>
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Bloom’s Levels: analyze, evaluate, create
Webb’s DOK: 3,4

Engaging Experience 3
Teaching Point: Today I want to teach you that after reading about an issue for a bit, nonfiction readers can let their research spur quick flash-debates. That can help you clarify your thinking and know what further research you need to do.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RI.5.7, RI.5.8, RI.5.9
Detailed Description/Instructions:

- One way to do this is to have students practice this debate structure with their chocolate milk research from the writing unit. Have students get into two groups depending on their stance on chocolate milk in schools. Give the groups time to think of a claim, and the evidence they have to support their claim. Then, partner students up and have them debate, reflecting on the best piece of evidence that the partner shared.

**Note: Today, students will use their independent working time to prepare for flash debates within their groups. Students will choose which side of the argument they are on. Encourage students to challenge themselves and choose a side they might not
necessarily agree with. That’s part of being a debater! These debates will happen at the end of workshop today. Students likely will not quite feel prepared, and that’s okay. This work will allow them to see what holes they have in their research, and where they need to add more support as they continue their research.**

**Bloom’s Levels:** analyze, evaluate, create

**Webb’s DOK:** 3.4

**Engaging Experience 4**

**Teaching Point:** Today I want to teach you that researching is a continual cycle of reading more, raising new questions, and having new ideas... then reading more, this time with those new ideas in mind. You always want to shift from taking in information to reflecting on information.

**Suggested Length of Time:** 1 mini-lessons

**Standards Addressed**

**Priority:** RI.5.7, RI.5.8

**Detailed Description/Instructions:**

- **One way to do this** is to reflect on the flash debates from the previous day. What information was essential to your discussion? What information did you not need or was not as relevant to the discussion? Have students use their t-chart to highlight pieces of evidence that were essential, and cross off those that are not strongly tied to the idea and claim. After revising and mining their research have them look at these questions: *What do you still need to know about your topic? How can I make my research more meaningful and powerful?*

- **Another way to do this** is to have students use their pro/con chart to show how readers shift from taking in information to reflecting on that information in order to grow new ideas within the topic. Model for students how specific research on chocolate milk can lead you to think about new wonderings. For example, the fact, “The milk sold in schools accounts for 7 percent of all milk sales in the country” would lead someone to wonder if 7 percent was a lot or a little. This might encourage you to research how much milk sales are in a year.

**Bloom’s Levels:** analyze, evaluate

**Webb’s DOK:** 3.4

**Engaging Experience 5**

**Teaching Point:** Today I want to teach you that it is important not just to learn to argue, but also argue to learn. Preparing for and having a debate about an issue can lead you to new ways of thinking about ideas and give you new insights into that issue.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** RI.5.7, RI.5.8, RI.5.9

**Detailed Description/Instructions:**
● **One way to do this is** to give students time to prepare for their debate at the end of the lesson. Students can try saying each reason in different ways, until it feels like the best way to say it. Check to be sure that none of your reasons are overlapping and consider how the other side might talk back to those reasons and what they could say, or the counter arguments they might make in response. You might create an anchor chart with students with steps to prepare for a debate.

● **Another way to do this is** to model this process with students. You might show students how your reasons for why chocolate milk not being served in school could potentially turn into a counter argument. For example, if a reason is that parents won’t know how much sugar their child is consuming at school, a counterargument might be that the school also serves desserts that are high in sugar, and parents won’t know how much sugar are in those either. You might respond with how the school doesn’t usually offer desserts, and how parents can anticipate desserts to be high in sugar, and can maybe skip dessert at dinner. Remind students that this level of thinking is helping them think more deeply about this issue.

**Bloom’s Levels:** analyze, evaluate, create  
**Webb’s DOK:** 3,4

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**Topic 2: Raising the Level of Research**

**Engaging Experience 6**  
**Title:** Today we will do an inquiry, and the question we will be asking is, “How do readers push themselves to find different questions and ideas to discuss around an issue?”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** RI.5.7, RI.5.8, RI.5.9  
**Detailed Description/Instructions:**  
**One way to do this is** to push the students to ask new questions about their topic and develop new ideas about their issue. Have the students create 2-3 questions surrounding their topic that they are still wondering. These questions will guide their reading and research and deepen their curiosity and understanding. Remind students that by narrowing their topic they can produce deep and meaningful research.

**Another way to do this is** to help research groups think about the questions or insights they have been wondering about in their group discussions. It might be helpful to point these ideas out for students as you hear these ideas rise to the surface. Even taking a transcript of a debate, and showing how those conversations lead to new research questions can help students
do this work. This might be especially helpful to do with groups that are having trouble coming up with new questions or ideas.

**Bloom’s Levels:** analyze, evaluate, create

**Webb’s DOK:** 3, 4

**Engaging Experience 7**

**Title:** “Today I want to teach you that readers mark up a text in a purposeful and deliberate way, to help them remember the big ideas of the text, as well as the things they were thinking when they read it. The annotations that readers make should help them use that text in conversation.”

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- Priority: RI.5.7, RI.5.8

**Detailed Description/Instructions:**

- **One way to do this** is to have students find complex articles and text to answer their new questions. Model how to annotate text in a purposeful and deliberate way as you read-to help remember the author’s big idea, as well as your own thoughts as you read. Readers can use their annotations to facilitate evidence-based conversation about the text. Show how structure of text and events can help a reader better connect and understand the deeper ideas and claims the author is trying to make. Send students off to research and find articles to support their personal questions while using close reading strategies

- **Another way to do this** is to show how two different students have annotated the same article. Have students look at these articles and think about which one would be more helpful for the reader. Which way of marking up a text will help the reader recall the main ideas and big points of this article? Which will help the reader recall what he or she was thinking while reading it? Which will help the reader to use the text in conversation? .

**Bloom’s Levels:** analyze, evaluate

**Webb’s DOK:** 3, 4

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**Engaging Experience 8**

**Title:** Today I want to teach you that every text reveals an author’s perspective on that event, topic, or issue. Figuring out an author's perspective can help you to figure out how exactly his or her ideas fit into the issue. One of the best ways to figure out an author’s perspective is to lay that perspective next to others and study connections and contradictions across sources.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- Priority: RI.5.8

**Detailed Description/Instructions:**

- **One way to do this** is to show two different snippets of two different texts on the issue of chocolate milk. Have students study these, considering perspective. First, look at who the
source is, and what point of view it is written from. Also, study the type of language the author uses to discuss the issue of chocolate milk and think: what might the author want me to feel about this issue? What phrases are they using that are positive? Negative? What does that tell me about the source’s perspective on this issue?

**If you prefer a different source, be sure to choose one that clearly, explicitly supports a claim, includes some positive language, and is a reliable source.**

**Bloom’s Levels:** analyze

**Webb’s DOK:** 3

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**Engaging Experience 9**

**Title:** Today I want to remind you that readers can think, discuss, and write about texts on different levels. On one level, you can think about what they are about -- their content. But another level of thinking about texts is to think more about how author's choices have shaped that content and why.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** RI.5.8

**Detailed Description/Instructions:**

One way to do this is to start by showing a visual. A powerful example, is the short clip, “It’s a Plastic World” which can be found through a Google search. You might tell students that they might feel shocked, or upset by the video. It is important to ask, “What is so powerful?” Be on the lookout for powerful choices the creator of this video has made. Watch the clip until about 1:47, to keep this lesson short. Give students time to talk about what they are noticing about the craft of this clip. How does the craft moves in this video clip correlate to the craft choices an author makes within text?

**Bloom’s Levels:** analyze

**Webb’s DOK:** 3

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**Engaging Experience 10**

**Title:** Today I want to teach you that when you read to evaluate arguments, you need to read skeptically. It’s the author’s job to convince you of the validity of the argument, and once you understand the argument being made, you need to go back to evaluate whether or not it is convincing.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** RI.5.7, RI.5.8, RI.5.9

**Detailed Description/Instructions:**

85
One way to do this is to explain what you mean by reading skeptically. The first time you read an article, is to understand what the author is saying. When you read a text to understand, you try your very best to follow the author’s logic, and be able to explain his or her argument. But to deeply know a text, there comes a time when you need to read skeptically, kind of suspiciously, looking carefully at the author’s points and how they are being made. To model this, you might show two different people’s arguments. Show how you read this way. What is the author doing to convince you? What are they not doing? Which one is more convincing and why? For students who seem ready, you might also push them to start considering which points are the most convincing -- and why.

Bloom’s Levels: 3, 4
Webb’s DOK: evaluate, analyze, create

Engaging Experience 12
Title: Today I want to teach you that to raise the level of debate, you need to select the strongest evidence for each reason.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.5.7, RI.5.8, RI.5.9
Detailed Description/Instructions:
  One way to do this is to use this time to both celebrate the work that students have done, and set them up for the work they will tackle in the next topic. Debate is the perfect vehicle for this. It provides a space for students to show what they know as a celebration, and yet simultaneously sparks conversation and spurs them on. So, for today, you will set students up to debate in their research groups. These groups might be debating the same question they debated earlier in the unit, this time, in a more informed way as they have gathered additional research on the topic. Or, it is possible that groups will decide on a new question to debate, one that they have created along the way. The real work of this lesson is for students to make a claim and then support it with evidence from their research, using their reading to form arguments and weighing in on a hot topic. You might pair up research groups and allow them to debate in front of each other.
Bloom’s Levels: analyze, evaluate, create
Webb’s DOK: 3, 4
Engaging Experience 13
Title: Today I want to teach you that when readers set out to study a new issue, they start by making a plan for how that study will go. They think about all that they know to do -- about their repertoire of reading and research strategies -- and they dive into new research with greater agency, drawing on all that they have learned from undertaking previous research studies.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A

Detailed Description/Instructions:
One way to do this is to provide an opportunity for readers to think about a new research project that interests them. This can be tied to their previous work during Bend I and Bend II, or something new to embark upon. Model how to make an effective plan for their study, drawing on all they know and have learned from previous research. What questions do you have? How will you locate them?

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 14
Title: Today I want to teach you that conversations are an important part of the research plan. Readers talk with fellow readers about their topic, then they reflect on the conversation, mining it for ideas and questions to carry forward as they read. The important thing is they let their future reading be shaped not only by past reading and thinking, but also, conversations.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: RI.5.7, RI.5.8, RI.5.9

Detailed Description/Instructions:
One way to do this is to have students create an interview scenario. Questions might include: What do you believe about my topic? What questions do you have about my topic? What do you really want to know about my topic? Have students talk with others to better understand their new research topic and gather more ideas to investigate.

Another way to do this is to hold a whole class conversation about a topic. They will spend a few minutes talking about a topic, and then spend time reflecting, pulling out new ideas and questions worth exploring and thinking about them as they go off to research more. It will
be important for you to really listen to the conversation, in order to guide the reflection time. A few prompts to support this work are:

- This conversation has made me realize…
- Some new questions are coming up for me…
- I’m starting to wonder…
- Before our conversation I thought this… But now I’m starting to think…
- So it seems like one thing we are really saying is...

**Bloom’s Levels:** analyze, evaluate, create  
**Webb’s DOK:** 3, 4

**Engaging Experience 15**  
**Title:** Today I want to teach you that when you want to analyze texts across the same topic or event, it helps to study one carefully, then lay others next to that one, asking “how are these authors’ choices similar to the first authors’? Different? Then you can write about the connections and points of difference.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
   - **Priority:** RI.5.7, RI.5.8, RI.5.9  
**Detailed Description/Instructions:** One way to do this is to model how readers read across multiple texts, paying careful attention to craft, and comparing and contrasting the choices made by the authors of the text. Do you notice similarities? Do you notice differences? How do multiple accounts help us better understand the issue? Send students to locate meaningful text surrounding their research and apply these skills.  
**Bloom’s Levels:** analyze, evaluate, create  
**Webb’s DOK:** 3, 4

**Engaging Experience 16**  
**Title:** Today I want to teach you that experienced nonfiction readers bring all their critical lenses to reading nonfiction, to talk back to texts. To do this work, readers are alert to moments when they are stirred to a strong emotional response, and they carefully analyze how the text may position the reader.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
   - **Priority:** RI.5.7, RI.5.8  
**Detailed Description/Instructions:** One way to do this is to show how nonfiction readers read with a powerful purpose, and read with an emotional connection. Using a pre-selected text, look at the piece critically and with an emotional stance. This text makes you feel a particular way about a topic and might stir enough emotion to want to do something. What parts of the text speak to you? What in the text moves you to this position of thinking?
Bloom’s Levels: analyze, evaluate
Webb’s DOK: 3, 4

**Engaging Experience 17**

**Title:** Today I want to teach you that when you spend time researching, and evaluating a claim, we begin to have feelings about these issues. We can advocate for what we believe in if we have taken the time to think about our perspectives

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- Priority: RI.5.7, RI.5.8, RI.5.9

**Detailed Description/Instructions:**

One way to do this is to have students chose the issue that they have studied that they wish to advocate for. You will want students to consider: what actual change do I want to see? Who can help me? What’s a plan I can propose that makes sense? Students will need to consider who will disagree with them and why, and address these counterarguments. They’ll need to be ready to defend their proposed plan, explaining why the plan makes sense and how it can help. Perhaps they’ll hand deliver a letter to the principal, or mail a letter to a senator. Some kids might draft articles for the school newspaper. Maybe others will post a brochure or a petition, or engage in digital activism, tweeting their letters to chosen individuals or blogging for a wider audience. No matter what, you’ll want to channel students to think logically, identifying actual changes they could ask for and could see happening.

**Bloom’s Levels:** evaluate, analyze, create

**Webb’s DOK:** 3,4

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**Engaging Scenario**

Using the research your students have done over the last few weeks, students will be creating a digital Public Service Announcement, to advocate for or against a topic. In their PSA, students should list specific claims that support their ideas, and solutions to fix the argument at hand. Students can use a variety of digital tools to create these announcements. This engaging scenario will teach children that the work of looking for evidence, weighing and evaluation arguments, and forming thoughtful, considered judgments on important issues is not just work for school, but work they will do for a lifetime.
Unit 6: Fantasy Book Clubs

Subject: Reading Workshop
Grade: 5
Name of Unit: Fantasy Book Clubs
Length of Unit: 7 weeks, February - March

Overview of Unit:
This unit of study is designed as a book club unit. Since fantasy novels are inherently complex, readers will benefit from the intellectual support of book club conversations, learning to use their book clubs to build collaborative interpretations. Fantasy text allow students to study strong characters, setting and themes, through a new avenue.

Topic 1 (Bend 1): Launching Your Kids Into Fantasy With Zeal, and Then Learning to Build the World of the Story When It’s Another World: People, Places, and Plots
The goal of this bend is for readers to use all the strategies for holding onto and monitoring for comprehension as they are reading what will likely be more complex and complicated fantasies than they have encountered before. As they launch into reading fantasies with great enthusiasm, they’ll quickly become enmeshed in multiple subplots and characters and it will be helpful for them to develop and try out tools to help them hold onto the worlds of fantasies.

Topic 2 (Bend 2): Developing Thematic Understanding -- It’s About More Than Dwarfs and Elves
In bend two, students will come to see fantasies as more than epic adventures but as symbolic of larger themes and they will begin to think and talk about their fantasies metaphorically.

Topic 3 (Bend 3): Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns
In bend three, you’ll raise the level of their work even further by pushing them to consider the literary traditions found in fantasies and begin to compare and contrast the ways that different authors develop fantasies.

Getting Ready for the Unit:
- Gather multiple copies of fantasy text for book clubs.
- Read Lucy Calkins Fantasy Book Clubs: Unit 6
- Place kids into book clubs and allow them some time to begin reading their text. Review expectations for book club accountability and conversations.
● Collect a few short clips or trailers of popular fantasy movies, such as *How to Train Your Dragon*, *Harry Potter*, and *Narnia*. These clips show different settings -- how some start in the real world and then magic infuses that world, and others are set in a magical world that is usually medieval, with horses, swords, dragons, and so forth.

● Collect songs from fantasy films or show (*Wicked* or *Oz*). So many of the songs play with the terms “good” and “bad” and rely on multiple meanings of words. Listening to and analyzing these songs can help students do similar work of looking closely at the way authors have used language in their books. Do their characters want to explore “Over the Rainbow” at the start of their fantasy? Are they longing for something more?

**Pre-Assessment (given prior to starting the unit):**

The short story “Family Monster” by Pamela Service from the text *But That’s Another Story* edited by Sandy Asher is a time travel fantasy which is of grade level text complexity and can serve as your initial assessment. The same text can again serve as your post assessment, if you do not use the text as a teaching tool throughout the unit. Here are three possible questions you might pair with this text:

1. Urky’s opinion of his name changes from the beginning of the story to the end. What was his initial opinion of his name? What was his opinion of his name at the end? What happened to change his opinion?

2. Read this phrase from the top of page 105: “*Without stopping she sped over the pebbles into the water -- deeper and deeper until her long pale hair floated behind her like a shaft of sunlight. Like the glinting scales of a fish. A silvery fish that grew longer and longer until it became a sleek water beast.*” What does the author mean to suggest is happening by using this figurative language?

3. At the start of the story, Urky does not seem like a hero but by the end he has become one. What has led to his becoming a hero? How does his name symbolize the larger themes of the story?

**Read aloud considerations:**

● Choose one or two shorter books, so you can practice with your students how readers track what has changed at the end of the book, and what hasn’t, how characters develop across a series, and how themes recur across novels.
  o Short Texts: Chris Van Allsburg
  o *Dragon Slayer Academy*
  o *The Lightning Thief*
  o *Gregor the Overlander*

**Essential Questions:**
1. How will I tackle the demanding and complex genre of fantasy? What will my strategies and goals be that help me make sense of multiple plot lines, layered characters, and complex themes?

2. When reading fantasy what can I learn from uncovering deeper meanings in the text?

3. How does working in book/reading clubs impact my understanding of information?

**Enduring Understanding/Big Ideas:**

1. Fantasy text are laced with clues. It is our job as a reader to look at the vocabulary, symbolism, recurring ideas, etc. to determine what these clues mean.

2. Readers understand that fantasy is more than meets the eye. Readers analyze text to uncover deeper meaning and themes.

3. Listening to the ideas of others adds meaning to my own, for the purpose of debate, critical analysis and developing strong arguments.

**Priority Standards for unit:**

- **RL.5.3** Compare and Contrast two more characters, settings or events in a story or drama, drawing on specific details in the text.
- **RL.5.9:** Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.
- **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.

**Supporting Standards for unit:**

- **RL.5.2:** Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **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.
- **RL.5.5:** Explain how series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem.
- **RL.5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.
- **L.5.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Webb's DOK</th>
</tr>
</thead>
</table>
| **RL.5.3**
  two or more characters, settings or events in a story or drama
  on specific details in the text (e.g. how characters interact).
| compare and contrast
  drawing
| analyze
  understand
| strategic thinking/reasoning (3)
| **RL. 5.9**
  stories in the same genre on their approaches to similar themes and topics
| compare and contrast
| analyze
| extended thinking (4) |
| **SL.5.1**
  in a range of collaborative discussions
  on others’ ideas
  their own ideas clearly
| engage
  building
  expressing
| evaluate
  create
  create
| strategic thinking/reasoning (3)
|
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>determine</td>
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<td>summarize</td>
<td>figurative Language</td>
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<td>express</td>
<td>word Relationships</td>
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Resources for Vocabulary Development:

- As students read their fantasies, they will likely encounter unfamiliar terms, perhaps even words that were invented by the author of their fantasy. It might be worthwhile, then, to ensure that a few mid-workshop interruptions and share are dedicated to the particular task of understanding the language, archaic, invented, complicated, that is one of the hallmarks of the challenge of reading fantasy.
- Another share or mid workshop might include teaching around the idea that when words repeat, that’s a signal that these words are worth coming back to again and again to try to figure out their meaning.
- For students who are struggling, pulling a small group and working through the first chapter of The Lightning Thief could be beneficial. Pause to show students how you figure out what a half-blood is alongside Percy.

**This work could easily be adapted to its own mini-lesson if you are finding your students are struggling with the vocabulary of their book club novels**
Topic 1: Launching Your Kids into Fantasy with Zeal, and then Learning to Build the World of the Story when it’s Another World: People, Places and Plots

**Engaging Experience 1**

**Teaching Point:** “Today I want to teach you that when readers study fantasy, they are really studying the human condition. By understanding these books we will get a better understanding of humanity.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** N/A

**Detailed Description/Instructions:**

One way to do this is to browse a variety of fantasy novels. Gesture to these books as you tell your readers that in these tales the fate of all mankind may rest on the choices made by the main character. Everything is more important, more intense, more vivid, in fantasy stories. The stories are never really about elves and hobbits. They’re about the struggle between good and evil, they’re about how power sometimes corrupts, they’re about the quest to be better than we are, they’re about how even the smallest of us can affect what happens in the world. (You could create an anchor chart of these themes to frontload the work your readers will be doing.) Allow students the chance to pick up their novels and get started!

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

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**Engaging Experience 2**

**Teaching Point:** “Today I want to teach you that Fantasy readers use many different clues and pieces of evidence to better understand the setting of our stories.”

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** RL.5.3

**Detailed Description/Instructions:**

One way readers do this is by looking for clues about the time period and the magical elements, in particular, using the cover, blurbs, and details from the beginning of the story for our research. You might demonstrate how you synthesize these details from the cover of the book such as *The Lightning Thief* or *Harry Potter and the Sorcerer’s Stone* then let your students try on their own. Students can take this work to the next level by analyzing the setting for its psychological implications as well as its physical. As you set children up to think about the atmosphere of the setting, show them how to not simply describe it, but to analyze it so students...
see that in many fantasies, there are multiple settings, each with its own psychological and physical elements.

Another way to do this is to lay out a collection of fantasy books (both picture books and chapter books) encourage students to each pick one book that jumps out to them. Have students spend a few minutes just looking at the cover, reading the back and studying the things the outside of the book shares. Encourage students to share out what they think the text might be about. Have them pull out specific images and words that make them feel like this is truly a fantasy book.

**Bloom’s Levels:** understand, analyze

**Webb’s DOK:** 3

**Engaging Experience 3**

**Teaching Point:** “Today I want to teach you that fantasy readers learn alongside the main character. Often uncovering information about the world they live in, and the character together.”

**Suggested Length of Time:** 2 mini-lesson

**Standards Addressed**

- Priority: RL.5.9

**Detailed Description/Instructions:**

One way to do this is to learn how the pieces of the story fit together. Often the main character sets out on an adventure, and has to figure out what the rules are about the place where that adventure, or quest, takes place. You may model this with Harry learning about Hogwarts, or Percy learning about half-bloods. When the main characters are told important information or have new and unfamiliar experiences, alert readers see those moments in the story as opportunities not only for the characters to learn, but for them to learn hand in hand with the main characters.

Another way to do this is to have students read a short story, such as the Family Monster. Allow students to only read the first few paragraphs of this short story. Once they have done this encourage them to talk about the things they are noticing in this character. Ask students to stop and record what they think this might tell them about the main character. Read the rest of the story as a class and model for students how you might be able to tie pieces of this story together.

**For some of your stronger readers, you may also show them how in complex novels, sometimes the reader synthesizes information ahead of the character -- that is, our understanding comes before the main character, as we infer more rapidly than he or she.**

**Bloom’s Levels:** analyze

**Webb’s DOK:** 4

**Engaging Experience 4**
Teaching Point: “Today I want to teach you that readers use a variety of tools to help them keep track of the things that are happening in their stories.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL.5.9
Detailed Description/Instructions:
  One way to do this is to teach students that when fantasy readers tackle more complicated books, they use charts, timelines, and other graphic organizers to help track and analyze multiple problems and plotlines. Readers often use a pencil as they read, jotting lists, making sketches and drawing plotlines of their characters. Students will work in clubs and use their reading notebooks to try out a variety of tools to help them hold onto the world of their story. A museum walk showcasing how different students use their notebooks to record their thinking could be a good share for this day. Remind students that the purpose of their note taking is to track their thinking, collect their ideas and questions, and hold onto thoughts and words that they found powerful.
Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 5
Teaching Point: “Today I want to teach you that readers pay close attention to not only the inner struggles of their characters, but also the outer struggles they face.”
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.3
Detailed Description/Instructions:
  One way to do this is to teach readers to track the multiple characters faced by characters. Model how you study a character, paying close attention to the pressures they suffer, the forces that are exerted on them and by them, the relationships they make, all the intricacies of their complicated inner lives. Sometimes the problems of one character, for instance, affect the other characters. Show readers that often, when one problem is solved, another arises. During the first day of this lesson you may focus on internal, or external struggles. Choose the struggles that your class seems to be able to find more easily. The following day you will want to bring students back to the same timeline. Point out for them that while yesterday we focused on finding internal/externals struggles today we are going to look at how the other type of struggle affects our shared character.
Bloom’s Levels: understand, analyze
Webb’s DOK: 3
Engaging Experience 6
Teaching Point: “Today I want to teach you that fantasy readers understand that their text is more than just epic adventures. They can see that these text are symbolic of larger themes and metaphors that can be applied to the real world.”
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.9
  Supporting: RL.5.2
Detailed Description/Instructions:
  One way to do this is to share a “Here be Dragons” image such as *The Carta Marina*. You might explain to your students how this phrase, and these maps, show how early map makers were depicting their literal understanding of the world, as well as their metaphoric understanding that it was dangerous. You might encourage book clubs to think about the “dragons” in their own lives, as well as the lives of their characters. After all, one reason we participate in book clubs is so that we come to know each other better through the stories that we read.

  Another way to do this is to ask students to think of a movie or book they have read that had a dragon. Have them think of stereotypical dragons from stories and fairytales. What are these dragons like? Have students talk about the things they see dragons do in stories. Also ask them to talk about dragons they have met in stories that don’t follow this pattern. After this discussion share with students that dragons are often a symbol for a feeling. What feelings do these dragons usually carry with them? Encourage students to share with their book club members the dragon like symbols they see in their books. Ask students to come back together and share out an example.

Bloom’s Levels: analyze
Webb’s DOK: 3, 4

Engaging Experience 7
Teaching Point: Readers Learn Real Life-Lessons from Fantastical Characters
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: RL.5.9
  Supporting: RL.5.2

Detailed Description/Instructions:
One way to do this is to ask ourselves, “What is this story really about?” Often, with great stories, the plot is the vehicle for teaching about ideas. The stories are not just about what happens. Stories are also about themes and life lessons. Insightful readers mine these stories for these themes and life lessons. Model this work with your read aloud, discussing some of the underlying themes of your fantasy story. Teach your readers that in their clubs, they can move from retelling what happens in their books, to investigating the underlying themes that the story seems to suggest. Create an anchor chart of themes that book clubs are finding. Some themes might include:

- the struggle between good and evil
- how power corrupts
- the physically strong can use their gifts to protect others
- the smallest and physically weakest can find moral strength to defeat evil
- love and how love drives us to be better than we are

Bloom’s Levels: analyze  
Webb’s DOK: 3, 4

**Engaging Experience 8**

**Teaching Point:** Fantasy readers know that their characters’ quests can be internal as well as external. 

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** RL.5.9
- **Supporting:** RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.6, SL.5.1

**Detailed Description/Instructions:**

One way to do this is to investigate both the external and internal quests of major characters. One thing that happens in fantasy novels, that is unusual for children’s fiction, is that characters are sometimes unpredictable, or even deceptive, because they struggle between good and evil. For example, Luke in *The Lightning Thief* turns out to be trouble despite his charming persona. Teach your readers that characters are complicated -- they are usually more than one way -- and experienced readers, knowing this, are alert for the character flaws in the hero and the admirable traits in the villain.

Bloom’s Levels: analyze  
Webb’s DOK: 3, 4

**Engaging Experience 9**

**Teaching Point:** “Today I want to teach you that fantasy readers think about how the point of view influences how the story is told.”

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**
Priority: N/A

Detailed Description/Instructions:

One way to do this is to think about how the story would change if it were told from a different character's perspective. You might ask your readers to consider how *Harry Potter* might have been told otherwise if Harry himself had told parts. What would be changed? What would be lost or gained in those different choices? Students can compare this narration to the first person narration in *The Lightning Thief*. Percy tells his own story. How does that influence the mood and tone of parts of the story? How does that influence the way events are told? You can show students that the author might have made this choice to put the reader in the same place as Percy -- totally confused. A third person narrator would likely have more understanding and the story would lose the tension between what is happening and the reader (and Percy’s) confusion about events. By starting this work on texts where the narrator is evident and there are more overt reasons for this authorial decision, students will be able to transfer and apply analysis of the narrator to their own texts.

**Bloom’s Levels**: N/A

**Webb’s DOK**: N/A

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**Engaging Experience 10**

**Teaching Point**: “Today I want to teach you that fantasy readers notice patterns emerging within the characters, themes, and structures of their stories.”

**Suggested Length of Time**: 2 mini-lessons

**Standards Addressed**

- **Priority**: RL.5.3, RL.5.9

**Detailed Description/Instructions**:

One way to do this is to consider how authors are developing their stories. You may show your readers how the main character is typically the hero, although that may look different in each text. Some main characters are the *traditional* hero, where some may be the *reluctant* hero. It’s common for one of the companions to be jealous and volatile. It’s common for the mentor to perish before the hero comes to age. It’s common for the villain to have many guises. It’s common for the hero to be uncertain of his or her powers. The hero often has a heroic flaw which holds her back from succeeding and must be overcome before she is a true hero. You might create an anchor chart with some of these archetypes, and how they are emerging within different book clubs.

**Bloom’s Levels**: analyze
Webb’s DOK: 3, 4

Engaging Experience 11
Teaching Point: “Today I want to teach you that fantasy readers understand symbolism as a window into meaning.”
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: N/A
Detailed Description/Instructions:
One way to do this is to look for symbols within text. For example, in Chris Van Allsburg’s story *The Wretched Stone* the stone is a symbol for distractions from the world, which feeds into the theme of the story. Fantasy readers try to figure out if repeated or highlighted images, objects, characters, or settings are a symbol of something else, and how this symbol might connect to a possible theme for the story. You may create a working anchor chart where students list the symbols, their meanings, and their connections with the theme of the story.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 12
Teaching Point: “Today I want to teach you that readers notice the same themes emerging across different texts.”
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: RL.5.9
Detailed Description/Instructions:
One way to do this is to notice the choices the author has made and how they approach these themes differently. We can hold up two similar characters or two similar plot patterns and ask, “What choices has each author made to develop these differently? What has the author made those choices to show? How did these author approach these themes differently?” You may add to your theme anchor chart with the following new themes:
- Those who have been hurt can be the most dangerous
- We all have the potential for goodness and evil in us and can choose which side to be on
- There is more power inside of us than we realize
- Sometimes in life we hold ourselves back from our fullest potentials
- Sometimes in life when one betrays a friend, one needs to pay for that betrayal
- Sometimes innocent characters can sacrifice themselves to save others
- Another way to do this, is to compare and contrast how authors approach themes differently.

We can compare and contrast:
moments of choice
- times when character(s) respond to trouble
- moments when characters feel conflicting emotions
- perspectives authors have chosen
- physical and psychological settings
- parts where image, objects, etc. seem to resurface
- parts where minor, seemingly unimportant characters resurface
- choices of language (names of titles characters, places) and how this language might connect to the themes of the story
- how life lessons are taught (some are taught through characters themselves realizing lessons while others are taught through readers seeing characters’ mistakes/flaws)

And asking ourselves:
- What can I learn from these moments?
- What does each author seem to be trying to really say?
- How is each author approaching a theme in his/her own way?

Bloom’s Levels: analyze
Webb’s DOK: 4

Engaging Experience 13
Teaching Point: “Today we are going to study the how readers can analyze a story with a critical lenses for stereotypes and gender norms, or rules.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RL.5.3
Detailed Description/Instructions:
  One way to do this is to consider characters’ actions and appearances. You might begin by showing images of Disney characters, such as the Little Mermaid, Cinderella, and so forth. It doesn’t take long to see that all these characters get to be brave and strong, but they also have to be beautiful. Only beautiful girls get to be heroines in Disney. Then, teach your students that one way readers analyze stories is with critical lenses, being alert to stereotypes and gender norms. You might analyze the way Katniss from Hunger Games is portrayed, or Annabeth from The Lightning Thief. Readers ask ourselves, “Does this character fit with common stereotypes?
Bloom’s Levels: analyze
Webb’s DOK: 3

Engaging Experience 14
Teaching Point: “Readers, today I want to help you see how we can reflect on what we have done as readers, to prepare themselves for future reading work.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
**Priority:** N/A

**Detailed Description/Instructions:**

One way to do this is for readers to look back at their reading logs, reading notebooks, and book club reflection sheets to see what goals they have met and what they have yet to achieve. You might teach that when readers find success they build upon that success to make goals.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

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**Engaging Scenario**

Students will be creating book trailers for their book club books. Students will begin by watching a variety of sample book trailers. Book trailers should include the theme, the overarching quest or problem in the story, the characters, and enough information to hook a reader into reading their story. Students will create a storyboard that highlights each scene of their book trailer, and work together to create their digital project. Rubrics and planning sheets can be found [here](#). When finished, host a celebration to share the book trailers with other classes or families!
Unit 7: Author Study

Subject: Reading Workshop
Grade: 5
Name of Unit: Author Study
Length of Unit: 6 weeks, April - May

Overview of Unit In this unit, and book clubs, students will be strengthening their interest and love of a favorite author, focusing on specific moves authors make to create elements of stories. Readers will analyze how an author’s work is specific and unique to themselves. Students will deepen their understanding of an author and evaluate themes and larger life messages particular authors tend to address.

Topic 1 (Bend 1) When Readers Read More than One Book by the Same Author, We Come to Know the Author
In Bend One, students will work in clubs to get to know an author, by reading or rereading one or two books by this author. Students will study particular aspects of the content in the book they are currently reading and think about how these aspects might in fact be hallmarks of this author’s body of work.

Topic 2 (Bend 2) When We Read Many Books by an Author, We Love, We Apprentice Ourselves to That Author’s Craft
In Bend Two clubs will begin to draw upon all the work they have done across the year around intent to note and name specific craft moves that this author makes, apprenticing themselves to this author’s craft and use of language.

Topic 3 (Bend 3) Becoming an Author Expert
In Bend 3, readers will have read many books by this author, as well as (perhaps) texts about the author, and they will begin a better position to compare and contrast across texts. Book clubs can begin to analyze themes that recur in this author’s books and also begin to evaluate the bigger life messages that the author seems focus in each book.

Topic 4 (Bend 4) Readers Explore the Deeper Connections That an Author Inspires in Us
In the final bend, students will end on an introspective note, with each reader exploring why they gravitates to one particular author over another and noting ways in which a favorite author’s work moves and shapes their thinking about a particular subject.

Getting Ready for the Unit:
- Gather multiple titles of texts, a large sample, that from favorite authors. (Picture books, chapter books) Sandra Cisneros is a great author to use for your initial study of moves a
particular author makes in their work. Pre-assessment is aligned to these texts. Take into account your students’ interests, you will want to choose the strongest, most popular, or bestselling authors. Some authors include: Gary Paulsen, Rick Riordan, Suzanne Collins, Roland Smith, Patricia Reilly Giff, James Howe, and Patricia MacLachlan.

- Introduce book club norms and expectations prior to beginning of unit
- Choose your read alouds. Keep in mind student interests. You will want to choose an author that will grab their fascination. You will want to make sure your author has at least a few short texts that can be read fairly quickly. Several authors that provide shorter texts that illustrate commonalities at a higher level of reading are Patricia Polacco, and Sandra Cisneros. Cynthia Rylant, Sarah Weeks, Kevin Henkes, and James Howe provide a combination of shorter and longer texts.
- Before beginning Bend 1, use the first five days to model author craft using Sandra Cisneros texts for read aloud. The students should each have a copy of the piece, and take notes of their thinking right along with you. Create anchor charts as you go, paying attention to her particular moves and getting to know her as a unique author. Once these have been shared and collaboratively discussed in mini lessons and anchor charts, the pre assessment may be given to see where students fall in their abilities to notice moves made by an author. Example: some students may focus strictly on character, while others can think more deeply noticing multiple craft moves (language, characters, settings, tone, mood, relationships, theme etc.)
- You will need to begin using Sandra Cisneros texts during read aloud as you complete and wind up the previous unit. This way the pre assessment can be given prior to beginning the unit and Bend 1.

**Pre-Assessment (given prior to starting the unit):**
Assess your students’ abilities to identify craft moves regarding (theme, characters moves, setting, tone, mood, figurative language, relationships, theme etc.) within a particular author’s text following an immersion pre-unit study with Sandra Cisneros texts.

**Pre-assessment**

**Read aloud considerations for first five to six days prior to preassessment:**
- Sandra Cisneros texts:
  - Eleven
  - Papa Who Wakes Up Tired in the Dark
  - Salvador Early or Late
  - The House on Mango Street
- Multiple selections by authors: Patricia Polacco, James Howe, Kevin Henke, Eve Bunting etc.
**Essential Questions:**
1. Each author has specific moves they make when writing a story. Studying these moves help us appreciate text.
2. Readers are able to study, compare and contrast character types, settings, and themes, by reading collections by one author.
3. We must listen to the ideas of others to look for ways our findings fit together.

**Enduring Understanding/Big Ideas:**
1. Authors are unique. Every author has different moves they make in creating a story.
2. By paying close attention to text and how an author develops the story, I will get to know the author and the crafts he uses.
3. By reading multiple texts by the same author I can get to know the author and apply their craft to my own writing.

**Priority Standards for unit:**
- **RL.5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.
- **RL.5.9:** Compare and contrast stories in the same genre (social issues) on their approach to similar themes and topics.
- **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.

**Supporting Standards for unit:**
- **RL.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RL.5.2:** Determine the theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **RL.5.3** Compare and contrast two more characters, settings or events in a story or drama, drawing on specific details in the text.
- **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.
- **RL.5.5:** Explain how series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem.
<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Skills</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
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<tr>
<td><strong>RL.5.6</strong></td>
<td>how a narrator’s or speaker’s point of view influences how events are described.</td>
<td>describe</td>
<td>understand</td>
<td>skills and concepts (2)</td>
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<tr>
<td><strong>RL.5.9</strong></td>
<td>stories in the same genre on their approaches to similar themes and topics</td>
<td>compare and contrast</td>
<td>analyze</td>
<td>extended thinking (4)</td>
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<tr>
<td><strong>SL.5.1</strong></td>
<td>in a range of collaborative discussions</td>
<td>engage</td>
<td>evaluate</td>
<td>strategic thinking/ reasoning (3)</td>
</tr>
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<td></td>
<td>on others’ ideas</td>
<td>building</td>
<td>create</td>
<td>extending thinking (4)</td>
</tr>
<tr>
<td></td>
<td>their own ideas clearly</td>
<td>expressing</td>
<td>create</td>
<td>strategic thinking/ reasoning (3)</td>
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**Unit Vocabulary:**

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<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tr>
<td>determine</td>
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<tr>
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<tr>
<td>compare and contrast</td>
<td>poem</td>
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<tr>
<td>describe</td>
<td>narrator</td>
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<tr>
<td>express</td>
<td>point of view</td>
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<tr>
<td>collaborate</td>
<td>genre</td>
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Topic 1: When Readers Read More than One Book by the Same Author, We Come to Know the Author

Engaging Experience 1
Title: “Today I want to show you how we will set up our author study book clubs, and how they will operate throughout this unit.”

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

One way to do this is to discuss with your class the procedures and expectations for book clubs within your classroom as aligned to SL5.1. In addition, there are resources available on Coaches Corner for setting up book clubs. One way you can do this is to use collaborative strategies such as a fishbowl technique to model what a book club discussion centered on an author would look like and sound like using Sandra Cisneros text.

Another way to do this is to allow students to discuss in their book clubs how their conversations might be different than the conversations in previous rounds of book clubs. How will they keep each other accountable? What are the expectations for the amount each member is reading? What will happen if someone does not read what is expected? Students can create a book club contract, outlining the expectations within each group.

**Note, in this round of book clubs, students may not be all reading the same book by the same author.**

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 2
Title: “Today I want to teach you that readers read their favorite authors like a fan. Considering the choices the author is making about craft and structure.”

Suggested Length of Time: 2 mini lessons

Standards Addressed

Priority: RI.5.6, SL.5.1
Supporting: N/A

Detailed Description/Instructions:

One way to do this is to show readers that once you are a fan of an author, just like with music or sports, you read their books, sometimes more than once, study chapters, paragraphs, even sentences until you them almost by heart. Revisiting a Sandra Cisneros text, share your favorite parts, marking up the text as you read. What parts made you laugh? What parts made you cry? What surprise you? Mark these places in your book, because readers talk about their author. As they work in their book club book, encourage them to read like a fan, marking their favorite parts and thinking about why these place speak to them.

Another way to do this is to bring in some of your favorite books by an author. Show students the parts that you like, or show students what you know about a specific author based on what you have read. Use these days as a time for students to make significant progress within their books.

Bloom’s Levels: apply
Webb’s DOK: 2, 3, 4

Engaging Experience 3
Title: Today I want to teach you that readers look closely at the worlds of their stories. Not only that, but readers studying a specific author analyze the worlds within many stories by an author. Do they create similar worlds? Different?
Suggested Length of Time: 1 mini lesson

Standards Addressed
Priority: RI.5.6, SL.5.1

Detailed Description/Instructions:

One way to do this is by paying attention to the setting the author creates. Revisit a different Sandra Cisneros that was read during read aloud in preparation of the unit. Create an anchor chart, while marking up the text. What is the world of the story? Does the author always create this same world? Who is the hero in the story? Is this hero like others in Sandra Cisneros’ other stories? In their book clubs, encourage conversations centering on characters and their worlds. Clubs will begin to compare these elements within their texts.

Bloom’s Levels: understand, evaluate, create
Webb’s DOK: 2, 3, 4

Engaging Experience 4
Title: Today I want to teach you that when readers are fans of an author, they go beyond studying just the characters in one book, but look across texts to study characters in more than one text.

Suggested Length of Time: 1 mini lesson

Standards Addressed
Priority: RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:

One way readers delve deeper into their authors is studying characters across books and compare and contrast the character in different books by the same authors. Revisiting another Sandra Cisneros text that was shared prior to the unit, look at one selection, focusing on the character(s): What does the character want? What are his/her struggles? How are these things similar or different from the characters in other books? Push students to think critically about their characters in their current book club book as well as others they have read.

Bloom’s Levels: understand, analyze, evaluate, create
Webb’s DOK: 2, 3, 4

Engaging Experience 5
Title: Today I want to teach you that readers notice how setting and characters add meaning to the story. It is not simply enough to identify these elements, but readers analyze how they impact the story.
Suggested Length of Time: 1 mini lesson
Standards Addressed
Priority: RL.5.6, RL.5.9, SL.5.1

Detailed Description/Instructions:

One way to do this is to realize that it isn’t enough to say that “Most of Sandra Cisneros texts take place in communities that are not wealthy, and her characters are Mexican-American.” Pull out her texts, and highlight characters and the way they react to their worlds. Discuss Salvador, have the students find parts in the text that speak to them showing who he is as a person. What parts of the text show the world he lives in? Have them collaboratively share throughout this discovery. Readers know that these worlds and characters traits have an effect on how the characters act, and the choices they make. Why would the character in Salvador Late or Early make the choices he does? How does his world effect these choices?
Bloom’s Levels: Understand, analyze, evaluate, create
Webb’s DOK: 2, 3, 4

Engaging Experience 6
Title: Today I want to teach you that readers continue to read in a purposeful way when becoming or growing as a fan of an author.
Suggested Length of Time: 2 mini lessons
Standards Addressed
Priority: RL.5.5, RI.5.9, SL.5.1

Detailed Description/Instructions:

One way readers do this is to read more, and continue to collect their favorite moments in the book(s) they are reading, just as they did in the first days of the unit. Pulling a portion of
text from a previous read aloud, look closely at the text. Let’s look closely at this piece by one of our favorite author and ask some different questions, posting our thoughts as we go. Is there a lot of action in this story? Do things happen quickly or is the story slow paces and full of description of the setting? Does the story make me have questions right from the start? Do all books by this author provide turns that change the direction the story takes? Students can return to their previous post-its and reflect. Send students to book clubs with these guiding questions, and thoughts. It might be a good idea to post a list of guiding questions to use during book clubs. Encourage students to post- it moments that make them think, question, or feel a deep connection to the story. These are the true moments in the story that the author wants you to experience with them.

Bloom’s Levels: understand, analyze, evaluate, create
Webb’s DOK: 2, 3, 4

Engaging Experience 7
Title: Today I want to teach you that readers pull out specific parts of the text to analyze similarities and differences between stories by the same author.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: RL.5.6, RL.5.9, SL5.1

Detailed Description/Instructions:
One way to do this is to study different parts of a text and then devise ways to pull what they have learned out of context to compare it with other works by the same author. Model this by pulling books or short texts by the same author. On Day 1, create a story arch of one text, highlighting plot events, and structure of the story. Have them draw a story arch of a story by their author. Day 2, repeat day one. Have them take their created story arches to book club discussion. Does your author how similar plot events? Do they follow similar structures?
Bloom’s Levels: understand, analyze, evaluate, create
Webb’s DOK: 2, 3, 4

Topic 2: When we Read Many Books by an Author we Love, We Apprentice Ourselves to that Author’s Craft

Engaging Experience 8
Title: Today I want to teach you that readers slow down, and look at a text closely when looking for specific craft moves.
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: RL.5.6, RL.5.9, SL.5.1

Detailed Description/Instructions:
  **One way to do this is** to read with a writer’s eye. Let’s look at a Sandra Cisneros text much like a mechanic would look at a car—pulling all the pieces apart, and then putting it back together again. The mechanic has a deeper appreciation for the car, and you will too for your author and how the book was written. Model this technique using a familiar Sandra Cisneros text. How does the author use repetition and symbolism? Does she start and end her stories in similar ways? Do they choose specific words in their books? Have students look for these craft moves in the shared text. Use collaborative discussions to pull the text apart. When we put it back together, what do you better understand?

**Bloom’s Levels:** understand, analyze, evaluate, create

**Webb’s DOK:** 2, 3, 4

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Engaging Experience 9

**Title:** Today I want to teach you that part of being a fan of an author, is letting the text speak to you on a personal level.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
  Priority: RL.5.1, RL.5.3, RL.5.9

**Detailed Description/Instructions:**
  **One way to do this is** to pore over sections and places we have loved and been moved by. Have the students bring with them their book club book, sitting close to their book club members. Have the students each find one post-it or section of the book that really moved them. Create an anchor chart with stems to guide thinking. Why does this affect us so much? Is it a situation the character is in? Is it the character’s motivation? Is it the word choice? Punctuation? Have them share collaboratively, and record their thinking in their reading notebooks. In book clubs, they can look for evidence of these moves in the author’s other books.

**Bloom’s Levels:** understand, analyze, evaluate, create

**Webb’s DOK:** 2, 3, 4

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Engaging Experience 10

**Title:** Today I want to teach you that when text moves them so much, they can try a similar technique in their own writing.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
  Priority: SL.5.1

**Detailed Description/Instructions:**
One way to do this is to work on their independent writing project in writing workshop time. By closely looking at your author’s work, it makes you stronger readers, and writers as well. The authors they are studying could be a mentor to their own personal pieces. Have them bring with them their current writing piece to the lesson along with their book club book. Are there parts you could to your piece add a move that would speak to your readers? Is there a move your author makes that you could try in your own writing?

Bloom’s Levels: evaluate, create
Webb’s DOK: 3, 4

Topic 3: Becoming an Author Expert

Engaging Experience 11
Title: Today I want to teach you that when you read a lot of literature by an author, you begin to have expectations about how the book will be structured, and how it will tend to go
Suggested Length of Time: 1 mini lesson
Standards Addressed
   Priority: RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:
   One way readers do this is to let yourself be a true fan of an author! You can get excited about a new book, talk with friends about it, make references to other books they have written, sharing memories of their other books. Using a familiar author to your class, discuss what their new book would be like if they were to publish one. Visualize this author, what kind of book would you expect from them? How did you make these inferences and predictions? What craft moves have led us to visualize this about our author?
Bloom’s Levels: understand, analyze, evaluate, create
Webb’s DOK: 2, 3, 4

Engaging Experience 12
Title: Today I want to teach you that readers recognize their author’s themes and craft moves
Suggested Length of Time: 1 mini lesson
Standards Addressed
   Priority: RL.5.6, RL.5.9, SL.5.1
Detailed Description/Instructions:
   One way to do this is to pay attention to the themes, ideas and big issues that run through an author’s text. If you had to recognize this author’s work from a pile of many coverless, nameless books how might you be your author’s voice apart from another? Most
authors have a few themes that they return to again and again. Using a familiar author or text set create an anchor chart of all the themes that are seen within the author’s work. Another way to show readers that authors stand apart from one another is their craft. Some authors are diverse and do not write with a common theme in mind, but instead work with common ideas: settings, characters, voice or descriptive language. Send them to workshop with this question in mind.

**Bloom’s Levels:** understand, analyze, evaluate, create
**Webb’s DOK:** 2, 3, 4

**Engaging Experience 13**
**Title:** Today I want to teach you that spending time researching an author and their past can make you realize more about the themes you author is developing within their stories
**Suggested Length of Time:** 1 mini lesson
**Standards Addressed**
*Priority:* RL.5.16, RL.5.9, SL.5.1
**Detailed Description/Instructions:**
*One way to do this is to* spend time learning more about the author they are reading. Model researching Sandra Cisneros and her past. You will find that she was raised in poverty, and writes about alienation and being raised in a very large family, and tends to bring her past experiences, or similar ones into her writing. Have the students take time to research their author, finding if their pasts or interests resonate in their books.

**Bloom’s Levels:** understand, analyze, evaluate, create
**Webb’s DOK:** 2, 3, 4

**Engaging Experience 14**
**Title:** Today I want to teach you that readers compare and contrast their author’s work, looking for similarities and differences, and analyzing why those similarities and differences might occur
**Suggested Length of Time:** 2 mini lessons
**Standards Addressed**
*Priority:* RL.5.6, RL.5.9, SL.5.1
**Detailed Description/Instructions:**
*One way to do this is by* understanding the themes and topics that the author tends to return to you can begin to know what that author is “known for”. Today I want to show you that you can compare and contrast authors work focusing on what they are “known for”. Using a familiar author and text, think aloud about what this particular author is “known for”. Is it a recurring theme of hope or perseverance, the mood and tone, or the detailed language? Does your favorite part mirror other scenes in his/her other books? Have the students create a quick write(s) about what they believe their book club author is “known for”.

**Bloom’s Levels:** understand, analyze, evaluate, create
**Webb’s DOK:** 2, 3, 4
**Engaging Experience 15**

**Title:**

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** SL.5.1

**Detailed Description/Instructions:**

One way to do this is to spend time exploring why they gravitate to one particular author over another. Consider modeling this with an author that you love. How does the work of that specific author move you? Why do you keep reading? Book club members might spend time looking within themselves to consider why they are a fan of that author.

**Bloom’s Levels:** evaluate, create

**Webb’s DOK:** 3, 4

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**Engaging Experience 16**

**Title:** Readers continue to read even when the school year is over

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.9

**Detailed Description/Instructions:**

One way to do this is to continue to read books by the authors they love. In fact, summer is an even better time for readers because you have even more time for reading! You can gather together books by your authors that you haven’t yet read. You can find new titles by buzzing about books, visiting your library. Have different members from each book club group with others from other author study groups. Have them provide recommendations and share why they are a fan of this author. Have students create a list of books they want to read like a fan during summer vacation.

**Bloom’s Levels:** understand, analyze, evaluate, create

**Webb’s DOK:** 2, 3, 4
Engaging Scenario

Pull various book trailers from a favorite author (example Roland Smith or Kate DiCamillo). As you watch various clips from their different books, create an anchor chart while discussing recurring themes, characters, plot events, scenes, mood or tone you see in these short video clips.

This trailer should answer the question: How would you know these books were written by your author, if the covers were removed and nameless. What makes your author unique?

Students will create an “Author Trailer” based on what common themes, language, plot events and story structure, characters and their moves, and common scenes their author tends to follow.