





**Reading Unit of Study:**

***Getting Lost in Fiction***

**Cypress‐Fairbanks Independent School District**

**Elementary Language Arts Department, Grade 4**

**LESSONS INCLUDED IN THE UNIT OF STUDY:**

The following is a list of lessons that are included in the ***Getting Lost in Fiction***unit. Each lesson has been assigned a number that correlates to a number found in the upper right corner of each lesson card, which signifies a suggested sequence or progression of the lessons.

After analyzing the grade level expectations, district curriculum, and student needs, teachers should customize the mini‐lessons for their students. The mini‐lessons are based upon the grade‐ level expectations found in the English Language Arts and Reading TEKS objectives.

**Minilessons:**

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| **Realistic Fiction Lessons:** | | | |
| **Lesson** | | **Purpose** | **TEKS** |
| **RF 1** | **Recognizing Characteristics of Realistic Fiction** | *Thoughtful readers identify and understand the characteristics of realistic fiction to support their understanding.* | *4.6* |
| **RF 2** | **Igniting Our Imaginations We Read** | *Thoughtful readers deepen their understanding of characters by making movies in their minds and envisioning their experiences.* | *4.6B, Fig 19D* |
| **RF 3** | **Igniting Our Imaginations to Help Make Predictions** | *Thoughtful readers use their understanding and knowledge of the characters to help them make predictions based on what they imagine the characters might do, say, or feel according to the text.* | *4.6, Fig 19D* |
| **RF 4** | **Adding It All Up Equals A Solid Inference** | *Thoughtful readers integrate text evidence with prior knowledge to make inferences.* | *4.6, Fig 19 D* |
| **RF 5** | **Incorporating New Ideas & Content into Existing Knowledge** | *Thoughtful readers integrate text evidence with prior knowledge to make inferences.* | *4.6B, Fig 19D* |
| **RF 6** | **Envisioning to Understand Characters in Realistic Fiction** | *Thoughtful readers pay attention to details about the character to create a mind movie while to assist them with identifying the character traits.* | *4.6B, Fig 19 D* |
| **RF 7** | **Growing Ideas about Characters** | *Thoughtful readers talk about the information they have learned to grow ideas about characters.* | *4.6B, Fig 19D* |
| **RF 8** | **Recognizing Character’s Internal Struggles** | *Thoughtful* *Readers infer character’s feelings and emotions to determine the characters internal struggle between what is right and what is wrong and analyze the decisions made by character.* | *4.6B, Fig 19D* |
| **RF 9** | **Analyzing Interactions Between Characters** | *Thoughtful readers identify relationships between characters in a story and analyze how these relationships contribute to plot.* | *4.6B, Fig 19D* |
| **RF 10** | **Reflecting Upon Conflict Types / Resolution** | *Thoughtful readers identify the type of conflict in a story to aid in understanding and deepen comprehension.* | *4.6B, Fig 19D* |
| **RF 11** | **Inferring Author’s Message in Realistic Fiction** | *Thoughtful readers develop theories based on their ideas and continue to read with those theories in mind, revising them as they go.* | *4.6B, Fig 19D* |
| **RF 12** | **Differentiate Between Plot and Author’s Message (Theme)** | *Thoughtful readers will be able to identify the difference between the plot of a story and the inferred author’s message, or theme.* | *4.3,4.3A, Fig 19 D* |
| **RF 13** | **Investigating Parts of a Summary** | *Thoughtful readers use plot structure to aid in understanding the parts of a summary.* | *4.6, 4.6 A, Fig 19 E* |
| **RF 14** | **Constructing a Well Crafted Summary** | *Thoughtful readers use the plot structure to aid in writing an effective summary.* | *4.6, 4.6 A, Fig 19 E* |

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| **Historical Fiction Lessons** | | | |
| **Lesson Title** | | **Purpose** | **TEKS** |
| **HF 1** | **Up Close and Personal: Genre Characteristics of Historical Fiction** | *Thoughtful readers use their knowledge of genre characteristics to navigate historical fiction texts* | *4.3* |
| **HF 2** | **Inquiring Minds Ask Questions to Envision Life During a Different Time and Place** | *Thoughtful readers ask questions while reading historical fiction to better understand life during a different time and place.* | *4.6, Fig 19C* |
| **HF 3** | **Considering the Impact of Setting on the Characters’ Problems or Obstacles** | *Thoughtful readers recognize that time and place influence the central problem that the character(s) must overcome.* | *4.6* |
| **HF 4** | **Plotting Events on a Timeline** | *Thoughtful readers will determine and sequence the plot’s main events and explain their influence on future events.* | *4.6A*  *Fig 19 E* |
| **HF 5** | **Thinking About the Impact of Historical Events on a Plot of the Story** | *Thoughtful readers consider how historical events affect the plot of the story* | *4.6A*  *Fig 19 E* |
| **HF 6** | **Identifying Important Details from Historical Fiction** | *Thoughtful Readers identify important details from historical fiction that assist in communicating big ideas about the past.* | *4.6, Fig 19D* |
| **HF 7** | **Considering How Individual Parts Communicate a Big Idea** | *Thoughtful readers consider how individual parts fit together to communicate a big idea.* | *4.6, 4.6A, Fig 19D* |
| **HF 8** | **How Determining the Main Idea Leads to Author’s Purpose** | *Thoughtful readers ponder the author’s purpose for writing a piece of historical fiction literature.* | *4.6.*  *4.6A* |

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| **Show What You Know: Test Talk Fiction** | | | |
| **Lesson** | | **Purpose** | **TEKS** |
| **F 20** | ***Showing What You Know:* Summary Test Talk *Showing*** | *Thoughtful readers interpret the unique language of formal assessments and use the knowledge of the language to respond to multiple‐choice and short answer questions.* | *4.6, 4.6A, Fig 19E* |
| **F 21** | ***Showing What You Know:* Fiction Test Talk** | *Thoughtful readers interpret the unique language of formal assessments and use the knowledge of the language to respond to multiple‐choice and short‐ answer questions.* | *4.6, 4.6A, 4.6 B, Fig 19D* |

**Essential Understandings and Guiding Questions:**

**Understanding Structure and Elements of Fiction:**

**Realistic Fiction Literature:**

***Students will understand that…***

* Realistic fiction is a present-day story that could take place in real life.
* Realistic fiction literature is primarily written to entertain and reflect life experiences; yet the stories are not true—they are imagined.
* Realistic fiction stories follow a consistent narrative structure that includes characters, setting(s), and plot.
* Realistic fiction stories follow a consistent narrative structure that is in logical order with event depending on other events.

***Students will be able to…***

* Recognize the identifiable characteristics of realistic fiction literature.
* Compare and contrast realistic fiction with other genres.

***Guiding Questions:***

* What are the distinguishing features of realistic fiction literature?
* How is realistic fiction similar / different than other genres?

**Historical Fiction Literature:**

***Students will understand that…***

* Historical fiction literature has a plot that takes place in the past.
* A historical fiction story’s most important element is the setting; the author is writing about a particular time period in history.
* Elements of historical fiction may be true but the characters and other elements may be a part of the author’s imagination.
* Most historical fiction contains an author’s note which explains key parts.
* Historical literature is to written to illuminate today’s problems by examining those of other times.
* Historical fiction stories help us to increase understandings of historical events.
* Historical fiction engages the reader in the lives of historical characters and events.
* Historical fiction makes history come alive by spinning intriguing stories around dates and facts.

***Students will be able to…***

* Recognize the identifiable characteristics of historical fiction literature.
* Identify the author’s note.
* Identify the true aspects of the genre.

***Guiding Questions:***

* What are the distinguishing features of historical fiction literature?
* How is historical fiction similar/ different from other genres?

**Fiction Text Structure**

***Students will understand that…***

* Historical fiction stories have a consistent structure that includes characters, setting(s), problem, and outcome.
* The plot in historical fiction is dependent upon historically accurate information.
* The setting often has a profound impact on the outcome of the story.
* Author performed prior research to align historical structure accurately.

***Students will be able to…***

* Determine the historical influence on the plot.
* Determine the impact of the setting on characters.
* Utilize additional author information.

***Guiding Questions:***

* How does the author organize the story?
* How does the structure of the story help you with the summary or sequencing events?

**Character Analysis:**

***Students will understand that…***

* Readers make connections between their own lives and those of the characters in texts in order to empathize and better understand the characters.
* Authors reveal character traits through the thoughts, feelings, physical appearance, dialogue, actions, and interactions.
* Authors may provide information about a character by directly stating it within a text.
* Sometimes readers must merge information from the text with their background knowledge to make an inference about a character.
* A character trait is one of the features or attributes that make up and distinguish an individual's personality. Character traits are consistently demonstrated over time.
* Important events that relate to the story outcome often affect the decisions, behavior, and feelings of characters.
* Characters undergo change as a result of interactions with other characters, problems, conflicts, and/or circumstances.
* Readers use their knowledge of a character and clues from the story to make predictions about the character's future behaviors.
* There a similarities / differences across fiction text.

***Students will be able to…***

* Recognize major and minor characters within the story.
* Describe character's traits by analyzing speech, thoughts, feelings, behavior, and interactions.
* Use text evidence to support an analysis of a character.
* Identify and analyze character changes within a story.
* Judge whether a character's actions and thoughts are consistent with the story development.
* Use textual evidence to support inferences made about a character by the reader.
* Identify the character’s actions that directly affect other events or characters in the story with text evidence.
* May connections between characters across genres
* Compare and contrast characters actions with those in other stories.

***Guiding Questions:***

* How do the thoughts, feelings, appearance, dialogue, and actions work together to create a memorable and interesting character?
* How do the thoughts, feelings, appearance, dialogue, and actions reveal the character’s traits, desires, and motivation?
* How does the author and/or illustrator show how a character changes during the story?
* What is the caused the character to change throughout the story?
* How are the character’s actions (behavior/personality) and thoughts consistent with the story development?
* How does the character’s actions affect other events or characters in the story?
* Which sentence or sentences demonstrates a particular character trait?
* How are the characters actions similar / different to those in other stories?

**Setting:**

***Students will understand that...***

* The setting describes the time and the location of the story.
* Authors thoughtfully select the story's setting to create an engaging story line.
* The setting helps the reader create visual images of the story's events.
* The setting can impact the characters, problems, events, and outcomes in a story.
* The setting can be symbolic in nature (i.e. representations of good, evil, alienation, etc.).
* Historical fiction is usually based on an historical time period.

***Students will be able to…***

* Determine the setting of a story using textual clues.
* Use their understanding of the story's setting to adapt mental images as they read.
* Notice how the author shows passage of time.
* Evaluate if the environment (setting) is influencing the character's decisions and attitudes.
* Evaluate if the setting is symbolic in nature.

***Guiding Questions:***

* What is the setting of the story?
* How does the setting impact the story’s events?
* Where do readers find clues that help them determine the setting of a story?
* How does the story setting help visualize the story events?
* Why did the author choose a particular setting (time and place) for a story?
* What significant or impact does the setting have on the story character and/or events?
* If the setting is symbolic, what does it represent?

**Summarizing/Sequencing:**

***Students will understand that…***

* A summary consists of important information that the author wants them to remember.
* Good readers ask themselves questions to help them distinguish between important and unimportant information in the text.
* The sequence of events plays an important role in the text.
* Good readers identify the main idea (the most important idea of a paragraph, chapter, or entire book) when summarizing.
* The main idea may be stated or implied.

***Students will be able to…***

* Determine the plot structure (main events) of a story.
* Summarize information in a text, maintaining meaning and logical order.
* Distinguish between important and unimportant events.
* Determine how early events affect later events in the story.
* Recognize the theme of a text by summarizing and explaining the lesson or message.

***Guiding questions:***

* What key events make up the plot of the story?
* What is the most important idea that the author is trying to communicate?
* What strategies do readers use to summarize the text?
* What problem does the main character have to resolve?
* What is the sequence of events leading to the resolution?
* What is the theme (message/lesson) of the text?
* What is the summary of the section or selection?

**Main Idea**

***Students will understand that:***

* The main idea is a single sentence that tells the most important idea of a paragraph, chapter, or entire book.
* Good readers ask themselves questions to help them identify the main idea(s) and important details that the author wants them to remember.
* Determining the main idea will help the reader make sense of other information in the text.
* Good readers distinguish between important and unimportant information in the text.
* Good readers use supporting details to determine the main idea.
* Titles and chapter headings may clue the reader into the most important idea.
* The main idea may be stated or implied.
* There may be multiple themes within a text

***Students will be able to…***

* Determine the main idea of a paragraph, chapter, and while text selection.
* Restate the main idea in their own words.
* Locate and use details to support the main ideas.
* Distinguish between important and unimportant details.
* Recognize the theme of a text.

***Guiding Questions:***

* What is the most important idea that the author is trying to communicate?
* What strategies do readers use to find the main idea of a paragraph, series or paragraphs, or whole work?
* What key words or phrases point to the main idea?
* What details support the main idea?
* What is the theme of the text?
* What is the maid idea of a paragraph or the whole selection?
* What idea is present throughout the selection?
* What is another title for the selection or section?

**Inferring:**

***Students will understand that...***

* Readers sometimes have to "read between the lines" to understand information that is not directly stated in the text; this is called inferring.
* An inference is formed by merging text information with a reader's background knowledge (or schema) to make a reasonable judgment about events, characters, and circumstances within the text.
* Good readers use prior knowledge and text evidence to make, adjust, and confirm predictions.
* Predictions are logical deduction or guesses about future events and circumstances in a story.
* Good readers evaluate the logic of, adjust, and confirm conclusions that they have formed as new evidence is presented in the text.

***Students will be able to…***

* Make, adjust, and confirm predictions and conclusions.
* Find text evidence to support inferences.
* Extend their understanding of a text by incorporating new ideas and information.
* Determine which events are important and unimportant to the plot.
* Use questions to create new ideas.
* Draw inferences from the text about characters.

***Guiding Questions:***

* What processes do good readers use to predict and form conclusions about information not directly stated in the text?
* How do good readers monitor their comprehension by making, adjusting, and confirming predictions and conclusions?
* How do readers find relevant clues to support their inferences?
* How does inferring help readers comprehend the ideas in a text more deeply?
* How does inferring help readers determine the theme of a text?
* Which sentence supports the inference stated?
* One conclusion the reader can infer…
* The reader can infer…
* Based on the selection which statement would support …
* What idea is presented throughout the text?

**Point of View:**

***Students will understand that…***

* The narrator tells the story; at times, the storyteller is the main character. At other times, the storyteller is outside the story.
* Pronouns used in the text help distinguish the person telling the story.

***Students will be able to…***

* Determine whether a story is being told in first or third person.
* Distinguish between third person limited and omniscient (all-knowing).

***Guiding Questions:***

* Who is the narrator of the story?
* What strategies do readers use to determine the narrator’s point of view?
* Which sentences supports that the narrator is (first, second, third, or all knowing)?

**Comparing and Contrasting Narrative Genres**

***Students will understand that…***

* All narrative texts are organized sequentially utilizing a basic plot structure, centered on a key character want and/or problem.
* Authors of narrative texts create specific types of major & minor characters that best meet the needs of the specific genre (e.g., hero/villain, protagonist/sidekick, etc.).
* A story’s setting plays a larger role in some narrative genres than in others.
* Authors of narrative texts use specific types of conflict to craft their stories (e.g. man vs. man, man vs. self, etc.).
* Authors select a particular narrative genre based upon their audience and purpose for writing.
* Authors select a particular format for their narrative piece based upon their audience and purpose for writing.

***Students will be able to…***

* Recognize the identifiable characteristics of narrative genres.
* Identify common plot elements across a variety of narrative genres.
* Analyze and differentiate between character interactions presented in a variety of narrative genres.
* Note the significance that setting plays (or doesn’t play) across a variety of narrative genres.
* Distinguish between conflict types across a variety of narrative genres.
* Evaluate an author’s choice of particular narrative genre and format in light of stated and inferred audiences and purposes for the text.

***Guiding Questions:***

* What types of organizational structures are common across various narrative genres?
* What types of patterns can be noted in the treatment of characters, setting, conflict, and resolution across various narrative genres? What are the subtle differences between them?
* How do authors use audience and purpose to make decisions about narrative genres and forms when drafting a new piece?
* What similarities and differences are present in various fiction genres?

**Comparing & Contrasting Themes across Genres**

***Students will understand that…***

* The theme of a literary work is a major idea that is broad enough to cover the entire piece. Themes are often thoughtful ideas repeated throughout the text. Themes tell important truths about the world and/or people; and they often teach important life lessons.
* Common themes in life may be examined from many different angles and perspectives and represented in literature in a variety of genres.
* The author’s purpose and audience factors into the genre that is selected and, in turn, impacts the important ideas that are included in the piece.
* The process of examining a common theme across multiple genres helps readers to think about the world in deeper, more meaningful ways.

***Students will be able to…***

* Make thematic connections between pieces of literature representing multiple genres.
* Utilize knowledge of narrative and expository structure to access important ideas from text.
* Synthesize information from a variety of sources and demonstrate real-life application of new knowledge.

***Guiding Questions:***

* How can literary elements be used to help readers gain insight on related ideas and themes found in different text selections?
* What types of universal truths (themes) appear frequently in literature? Why is this so?
* How does audience and purpose impact the genre that the author chooses to represent the theme? How does this choice impact the type of information that is included?
* How does exploring the same theme across multiple genres help you, as a reader, develop a deeper sense of the world around you?

**Genre and Comprehension Vocabulary**

**Structure and Elements of Realistic and Historical Fiction:**

* **Article/selection/poem/story** –a passage of text that has been selected for reading
* **All knowing narrator (omniscient)** – the narrator knows the thoughts and feelings of all the characters in the story
* **Cause** – something that makes something else happen
* **Character trait** – the distinguishing qualities and attributes of a character
* **Conflict** – problem or struggle
* **Creates suspense** – builds up anticipation for what’s going to happen next
* **Dialogue** - talk between two or more characters in a story
* **Effect** – something that happens because of something else
* **Elements** – basic parts of any whole; the plot structure in a story
* **Envision** – to picture or visualize in the mind; imagine
* **Evidence** – something that gives proof or reason to believe something
* **Figurative** **language** – not meant in a literal way; metaphorical
* **First person** – the narrator is a character in the story and is giving his/her point of view
* **Graphic** – a picture or other image in a story
* **Infer** – to form an idea based on facts and observation from the text; predict; conclude
* **Interactions** – actions of characters with each other
* **Investigate** – to examine or search into
* **Main** **idea** – the most important idea of a topic; it’s the big idea that the author wants you to remember.
* **Main message** –the central idea presented by the author
* **Metaphor** - a figure of speech in which two unlike things are compared and the words “as or like” or not compared. Example: "drowning in work".
* **Narrator** – a person who tells a story
* **Order** - the way something is organized or arranged in space or time
* **Poem** - a piece of writing, often in rhythmic verse and sometimes rhyming, that has descriptive works and strong feeling
* **Problem** – something that the main character must solve that sets the plot in motion
* **React** – to respond to something or someone
* **Simile** – figure of speech in which two unlike things are compared using the words “as or like”. Example: “busy as a bee”
* **Third person** – the narrator is a not in the story

**Comprehension Skills and Processes:**

* **Compare** – to note the likenesses and differences of
* **Conclude** – deduct, decide, infer
* **Contribute** – to give something for a purpose
* **Contrast** – to compare in order to show differences
* **Deduct** – conclude, decide, infer
* **Describe** – to tell or write about in order to create a picture in the mind
* **Develop** – to grow or cause to grow; to bring out the potential of
* **Emphasize** – to give particular attention to
* **Include** – to have or contain
* **Identify** - to find out or show who someone is or what something is
* **Imagery** – figurative images in the story; descriptive details including similes, metaphors, and idioms
* **Impact** – a strong and powerful effect
* **Incorporate** – to include as part of a larger thing; blend
* **Influence** – a thing or person that can affect another thing or person
* **Introduces** – presents for the first time
* **Italics** – a style of printing type in which the letters slant to the right, usually used to emphasize something important
* **Organizes** - to set in order or arrange in a certain pattern
* **Paragraph** – in writing, a section with one or more sentences that is related to the main point but expresses an idea in itself and begins on a new line, usually indented
* **represent** – to serve as a symbol of
* **Resolution** - a solution or satisfactory end to a quarrel, conflict, or dispute.
* **Resolves** – to clear up or deal with successfully
* **Respond** - to give a reply in words or action.
* **Section** - a division of something written
* **Selection** – given text, such as a passage or article.
* **Sequence** – order of events
* **Solution** – the answer or explanation to a problem.
* **Speaker** – the one who speaks
* **Suggests** – proposes; gives the idea of

**Mentor Text for Realistic and Historical Fiction**

**Picture Books**

***Realistic Fiction***

***Enemy Pie* by Derek Munson (2000)**

It was the perfect summer. That is, until Jeremy Ross moved into the house down the street and became neighborhood enemy number one. Luckily Dad had a surefire way to get rid of enemies: Enemy Pie. But part of the secret recipe is spending an entire day playing with the enemy! In this funny yet endearing story, one little boy learns an effective recipes for turning your best enemy into your best friend. Accompanied by charming illustrations, *Enemy Pie* serves up a sweet lesson in the difficulties and ultimate rewards of making new friends.

***Just in Time Abraham Lincoln* by Patricia Polacco (2010)**

In this history-filled, time-traveling fantasy, a visit to a museum unlocks a door to the past! When their grandmother drops them off at a Civil War museum, Michael and Derek don't expect to have a life-changing adventure, but that's exactly what happens when the mysterious museum keeper invites the boys to play a "game." Michael and Derek put on Union soldier uniforms, step through a secret door, and suddenly find themselves transported to Antietam just after the battle. At first the boys think they are taking part in a re-enactment, but before long they are convinced everything they see is real. They witness first-hand the human cost of the devastating battle and meet a very convincing Abraham Lincoln. Readers will also be left wondering whether the trip was just a game or a real experience, especially when the boys find a surprise that just might validate their trip back in time.

***A Day’s Work by* Eve Bunting (1997)**

Francisco, a young Mexican-American boy, helps his grandfather find work as a gardener, even though the old man cannot speak English and knows nothing about gardening. Can Francisco learn from his mistake?

***Fly Away Home by* Eve Bunting (1993)**

A homeless boy who lives in an airport with his father, moving from terminal to terminal trying not to be noticed, is given hope when a trapped bird finally finds its freedom.

***The Memory String* by Eve Bunting (2000)**

A homeless boy who lives in an airport with his father, moving from terminal to terminal trying not to be noticed, is given hope when a trapped bird finally finds its freedom.

***Going Home* by Eve Bunting (1998)**

Christmas is coming and Carlos and his family are going home-driving south across the border to Mexico. But Mexico doesn't seem like home to Carlos, even though he and his sisters were born there. Can home be a place you don't really remember? At first, La Perla doesn't seem very different from the other villages they pass through. But then Carlos is swept into the festivities by Grandfather, Aunt Ana, and the whole village. Finally, Carlos begins to understand Mama and Papa's love for the place they left behind, and realizes that home can be anywhere, because it stays in the hearts of the people who love you.

E***ach Kindness* by Jacquelin Woodson (2012)**

Chloe and her friends won't play with the new girl, Maya. Every time Maya tries to join Chloe and her friends, they reject her. Eventually Maya stops coming to school. When Chloe's teacher gives a lesson about how even small acts of kindness can change the world, Chloe is stung by the lost opportunity for friendship, and thinks about how much better it could have been if she'd shown a little kindness toward Maya.

***The Invisible Boy* by Patrice Barton (2013)**

Meet Brian, the invisible boy. Nobody ever seems to notice him or think to include him in their group, game, or birthday party . . . until, that is, a new kid comes to class.

When Justin, the new boy, arrives, Brian is the first to make him feel welcome. And when Brian and Justin team up to work on a class project together, Brian finds a way to shine.

***Amelia’s Road by* Linda Jacobs Altman (2000)**

Amelia Luisa Martinez hates roads. Los caminos, the roads, take her migrant worker family to fields where they labor all day, to schools where no one knows Amelia's name, and to bleak cabins that are not home. Amelia longs for a beautiful white house with a fine shade tree in the yard, where she can live without worrying about los caminos again. Then one day, Amelia discovers an "accidental road." At its end she finds an amazing old tree reminiscent of the one in her dreams. Its stately sense of permanence inspires her to put her own roots down in a very special way.

***Emily’s Rug* by Allen Say (2003)**

In a story of warmth and surprise, Allen Say explores the origins of artistic inspiration. Elegant illustrations portray the journey of a child who discovers that creativity ultimately comes from within.

***The Lost Lake* by Allen Day (1992)**

While staying with his dad for the summer, Luke becomes bored and cuts out old magazine pictures of a lake. When his dad finally notices he realizes how busy he has been. He quickly plan a hike. Once they find the lake, they become disgusted by the tourists surrounding the once secluded lake of his dad’s childhood, hike deeper into the wilderness to find a "lost lake" of their own and hope to repair their relationship.

***My Rotten Redheaded Older Brother* by Patricia Polacco (1994)** Tricia can't stand her rotten redheaded older brother Richie, who can do everything better than she can. So when her grandmother tells her a wish made on a shooting star will come true, she knows exactly what to wish for -- to be able to do something, anything, better than Richie. When a traveling carnival comes to town, Tricia decides what that something will be -- she'll ride the merry-go-round longer than Richie. And that's how she finds out just what wishes -- and rotten redheaded older brothers -- can really do.

***Thank You Mr. Faulkner* by Patricia Polacco (2012)**

In this autobiographical story, Little Trisha, overjoyed at the thought of learning how to read struggles when she finds that all the letters and numbers get jumbled up. Her classmates make matters worse by calling her dummy.  Finally, in fifth grade, she is lucky enough to have a teacher who recognizes Trisha's incredible artistic ability — and understands her problem, and takes the time to lead her to the magic of reading. Although dyslexia is never mentioned in the book, this story will provide great reassurance to children who struggle to overcome learning disabilities.

***The Lemonade Club* by Patricia Polacco (2007)**

Everyone loves Miss Wichelman’s fifth-grade class! Especially best friends Traci and Marilyn. That’s where they learn that when life hands you lemons, make lemonade! They are having a great year until Traci begins to notice some changes in Marilyn. She’s losing weight, and seems tired all the time. She has leukemia and a tough road of chemotherapy ahead. It is not only Traci and Miss Wichelman who stand up for her, but in a surprising and unexpected turn, the whole fifth-grade class, who figures out a way to say we’re with you. In true Polacco fashion, this book turns lemons into lemonade and celebrates amazing life itself.

***The Name Jar* by Yangsook Choi (2003)**

The new kid in school needs a new name! Or does she? Being the new kid in school is hard enough, but what about when nobody can pronounce your name? Having just moved from Korea, Unhei is anxious that American kids will like her. So instead of introducing herself on the first day of school, she tells the class that she will choose a name by the following week. Her new classmates are fascinated by this no-name girl and decide to help out by filling a glass jar with names for her to pick from. But while Unhei practices being a Suzy, Laura, or Amanda, one of her classmates comes to her neighborhood and discovers her real name and its special meaning. On the day of her name choosing, the name jar has mysteriously disappeared. Encouraged by her new friends, Unhei chooses her own Korean name and helps everyone pronounce it — "Yoon-Hey."

**Picture Books**

***Historical Fiction***

***Mr. Peabody’s Apples* by Madonna (2003)** Mr. Peabody’s Apples takes place in 1949 in Happville, USA. Mr. Peabody is the beloved elementary school teacher and baseball coach, who one day finds himself ostracized when rumors spread through the small town. Mr. Peabody silences the gossip with an unforgettable and poignant lesson about how we must choose our words carefully to avoid causing harm to others.

***Peppe, the Lamplighter* by Elisa Bartone (1993)**

In the tradition of Lois Lowry and Paul Fleischman, Elisa Bartone's Caldecott Honor-winning book gives children a glimpse into American history and the immigrant experience. This is the story of Peppe, who becomes a lamplighter to help support his immigrant family in turn-of-the-century New York City, despite his papa's disapproval. Peppe's family is very poor, and though he is just a boy he needs to find work. Being a lamplighter is not the job his father had dreamed of for Peppe, but when Peppe's job helps save his little sister, he earns the respect of his entire family.

***Gleam and Glow* by Eve Bunting (2005)**

Inspired by real events, master storyteller Eve Bunting recounts the harrowing yet hopeful story of a family, a war--and a dazzling discovery.

***Baseball Saved Us* by Ken Mochizuki (1993)**

Shorty and his family, along with thousands of Japanese Americans, are sent to an internment camp after the attack on Pearl Harbor. Fighting the heat and dust of the desert, Shorty and his father decide to build a baseball diamond and form a league in order to boost the spirits of the internees. Shorty quickly learns that he is playing not only to win, but to gain dignity and self-respect as well.

***Leah’s Pony* by Elizabeth Friedrich (1999)**

Leah's pony was swift and strong. Together they would cross through cornfields and over pastures, chasing cattle as they galloped under summer skies. Then came the year the corn grew no taller than a man's thumb. Locusts blackened the sky. The earth turned to dust. Gone were the cornfields and pastures where Leah and her pony once rode. It was the beginning of the great drought. Now Leah's papa faced losing the family farm. Set in the Dust Bowl of the 1930s, Elizabeth Friedrich's deeply felt story, vividly portrayed through Michael Garland's stunning oil paintings, tells of one child and what she would sacrifice for love of her family.

***The Royal Bee* by Frances and Ginger Park (2000)**

Based on a true story, The Royal Bee is an elegantly written tale that pays tribute to a young boy's courage and strength of character. Song-ho is a young Korean boy destined by birth to a life of poverty. Barred from going to school--only the sons of wealthy families could attend--he dreams of learning to read and write. Then one day he hears the sound of a school bell and follows it deep into the valley. There, the school master turns him away, but Song-ho's boldness and determination earn him a chance at gaining an education nevertheless. Dramatically illustrated with richly textured oil paintings, the story offers glimpses of daily life in Korea a century ago--for both the rich and the poor.

***Far From the Sea* by Eve Bunting (2009)**

Laura Iwasaki and her family are paying what may be their last visit to Laura's grandfather's grave. The grave is at Manzanar, where thousands of Americans of Japanese heritage were interned during World War II. Among those rounded up and taken to the internment camp were Laura's father, then a small boy, and his parents. Now Laura says goodbye to Grandfather in her own special way, with a gesture that crosses generational lines and bears witness to the patriotism that survived a shameful episode in America's history.

***The Blessing Cup* by Patricia Polacco (2013)**

As a young Russian Jewish girl in the early 1900s, Anna and her family lived in fear of the Czar’s soldiers. The family lived a hard life and had few possessions—their treasure was a beautiful china tea set. A wedding gift to Anna’s parents, the tea set came with a wish that “Anyone who drinks from this will have blessings from God. They will never know a day of hunger. Their lives will always have flavor. They will know love and joy and they will never be poor.” When Anna’s family leaves Russia for America, they bring the tea set and its blessings. A source of heritage and security, the tea set helps Anna’s family make friends and find better lives in America. A cup from the tea set—*The Blessing Cup—*became an anchor of family history, and it remains a symbol of lasting love more than a century later. This tender tribute to the importance of loving lineage is a prequel and companion to the perennial bestseller *The Keeping Quilt* and is told and illustrated with authenticity and tremendous heart.

***The Secret to Freedom* by Marcia Vaughan (2001)**

In 1860, 11-year-old Lucy and her brother Albert despair when their parents are sold off the plantation. One day Albert brings home a sack of old quilts, and their patterns are secret messages to slaves to help them plan their escape via the Underground Railroad.

***The Soccer Fence* by Phil Bildner (2014)**

As a boy, Hector loved playing soccer in his small Johannesburg Township. He dreamed of playing on a real pitch with the boys from another part of the city, but apartheid made that impossible. Then, in 1990, Nelson Mandela was released from prison, and apartheid began to crumble. The march toward freedom in South Africa was a slow one, but when the beloved Bafana national soccer team won the African Cup of Nations, Hector realized that dreams once impossible could now come true.

***Twenty-one Elephants* by Phil Bildner (2011)**

Step right up, ladies and gents. Believe the unbelievable and dream the impossible because Hannah, the little girl with big dreams, is coming your way. Come and see for yourself her bolds acts of bravery, her courageous conviction as she proves to the world that the Brooklyn Bridge is safe to cross. But she can’t do it alone. P.T. Barnum and his parade of twenty-one elephants provide a spectacular show that will save the day! Impossible, you say? Then you’ll have to look inside. You won’t want to miss this, the greatest show on earth.

**Chapter Books**

***Realistic Fiction***

***Fig Pudding* by Ralph Fletcher**

Take it from Cliff, being the oldest of six kids is not easy under the best of circumstances. Who can be Mr. Reliable all the time? How do you deal with a brother who enjoys sitting under the kitchen table for punishment? Or explain to your sister that she can't divorce herself from the family just because they eat meat? Or figure out what your baby brother wants for Christmas when he asks for a yidda yadda? Told in the first person, each lively, humorous episode from Cliff's fifth-grade year focuses on one of the kids. Together they create a strong, satisfying story of a large, closely knit family.

***Fourth Grade Rats* by Jerry Spinelli (1991)**

Last year Suds was a Third Grade Angel, but now... it's time to be a Fourth Grade Rat! Fourth graders are tough. They aren't afraid of spiders. They say no to their moms. They push first graders off the swings. And they never, ever cry. Suds knows that now he's in fourth grade, he's supposed to be a rat. But whenever he tries to act like one, something goes wrong. Can Suds's friend Joey teach him to toughen up... or will Suds remain a fourth grade wimp? Now with brand-new illustrations, this sequel to Jerry Spinelli's THIRD GRADE ANGELS is a classic story of fitting in (or not) and friendship.

***Tales of the Fourth Grade Nothing* by Judy Blume (2007)**

Peter feels his parents are neglecting him and giving all their attention to his rambunctious, two-year olds brother, nicknamed Fudge. To everyone else Fudge is cute, but he is not cute to

Peter, he is annoying. When Fudge misbehaves, it’s Peter’s job to entertain him so he will be better. When their father takes them to the movies, Fudge gets lost and the manager has t turn the movie off, and the theater lights on, so they can search for Fudge. Peter is very embarrassed. They find Fudge on stage trying to touch the bears on the movie screen. The final blow to

Peter is when Fudge gets into his room, and eats his pet turtle. Everyone is concerned about Fudge, but no one seems to be worried about the turtle or Peter. Peter’s parents buy him a new pet that is too big for his brother to eat, and let him know he is still important to them.

***The Fourteenth Goldfish* by Jennifer L. Holm (2016)**

Eleven-year-old Ellie has never liked change. She misses fifth grade. She misses her old best friend. She even misses her dearly departed goldfish. Then one day a strange boy shows up. He’s bossy. He’s cranky. And weirdly enough . . . he looks a lot like Ellie’s grandfather, a scientist who’s always been slightly obsessed with immortality. Could this pimply boy really be Grandpa Melvin? Has he finally found the secret to eternal youth?

***How to Steal a Dog* by Barbara O’Connor (2007)**   
Georgina Hayes is desperate. Ever since her father left and they were evicted from their apartment, her family has been living in their car. With her mama juggling two jobs and trying to make enough money to find a place to live, Georgina is stuck looking after her younger brother, Toby. And she has her heart set on improving their situation. When Georgina spots a missing-dog poster with a reward of five hundred dollars, the solution to all her problems suddenly seems within reach. All she has to do is "borrow" the right dog and its owners are sure to offer a reward. What happens next is the last thing she expected. With unmistakable sympathy, Barbara O'Connor tells the story of a young girl struggling to see what's right when everything else seems wrong.

***My Name is Maria Isabel* by Alma Flor Ada (1995)**

When Maria Lopez moves to the United States from Puerto Rico and faces her first day at school, she finds herself in a classroom with two other Marias. Re-named Mary by her teacher, who does not know that Maria was named after her grandmothers, Maria cannot respond to her new name. Not until she writes a paper on My Greatest Wish does she become Maria again in this story about the value of heritage and its impact on the individual self.

***The Tiger Rising* by Kate DiCamillo (2001)**

Walking through the misty Florida woods one morning, twelve-year-old Rob Horton is stunned to encounter a tiger — a real-life, very large tiger — pacing back and forth in a cage. What’s more, on the same extraordinary day, he meets Sistine Bailey, a girl who shows her feelings as readily as Rob hides his. As they learn to trust each other, and ultimately, to be friends, Rob and Sistine prove that some things — like memories, and heartaches, and tigers — can’t be locked up forever.

***Wild River* by P.J. Petersen (2009)**

When twelve-year-old Ryan reluctantly agrees to join his experienced older brother, Tanner, on a camping trip, he never dreams that it will turn into the most frightening day of his life. Ryan admits he's no good at sports or outdoor stuff. He'd much rather be playing video games. But Tanner assures him it will be an easy trip. They'll kayak down the Boulder River, fish, and toast marshmallows at night. When they set out, the river is higher than usual, and the kayaking is scary. Tanner keeps saying there's no reason to worry. But when he's badly hurt in a kayaking accident, Ryan is afraid he's not up to the challenge of saving his brother's life. The only danger Ryan has confronted has been in his video games. What good are those games now, when he's facing a real-life battle?

***Wonder* by R.J. Palacio (2012)**

August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Starting 5th grade at Beecher Prep, he wants nothing more than to be treated as an ordinary kid—but his new classmates can’t get past Auggie’s extraordinary face. **WONDER**, now a #1 New York Times bestseller and included on the Texas Bluebonnet Award master list, begins from Auggie’s point of view, but soon switches to include his classmates, his sister, her boyfriend, and others. These perspectives converge in a portrait of one community’s struggle with empathy, compassion, and acceptance

**Chapter Books**

***Historical Fiction***

***Bud Not Buddy* by Christopher Paul Curtis (2000)**

Its 1936, in Flint, Michigan. Ten-year-old Bud may be a motherless boy on the run, but he's on a mission. His momma never told him who his father was, but she left a clue: posters of Herman E. Calloway and his famous band, the Dusky Devastators of the Depression! Bud's got an idea that those posters will lead to his father. Once he decides to hit the road and find this mystery man, nothing can stop him. *Bud, Not Buddy* is full of laugh-out-loud humor and wonderful characters, hitting the high notes of jazz and sounding the deeper tones of the Great Depression.

***Duke* by Kirby Lawson (2013)**

With World War II raging and his father fighting overseas in Europe, eleven-year-old Hobie Hanson is determined to do his part to help his family and his country, even if it means giving up his beloved German shepherd, Duke. Hoping to help end the war and bring his dad home faster, Hobie decides to donate Duke to Dogs for Defense, an organization that urges Americans to "loan" their pets to the military to act as sentries, mine sniffers, and patrol dogs. Hobie immediately regrets his decision and tries everything he can to get Duke back, even jeopardizing his friendship with the new boy at school. But when his father is taken prisoner by the Germans, Hobie realizes he must let Duke go and reach deep within himself to be brave. Will Hobie ever see Duke, or his father, again? Will life ever be the same?

***Emily’s Fortune* by Phyllis Reynolds Naylor (2000)**

Emily Wiggins is poor and timid, without a drop of self-confidence. When she is unexpectedly orphaned, she is left all alone except for her turtle, Rufus. What in blinkin' bloomers should Emily do? Emily's neighbors, Mrs. Ready, Mrs. Aim, and Mrs. Fire, have the answer: Emily must travel by stagecoach to the home of her honorable aunt Hilda. What a rootin' tootin' grand idea!

***Esperanza Rising* by Pam Munoz Ryan (2002)**

Esperanza thought she'd always live with her family on their ranch in Mexico--she'd always have fancy dresses, a beautiful home, and servants. But a sudden tragedy forces Esperanza and Mama to flee to California during the Great Depression, and to settle in a camp for Mexican farm workers. Esperanza isn't ready for the hard labor, financial struggles, or lack of acceptance she now faces. When their new life is threatened, Esperanza must find a way to rise above her difficult circumstances--Mama's life, and her own, depend on it.

***Walk Two Moons* by Sharon Creech (2011)**

Thirteen-year-old Salamanca Tree Hiddle, proud of her country roots and the "Indian-ness in her blood," travels from Ohio to Idaho with her eccentric grandparents. Along the way, she tells them of the story of Phoebe Winterbottom, who received mysterious messages, who met a "potential lunatic," and whose mother disappeared. As Sal entertains her grandparents with Phoebe's outrageous story, her own story begins to unfold--the story of a thirteen-year-old girl whose only wish is to be reunited with her missing mother.

***The “I Survived” Series* by Lauren Tarshis (2010 – present)**

Each book in this series tells a thrilling and terrifying story from history, though the eyes of a boy who lived to tell the tale!

* **The Sinking of the Titanic, 1912**
* **The Shark Attacks of 1916**
* **Hurricane Katrina, 2005**
* **The Bombing of Pearl Harbor, 1941**
* **The San Francisco Earthquake, 1906**
* **The Attacks of September 11, 2001**
* **The Battle of Gettysburg, 1865**
* **The Japanese Tsunami, 2011**
* **The Nazi Invasion, 1944**
* **The Destruction of Pompeii, AD 79**
* **The Great Chicago Fire, 1871**
* **The Joplin Tornado, 2011 (not yet released)**

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| **Minilesson:** | ***Recognizing Characteristics of Realistic Fiction*** | | **RF 1** |
| **Objective(s):** | *Readers identify and understand the characteristics of realistic fiction to support their understanding.* | | |
| **TEKS** | **4.6** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. | |
| **Notes:** | You are beginning a new unit. Choose some of your favorite Realistic Fiction books and place them around the room. Introduce them to students as you introduce this unit like they are old friends. You will want to choose one in which to teach from or a couple. You do not have to read the whole book but you will want to look ahead in the lessons to determine which need a completed book and which you can rely on just exerts. | | |
| **Materials:** | * Familiar realistic fiction texts * Teacher and student notebooks * Chart paper and markers * Realistic Fiction Anchor Chart | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I want to congratulate you on your hard work as you explored the genre of traditional literature. I want to remind you that all genres have distinct characteristics and that knowing the characteristics of a certain genre helps thoughtful readers to know what to expect while they are reading. Today, you will examine the characteristics of realistic fiction.* Hold up some favorite realistic fiction books to show to the students. | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Inform the students that, like traditional literature, stories that are characterized as realistic fiction come from the writer’s imagination. Explain that while both types of stories are completely made up, realistic fiction stories seem as if they could actually happen in the world as we know it. The characters seem as if they could really exist and the time and place in which the story events take place seem completely plausible, yet the story is completely imagined. The things depicted in the story never actually happened, although it seems as if they could. Use a familiar text to begin explaining and pointing out some of the characteristics of realistic fiction. You may opt to create an anchor chart, similar to the one that follows, showing some of the characteristics of realistic fiction as they are identified throughout “the teach” and active engagement portions of the minilesson.  **Characteristics of Realistic Fiction:**  Realistic Fiction: An Imagined story set in the real world that portrays life as it could be lived today, and focuses on the problem and issues of today.  **Must Have:**   * Imagined (made-up) story but set in the real world * Narrative structure – Characters, Plot, and Setting and follows a sequential (sequence) order of events * Portrays life as it could be lived today * Focuses on the problems and issues of living today   **Could Have:**   * Convincing and believable characters, plot, and setting – it could happen * Based on real events * Tells about relationships between people and sometimes animals * Has bigger themes * Represents diverse perspectives and cultures * Helps us to understand people and our world | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Give student partnerships examples of some familiar realistic fiction texts that you have already read in class (or other easily‐readable examples of stories that fall within this genre category). Have them take a few minutes to look through the text looking for realistic fiction genre features that you have not yet added to your chart. Listen to students’ conversations with each other, so that you are able to discuss and record their thoughts about additional genre features to the class anchor chart. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, Today we learned the characteristics of realistic fiction. We know that realistic fiction could happen but is still a made up story from the author’s imagination. As you read today during independent reading, look for those characteristics and record them in your readers notebook. Being able to determine the genre of a particular text helps us know the purpose which helps us understand and comprehend the story.* | | |
| **Independent Reading:**   * *students practice strategy in genre specific text* * *teacher pulls groups or confers with students and notes progress* | **Option 1:** Students may reread some of the realistic fiction books that they have already been exposed to and try to find more features that could be added to the anchor chart.  **Option 2:** Students may read their independent reading books to determine whether their book has characteristics of realistic fiction and whether it may be categorized within that genre.  Students should be taking some type of notes as they read. Refer to the sticky note and reader’s notebook options shown below.  **Sticky Note Option**:  I know this is/is not realistic fiction because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_.  **Reader’s Notebook Option**:   |  |  | | --- | --- | | Title: | | | Page no. | Realistic fiction genre features I have noticed: | |  |  | |  |  | | | |
| **Share:**   * *a chance for students to discuss their learning* * *teacher highlights exemplar work* | Once independent reading time has ended, you may choose 2-3 students to share the cover of their book and then explain whether their book would be considered realistic fiction or not. They will need to give 2-3 characteristics in the book that helped them decide. | | |

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| **Minilesson:** | ***Igniting Our Imaginations As We Read*** | | **RF 2** |
| **Objective(s):** | *Readers deepen their understanding of characters by making movies in their minds and envisioning their experiences.* | | |
| **TEKS:** | **4.6 B**  **Fig 19 D** | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Prior to teaching this lesson, mark an intense but brief section of the familiar text (maybe from a read‐aloud book) to share with students during the Teach and Active Engagement portions of the lesson. You may want to write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. The amount read during a minilesson is very small. | | |
| **Materials:** | * Familiar realistic fiction text (It can be a chapter book appropriate to the grade level as you may want to keep reading from it as you move through this unit.) * Teacher and student notebooks * Envisioning anchor chart – you may already have one from Traditional Literature to refer back to | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I wanted to let you know that JK Rowling, the author of the Harry Potter series of books, spoke at the 2008 commencement ceremony at Harvard University about people’s unique ability to use their imagination to learn and understand about something without having had any actual experience. Humans can “think themselves into other people’s places.” She has a great imagination that has helped her create the sorcerers, wizards, and other characters in her books. However, in her speech she pointed out that it is our imagination that allows us to walk in the shoes of another person, even if we have never met that person or had a similar experience. I want to let you know that starting today, you are going to explore how thoughtful readers read well, by using their imaginations to put themselves into the book and become the characters they are reading about.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Inform students that you are going to model for them how you read and, igniting your imagination, envision yourself as the character by creating a mind movie as the story unfolds.  (To help students clearly see the difference between when you are reading aloud and when you are thinking aloud, you must find a way to act out that you are reading and another way to act out that you are thinking aloud. Many teachers purposefully hold the book in front of them to help students see they are reading. When they begin to think aloud, they may sit back, looking up towards the ceiling as if lost in thought, while they think aloud. This strategy also helps children understand that any questions you pose during your think aloud is not directed at them and they are not expected to answer them, but are to simply observe your “mind” at work so they can try to replicate this when they read.)  Reread an intense, but brief section of the familiar text you have chosen, pausing often to visualize, describing what you see and, at times, enacting it. This part includes a lot of drama, so allow your voice to reflect any confusion you may have and model how you go back and reread to help clarify what you have read. You should also subtly act out the scene with small movements that help convey your meaning. After you finish, talk directly to the students, asking them if they saw that you were making a movie in your mind as you read. Inform them that to do that, you had to call upon your imagination to help fill in the details, so you not only saw what they words said, but imagined what the character was seeing, doing, and remembering. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Continue reading and invite students to “walk in the shoes” of the character. As you read, pause often to prompt the students, urging them to picture what you have read and add in the details. For example, if the character has done something physical, like running, invite the students to breathe hard as they imagine they character would. At another point, you may stop and invite the students to imagine what they character is thinking. At this point they can turn and talk to their partners or stop and jot into their reader’s notebooks. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, you need to make sure that you are seeing the movie in your mind and envisioning yourselves as the character by igniting your imagination. When we see what we are reading in our minds it helps us to connect with the text and gives us a deeper understanding of what we are reading.* | | |
| **Independent Reading:**   * *students practice strategy in genre specific text* * *teacher pulls groups or confers with students and notes progress* | Invite students to continue reading their independent reading books where they left off yesterday. Have students draw a picture of what they are seeing. It can be the setting, the character or whatever part of the book they are reading. They can also use words to label the picture with.  **Sticky Note Option**:  I am picturing…  **Reader’s Notebook Option:**  Students should stop and jot occasionally as they think about the following questions: What’s the picture in my mind? They may use words or a quick sketch. | | |
| **Share:**   * *a chance for students to discuss their learning* * *teacher highlights exemplar work* | During independent reading conferencing, you may find 2-3 students who had a very easy time envisioning and becoming the character. Have them share why it was so easy. You could also find a student who struggled making a movie in their mind. You could have them share their struggle and find a possible way to problem solve. | | |

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| **Minilesson:** | ***Igniting Our Imaginations to Help Make Predictions*** | | **RF 3** | |
| **Objective(s):** | *Readers use their understanding and knowledge of the characters to help them make predictions based on what they imagine the characters might do, say, or feel according to the text.* | | |
| **TEKS:** | **4.6**  **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | Prior to this lesson, you may want to mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. | | |
| **Materials:** | * Familiar realistic fiction text that has not been read in its entirety * Anchor chart about predictions * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I want to congratulate you on your hard work deepening your understanding and empathy for a character. You have realized that some characteristics of realistic fiction are that characters are portrayed as true‐to‐life and typically have some type of real‐world conflict that drives the plot. I want to remind you that knowing this information can make predicting what will happen next in realistic fiction a lot easier. Today, you will be practicing making predictions with these genre characteristics in mind and the knowledge you have gleaned about a character from the details you read earlier in the text.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Tell a story that demonstrates using what the text said about a character and igniting imagination to identify with the character to help infer what the character probably felt in order to make a prediction about what would happen next (ex.: Tell a story about how you connected with a character in a book or movie and could predict what would happen next based on your personal experiences and being able to predict how the character felt.) Remind students that their predictions must make since. I can only make a prediction based on what I know about the character or something that the character has already done.  Give them an example like the following: If my character’s favorite color is green. What t-shirt would my character wear? The red one or the green one? I predict the green one because I read that the character likes green. You may create the following anchor chart:   |  | | --- | | Strategies Readers Use When We Predict | | * Make a movie in our mind of what has yet to happen - tell it bit by bit. * Draw upon what already happened and on important details from earlier in the story. * Pay attention to the details about the character:   + Likes and dislikes   + Actions   + What they say   + Thoughts   + Get to know them like a friend * Bring in our personal knowledge. * Imagine what the character will do next and how the character will do this. |   Demonstrate for students how you predict when watching a movie to how you predict when you read:  As you watch a movie, you predict what is bound to happen next, and next, and next, based upon what has already occurred. Sometimes you have to adjust your predictions when you have gone in a different direction. This is the same process you use when reading as you anticipate what the characters might do next based on how they have acted or felt in the past and draw on your own experiences. Using your familiar realistic fiction book find a spot where you can model making a prediction. Repeat the process. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Invite students to listen to a scene from the text just like they might watch a movie or TV show. Ask them to listen so they feel what the characters feel and anticipate what they will do next. Review what had happened previously in the text before you begin reading the next section. Pause and think aloud about what has happened in this section. Then ask the students to quickly stop and jot or turn and talk about what they think the character might do next. For those that have trouble starting, you may prompt them by saying, “(Character) is going to. . .” encouraging them to keep their pencils moving. Invite students to read their predictions to the group. You do not have to discuss each one, just allow some to share. Continue reading to show children they carry the predictions forward as they look to confirm or adjust their predictions. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, it is extremely important to not only imagine ourselves as the characters, walking in their shoes, but also drawing on what we know about the character and our own experiences to predict what the character will do next. Good readers make predictions as they read and change those predictions as our characters change.* | | |
| **Independent Reading:**   * *a chance for students to discuss their learning* * *teacher highlights exemplar work* | Students will continue to read realistic fiction demonstrating how they make predictions as they read. Have them use what they read to make prediction that make since. Remind them that they can only make predictions based on that they know about the character from the text.  **Sticky Note or Reader’s Notebook Option:**  My Prediction:  Character’s Actions:  Character’s Thoughts:  Character Says: | | |
| **Share:**   * *a chance for students to discuss their learning* * *teacher highlights exemplar work* | Have students share with their partner one of their predictions they made based upon what has occurred so far, what they know about the character, and their own experience. | | |

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| **Minilesson:** | ***Adding It All Up Equals a Solid Inference*** | | **RF 4** |
| **Objective(s):** | *Readers integrate text evidence with prior knowledge to make inferences from realistic fiction text using a graphic organizer or their reader’s notebook.* | | |
| **TEKS:** | **4.6**    **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | This is a great introductory lesson to get kids thinking about inferences and how we draw conclusions based on what we read. It may be a little longer than 10 minutes today.  **Option A:** If you cannot create the scene to act out do it the day before and take a picture. Display the pictures during the lesson in a PPT or print out and us the document camera and have the kids make inferences based on the “Crime Scene photos.” It is great to use your room because the kids know it and can connect with it.  **Option B**: Gather several items that could be found in the garbage for students to examine and make inferences about the person whose “garbage” this is. For example, food label, sales receipt, ticket stub (movie, sporting event, play, etc.), magazine, etc. and place in a garbage bag. You will also need to have the kids out of the room for a few minutes (possibly library time or lunch or recess). (As the students ARE out of the classroom, you are going to set up a ‘crime scene’ for the students to investigate and make inferences about. Mess up the room slightly while kids leave for computer class, a library visit, recess, etc. Make sure that the changes are noticeable to spark curiosity in the students. When the kids return back to class have them sit on the carpet and start the lesson. They are going to move around the room, without touching anything, and try to figure out what happened and who messed up the classroom while they were gone. They will walk around the room with their journals and look for things that are out of place. Tell the kids to point out things that do not seem right. Then, write the out of place items in their reader’s notebooks. After they record the items, encourage students to make inferences about what they found. | | |
| **Materials:** | * Trash can * Trash bag filled with “garbage” (ex.: dog food, shaving cream, baby food jar, carry out menu, etc.) * Familiar realistic fiction text that has not been read in its entirety * Inferring Thinking Stems anchor chart * Crime Scene Photos * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I am so proud of how hard you are working to ignite your imaginations as you step into your stories, become your characters, and deepen your comprehension of your texts. Today, we are going to go even deeper into the story and characters by examining “evidence” (text) and adding what you already know (schema) to make inferences or ideas as we read. Making inferences is the thinking while we are reading. Good readers form ideas as they read about the characters, the conflict, and even about how the problem is solved.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Tell them that they are going to transform into mini detectives. Show them the making inferences anchor chart. (Evidence(What I read) + Schema(What I know) = Inference or Idea) That they are going to make inferences by looking at the clues in the classroom or looking at the crime scene photos. As students move around or if you are showing them a picture, use questions to get them thinking. Some of the following inferences and questions could be made:  **Inference Examples:**  Knock over the trash can - Someone was in a hurry to escape!  Leave 2 empty cans of soda and a bag of chips - There were two hungry people who like junk food.  Put out a pair of headphones - One of them likes music.  Sit out a basketball - They like to play sports, especially basketball. Maybe they were going to play a game.  Lay out an opened book out - They read a story. They like to read.  Banana peel - Someone likes fruit. They shared a banana. Maybe one of the intruders slipped on the banana when they tried to escape.  **Questions to Ask:**  How many people came into the room? 2  Why did they come into our classroom? - To learn, play with us  Is anything missing? - No  Why were they in a hurry to leave? - They were nervous to stay because they aren't in our class.  Gather the class back together and have the students help you examine some of the evidence that was left behind and draw on their schemas to make an inference about what happened. Point out one thing that is misplaced in the classroom, and have the students’ help you infer what happened based on the “evidence”. Draw students’ attention to the *Inferring Thinking Stems* anchor chart as you model how to use the stems to guide your think aloud. You may want to write this inference onto an anchor chart similar to the one that follows.   |  |  | | --- | --- | | Who Was in our Classroom: | | | Inference: | My Evidence: | |  |  |   Do a couple more misplaced items with them using the clues and their schema to make a solid inference. Draw them back to reading and remind them that just like they were looking at the clues and making ideas about the classroom, good readers do that in the text as they read. Now show them how this process looks in a book. Using a familiar realistic fiction book, read a piece of text to the students and demonstrate how to make an inference based on what you read by thinking aloud. Read the sentence and explain that the sentence makes you think….. Because I know…. So …….. You may have to walk them through this process once more. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read another exert from the book and have the students turn and talk about what was read. You may have to repeat the sentence. Have them think about what they know to form an idea. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, it is really important that to really understand the story and the characters in it, you have to examine the text evidence and add a dose of your schema to make a strong inference or idea. It is these ideas that keep us reading. This is the thinking that we do when we read. This is something thoughtful readers do every time they read.* | | |
| **Independent Reading:**   * *students practice strategy in genre specific text* * *teacher pulls groups or confers with students and notes progress* | During independent reading today, students will make inferences in their own realistic fiction texts using their reader’s notebook.  **Sticky note or reader’s notebook option:**   |  |  |  | | --- | --- | --- | | **Title of Book** | | | | **Pg. #** | **Inference (idea)** | **Text Evidence & Schema** | |  |  |  | | | |
| **Share:**   * *a chance for students to discuss their learning* * *teacher highlights exemplar work* | Once independent reading is over, have students share their ideas or inferences they made and the evidence that contributed to the inference. | | |

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| **Minilesson:** | ***Incorporating New Ideas & Content into Existing Knowledge*** | | **RF 5** |
| **Objective(s):** | *Readers integrate text evidence with prior knowledge to make inferences.* | | |
| **TEKS:** | **4.6**    **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | Prior to this lesson, you may want to mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. | | |
| **Materials:** | * Familiar realistic fiction text that has not been read in its entirety * Inferring Thinking Stems anchor chart (Appendix A) * Three‐column chart on chart paper * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I want to congratulate you the great thinking that you have been doing about realistic fiction. Remember, thoughtful readers like yourselves can make connections between what you already know and what’s happening with the characters and events to help you better understand the story. Today, we will continue to explore combining these connections with the words on pages to make inferences about a story.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Explain to students that authors don’t tell their readers everything that they want them to know about a story because it would be very boring for the reader. Use the example of a new video game that they have never seen before. Ask students if they would rather sit and listen to someone tell them every detail about the game or would they rather get a chance to actually play it.  Help students to understand the idea that authors want their readers to experience the story, not just listen to it being told. In order to truly experience a story, thoughtful readers must make inferences or ideas as they read. Remind students that making inferences means using the words on the page and what the reader already knows about the world to figure out what the author wants the reader to know but isn’t just telling them. In a sense, the author leaves little clues around for the reader to notice and pick up along the way.  Prepare the students by labeling the 3‐column chart with the headings *What It Says/What I Know and How I Feel/My Solid Inference* similar to the chart that follows. Read aloud a short portion from a familiar piece of realistic fiction. Stop and think aloud about the most important parts that the author has shared. Write these down under the *What It Says* column on your anchor chart. Point out to students that this information comes from the pages of the book. Then stop to ponder what you already know about the world around you. What does this information remind you of? How does it make you feel? Record this under the *What I Know and How I Feel* column of your chart. Explain that this information already exists inside the reader’s brain and is called your schema. Now, let students’ know that you will be doing some deep powerful thinking about what the author might want you to know but isn’t telling you. As you begin to integrate the text evidence with your schema state your inference, thinking aloud about the steps you took in your mind. Consider the text evidence in terms of what you know and record your inference in the *My Solid Inference* column of the chart.   |  |  |  | | --- | --- | --- | | **What It Says**  **(Text Evidence)** | **What I Know and How I Feel**  **(Schema)** | **My Solid**  **Inference (idea)**  **(Conclusion)** | |  |  |  | | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read another short portion of the text aloud to students. Have them turn to their partner and discuss what it says, what they know, and what they infer. Walk around and listen in on partnerships. After a few minutes, bring class attention back to the whole group and share some examples from discussions overheard and add them to the chart. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, authors provide you with lots of clues in their stories to help thoughtful readers make ideas about the characters, the conflict and even how the story is solved. Authors do not tell you everything directly through the words they put on the page though, so you have to use the clues or the text they provide you to make a solid inference. You have to think about what the sentences are saying together to form that idea. Good readers make inferences or ideas as they read.* | | |
| **Independent Reading:** | |  |  |  | | --- | --- | --- | | **What It Says**  **(Text Evidence)** | **What I Know and How I Feel**  **(Schema)** | **My Solid**  **Inference (idea)**  **(Conclusion)** | |  |  |  |   Students will make inferences again today during their independent reading time from their own texts. They may use the following as an option to complete, just as we did during the minilesson:  **Sticky note option:**  On this page, the words say \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This makes me think about \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, so I infer \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | | |
| **Share:** | Have students share the clues they found in their text and what they knew already that helped them make inferences. | | |

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| **Minilesson:** | ***Envisioning to Understand Characters in Realistic Fiction*** | | **RF 6** |
| **Objective(s):** | *Readers identify character traits in realistic fiction by paying attention to details about the character to create a mind movie while they read using a sketch and text evidence.* | | |
| **TEKS:** | **4.6 B**  **Fig 19 D** | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Prior to this lesson, mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. | | |
| **Materials:** | * Familiar realistic fiction text * Strategies to Envision anchor chart * Character trait chart * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, again, I want to compliment you on your hard work getting to know the characters in realistic fiction. It is so important to remember to envision when you read so you can better understand the story and make it come alive! Today, we will continue exploring making mind movies while reading and becoming one of the characters in our realistic fiction story. We will zoom in and just focus on the character. We will look closely at what the character’s actions, thoughts, and what they say just like we did when we made predictions. But this time we will identify particular traits or how we think the character is feeling based on that mind movie and what we read in the text.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | To demonstrate this, read aloud a section from a familiar realistic fiction text to students. It is important to choose a portion of text that offers enough character behavior for you to visualize. Plan places to pause frequently and describe to students what you imagine ‐ *how you can imagine the character moving, what they might sound like, what kind of expressions and gestures they make, etc.* “Act out” what you visualize to make the story come alive for students and share with them what is going on in your mind as you read the text. After you have read and modeled your thinking, you can share with students how that helps you better understand the character as well. Explain how that helps you as a reader make ideas about your character. Use an example to show a particular trait or how the character is feeling.  *Example: The Memory String by Eve Bunting Pg21: Tears streamed down Laura’s face, and Jane took a step toward her. “Oh, Laura, my dear.” It was what Mom would have said. What Mom would have done. Jane’s voice was soft, as Mom’s would have been. But this wasn’t Mom. Mom had died three years ago. This was Jane.*  I would act out the scene and tell the students that Laura is sad or upset. I can tell because it said tears streamed down her face. I can imagine her slumping and holding her head down, sobbing. She has now lost the button, her mother’s favorite button, and her mom is gone. I’m sure she feels like she’s lost her mother again.  Explain what you can tell about the character based on what the character does, thinks or says. Summarize what you did for students. You may say something like, “Did you see how I paused frequently while I was reading to put myself in the character’s shoes?” Refer to the *Strategies to Envision* anchor chart. Write down the sentence and what word would describe your character as you are reading and visualizing.  (**Note:** You may want to call students’ attention to the anchor chart used during the Traditional Literature unit to help students recall what they did during that time. This will help students see that they can do the same work in a different genre.) | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Tell students that it is now their turn to try it out! Read another portion of the text. Again, it needs to lend itself toward strong visualizing. Pause throughout your reading to prompt students to create mind movies. You may ask them to think about how the character looks, what he is doing, what she sounds like, etc. Invite students to turn and talk with their partner about what they are envisioning in their minds. Encourage them to describe in detail and act out what they imagine in their conversations. Have them think of a word that would describe the character in this scene. (you may have to refer to the character trait chart)  For a different approach, you may assign partners to be Partner A and Partner B. Each partner takes on a different character and describes and acts out what they envision. Listen in on conversations to assess ability to grow a deeper understanding of the characters. After a minute, call the class back to attention. You may choose to have a couple of students share what they envisioned or recap what you noticed yourself.  To push the level of independence, you may choose to read the same portion of text again, asking students to stop and jot (or sketch) what they picture when you are done into their reader’s notebooks. This is helpful in getting them ready for the work they will do in their independent reading. After a few minutes, invite them to turn to their partner and share what they have written. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, you need to make sure that you are making a movie in your mind while reading and becoming one of the characters. Pay attention to what the characters says, does, and thinks. Think of words to describe this character or how you think the character is feeling as you are reading based on the text. This is an important strategy for strong readers, like you, to do because it helps you better understand the character and it can also help you better understand the story.* | | |
| **Independent Reading:** | Invite students to look for places in their reading today where they can envision the character so well they become the character. Direct them to mark with a sticky note that part of the text and then write and/or sketch the scene and then choose a word to describe the character in the scene or how they think the character is feeling. Have students jot their text as well to support their ideas and sketch.  **Reader’s Notebook Option:**  Title:  Page # (or brief description of what is happening) What I imagine in my mind… (written description, sketch, or both)  What I can tell about the character… (character trait or feeling) | | |
| **Share:** | Have students share one of their sticky notes about what they envisioned. Encourage students to describe exactly what they saw and what made them picture that. As an exit ticket while you are switching to the next topic, have the students tell why it is important to envision the story. | | |

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| **Minilesson:** | ***Growing Ideas about Characters*** | | **RF 7** |
| **Objective(s):** | *Readers talk about the information they have learned to grow ideas about characters.* | | |
| **TEKS:** | **4.6 B**  **Fig 19 D** | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | It is important that students understand that this type of thinking can be done in many genres. | | |
| **Materials:** | * Selected passages from a familiar realistic fiction text that contains vivid scenes related to a character * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, you have been doing a great job sharpening your inferencing skills and envisioning the text so deeply that you feel like you are a character in the story. Characters often go through many changes in a story. Reading should transform us. It is by watching and learning from our characters that we grow. Today, you are going to grow ideas about the character or explain the change your characters went through from the beginning to where you are now.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Inform students that growing ideas about people is not something new – they do this every time they discuss what someone did with another person. For example, when they say, ‘*I can’t believe he . . . Why did he do that? I bet it’s because . . . Or maybe . . .’* they are growing and sharing ideas about people.  Model for students as you read aloud a section from a realistic fiction text. Stop and think aloud using stems similar to the ones on the chart that follows so students can see your thinking deepen as you grow ideas about the character. Show the students how your character reacts to certain events and how that helps you grow ideas about the character. Also model writing your ideas onto sticky notes or in your reader’s notebook.   |  | | --- | | **Thinking to Grow Ideas** | | *I can’t believe he . . .!* | | *Why did he do that?* | | *I bet it’s because…* | | *Or maybe…* |   (If you are familiar with quantum learning, you can use below the line strategy to demonstrate how characters change throughout a story by placing the character’s actions below or above the line. A good text to use is *A Day’s Work* by Eve Bunting. Francisco is an excellent character to grow ideas about and then examine which actions are below the line and grow ideas about what he can to move above the line) | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Group students so two partnerships form a single group to work together after they listen to you continue to read aloud. Tell students that as you read, they are to close their eyes and listen. Inform them that this is so they listen more closely to the words with their minds turned on to what is happening in the text. Remind them to focus on what they learn about the characters in the passage and think about them just like they think about people in their own lives.  Read aloud the next section of the text you have chosen. After you finish reading, direct students to open their eyes and begin sharing the thoughts and ideas they were having with their group. Listen in on their conversations, making sure they continue to talk to each other and not to you. Some groups may need coaching on what types of things they can notice about people. *What does this character value? Fear? What make this character open up or* *shut down? What does this character take notice of? How does this character speak? Is there a shift in how this character is acting?*  Call students back together and share some conversations you heard or allow students the opportunity to share. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today, and every day Readers, I want you to pause and deepen your thoughts about characters by reacting to what is happening in the text. Thoughtful readers do this anytime they read to help them grow ideas about characters in a fiction story. Growing ideas is based on what we read about a character and how that character responds to that event. We learn from the characters in our stories. We look at how they react and respond. Good readers form ideas about characters and change those idea about the character based on how that character changes throughout the text.* | | |
| **Independent Reading:** | Students should be reading their realistic fiction books and either, using sticky notes or writing in their reader’s notebook.  **Sticky Note or Reader’s Notebook Option:**  I can’t believe . . .!  I think this means . . .  Or maybe. . .  If using above the line or below the line, have the students pull out those character’s actions that are above and below the line. Have them write out how their ideas have changed with each event. Especially, when the character is below the line. | | |
| **Share:** | Once independent reading is finished, have students share one of their ideas about the character. Have them express whether they were surprised or they expected their character to react how they did. | | |

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Objective(s):

TEKS:

Notes:

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| **Minilesson:** | ***Recognizing Character’s Internal Tension*** | | | | **RF 8** |
| **Objective(s):** | *Readers infer character’s feelings and emotions to determine the characters internal struggle between what is right and what is wrong and analyze the decisions made by characters using realistic fiction and their reader’s notebook.* | | | | |
| **TEKS:** | **4.6 B**  **Fig 19 D** | | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding | | |
| **Notes:** | Prior to this lesson, mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. Choose stories where the characters have an internal struggle and may not make the best decision. | | | | |
| **Materials:** | * Familiar realistic fiction text with vivid main character (Each Kindness or Similar book with an internal struggle) * Character’s Internal Struggle Anchor Chart * Teacher and student notebooks * Chart paper and markers * <https://www.youtube.com/watch?v=Fv-sKP17xTw> * Picture of shoulder angel and shoulder devil | | | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, I want to compliment you on your hard work gaining a deeper understanding of a character by thinking about what they say, what they do, or what they think and feel. I want to let you know that there are times that a character’s actions do not match the thoughts going on inside their head. As thoughtful readers, it is important to recognize this mismatch when it happens because it tells a lot about the character and helps to predict what he/she might do in the future. In today’s lesson, we will infer character’s feelings and emotions to determine the internal struggle between what the character knows is right and wrong and what decision that character makes in the story.* | | | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Inform students that authors do not make characters perfect. They make them more complicated. Often our characters have flaws that make them interesting to the reader and make them more like the people that we encounter in our everyday lives. Tell students that sometimes these imperfections can cause internal tension for the character. Explain that sometimes the character doesn’t make a good decision based on what we know about the character from their actions, thoughts, and beliefs. You may choose to anchor this idea to the familiar concept commonly depicted in cartoons ‐‐ listening to the ʺgood voiceʺ or listening to the ʺbad voiceʺ (and acting accordingly). (you may show the short clip to help students connect with how characters and even people make decisions – your conscious)  http://i.ytimg.com/vi/bJzewiMrQ-0/maxresdefault.jpg  Model by reading aloud a short excerpt from a familiar realistic fiction text. The information in the text should demonstrate the character’s struggle with their choices or decisions. Think aloud about the character’s actions and thoughts and/or feelings. Infer what the character’s feelings are based on what you read. You may want to create a Character’s Internal Struggle Anchor Chart.  For Example: If using *Each Kindness* or similar text hone in on Chloe’s struggle when Maya does not come back and the regret that she is feeling based on what her thoughts are. Think aloud that you think Chloe would make a different decision if given another opportunity. Read the last page to the students and let them infer Chloe’s feelings and what her future action might be.  Turn to students and make sure they saw how you stretched your thinking about the character to understand the internal struggle they face. | | | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Inform students that now they are going to give it a try. Read aloud another section/passage that shows a character’s internal thoughts and feelings. Have students stop and jot into their reader’s notebooks or turn and talk about the character’s thoughts/beliefs/feelings and their outward actions. Push students to stretch their thinking by asking them to develop possible theories about why the character acts on their impulses and goes against their core thoughts and beliefs. Listen in on the conversations, coaching when needed. Push students to stretch their thinking by creating a theory about what the character might have to gain by behaving in the way that they do. | | | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today, Readers, you read carefully and noticed character’s internal thoughts and feelings that lead to an internal struggle. Pay close attention to why the character does what they do and how they react. Sometimes you have to decide what is pushing our character to make those decisions. This internal struggle between doing what is right and what is wrong is something we are also challenged with. By reading about our characters we are learning about what is right and what is wrong. We are pushing our thinking about characters and learning from them as well.* | | | | |
| **Independent Reading:** | Invite students to try this strategy during their independent reading time. Students will need books with characters who face internal struggles. They should be taking some type of notes during their reading and trying out the strategy.  **Sticky Note Option:**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (character) is thinking/feeling \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, but he/she does \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (action). This makes me think \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (insight about the character.)  **Reader’s Notebook Option:**   |  |  |  |  | | --- | --- | --- | --- | | Characters Thoughts/Feelings | Character Action / Decisions | What Does the Character Have to Gain by Their Actions? | Would your character make the same decision again? | |  |  |  |  | | | | | |
| **Share:** | Do a whole group discussion of what they noticed about their characters today. Did any of their characters experience an internal struggle? If so, how did that effect the story and the character? What did they learn from their character’s struggle? | | | | |
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| **Minilesson:** | | ***Analyzing Interactions Between Characters*** | | | **RF 9** |
| **Objective(s):** | | *Readers will identify relationships between characters in a story and analyze how these relationships contribute to plot.* | | | |
| **TEKS:** | | **4.6 B**  **Fig 19 D** | | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | | Prior to this lesson, mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. The purpose of this lesson if for students to draw connections between the characters in the book. You need to focus on the relationships between the main characters. | | | |
| **Materials:** | | * Realistic Fiction text with strong character interactions * Teacher and student notebooks * Characters Interactions Anchor Chart * Graphic organizer * Chart paper and markers | | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | | *Readers, you have been doing such a great job with your exploration with characters so far. Remember that thoughtful readers determine the main character because they are dynamic (changing) and are involved in the majority of the plot (story problem, climax, and resolution). We also know that our characters have internal struggles within themselves but most characters have interactions and challenges with other characters. In today’s lesson, we will focus on the importance of actions between the main character and secondary characters and how those actions affect the plot and help us predict future events.* | | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | | Relate to students’ personal experience by discussing the ways that people interact with one another and how this differs from situation to situation. Let them know that the same is the case including interactions between the main character(s) and secondary characters. Identify some possibilities for roles that secondary characters may play in the story, such as:   * + confidante (friend – voice of reason)– a secondary character that the main character relies on to listen to their thoughts/feelings   + ally (sidekick) – a secondary character that assists the main character as they attempt to accomplish their goals   + foil (enemy)– a secondary character that is a direct contrast to the main character (good vs. evil, weak vs. strong)   Tell students a personal story about a time when the actions of a friend or enemy effected the outcome of personal decision or problem. Be sure to model your internal thoughts during the discussion.  Explain how just like our own lives, the actions of secondary characters in books effect how the main character resolves the conflict in the story.  Read a short portion of a realistic fiction text aloud to students. The segment of text should highlight the interaction between a main character and a secondary character. Pause and think aloud about the interactions of the two characters. Record your thinking on a post-it. Think aloud about the role of the secondary character. Model stretching your thinking by asking yourself questions, such as, *“Why did the author include the secondary character?” and “How does the inclusion of this character contribute to the (problem, climax, rising and/or falling action) in the story?” What is the purpose of the character in the story?*  When finished, stop and recap what you just did to make sure students saw and understood the process. Have students turn and talk to discuss how a secondary character can affect the actions of a main character. | | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | | Let students know that they are going to give it a try. Read aloud another excerpt highlighting a character interaction. Invite students to stop and jot in their reader’s notebooks about their thoughts about the interaction and how it contributes to the story plot and eventual outcome of the story. After a few minutes, ask students to turn and talk to their partners about what they have written. Listen in to their conversations, coaching when needed. | | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | | *Today and every day, Readers, we need to remember the importance of secondary characters and how they help move the main character through the plot of the story. Thoughtful readers identify these types of relationships in a story to aid their comprehension any time they read. Today when reading be sure to consider the role of secondary characters and the part all the characters play in story.* | | | |
| **Independent Reading:** | | Students should be taking some type of notes as they read their realistic fiction books (see sticky note and reader’s notebook options below). You can have them use their reader’s notebook or a character graphic organizer highlighting the interactions between other characters as well.  **Sticky Note Option or Reader’s Notebook Option:**  \_\_\_\_\_\_\_\_\_\_\_\_\_ (secondary character) is a \_\_\_\_\_\_\_\_\_ (role) in this story because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is important to the story/plot because it causes the main character to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | | | |
| **Share:** | | At the end of independent reading (and conferences with students), allow 2-3 students of your choosing to share their thoughts about their characters. | | | |

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| **Minilesson:** | ***Reflecting Upon Conflict Types/ Resolution*** | | **RF 10** |
| **Objective(s):** | *Readers identify the type of conflict in a story to aid in understanding and deepen comprehension.* | | |
| **TEKS:** | **4.6 B**  **Fig 19 D** | Describe the interaction of characters including their relationships and the changes they undergo.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Note: Prior to this lesson, mark the section you have chosen and write what you want to say as you think aloud onto sticky notes placed in the book as a reminder. This lesson will examine the conflict types in realistic fiction. For struggling students and ELL, depending on difficulty, you may choose to focus on identifying the conflict only and how the conflict is resolved. | | |
| **Materials:** | * Realistic Fiction texts featuring each of the four conflict types * Conflict Types - PowerPoint * Chart paper and markers * Teacher & Students’ Reader’s Notebooks | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, you have been doing a super job of recognizing the problem/conflict in your realistic fiction texts. We need to remember that all of our fictional texts have problems/conflicts. Today, readers, you will learn about the different types of conflicts and how they help us identify the resolution.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Display the Conflict PowerPoint or anchor chart. **(Make sure to create an anchor chart on chart paper as you identify the types of conflicts)**. Review with the students that conflicts are the difficulties or challenges characters face and work to solve in a story. Inform them that there are four different types of conflicts in realistic fiction. Explain to students that as a result of these conflicts, the character is likely to change. Defining and discussing each conflict type. Tell students that you are going to show them how you read a piece of text where the conflict is first introduced. Explain that the type of conflict helps determine how the character solves his/her problem. For example, in a character vs self-problem, the character might solve the conflict by changing his/her actions or thought process.  Read aloud one of the passages you marked. Think aloud about the conflict. Model putting yourself in the place of the character as you think aloud about how this character might go about solving the problem (internally, externally). You may want to model a stop and jot response by writing these thoughts in your reader’s notebook or onto chart paper so they can see it.  When finished, recap what you just did, making sure students saw and understood the process. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Inform students that now they are going to give it a try. Read aloud another portion of the same text or from a different text where you have marked the passage. Pause and invite students to stop and jot in their reader’s notebooks about the conflict and identify the type. Have students determine whether the character will turn internally or externally for the resolution. After a few minutes, ask students to turn and talk to their partners about what they wrote. Listen in and coach partners when needed. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, remember to identify the type of conflict in a story gives you a deeper understanding of a character and how the conflict might be solved. Invite students to examine the conflict/problem during their independent reading to determine the conflict type and its possible effect on the character. Challenge them to stretch their thinking by writing their thoughts about what they might do in a similar situation. Students should be taking some type of notes as they read.* | | |
| **Independent Reading:** | While reading a realistic fiction of student’s choice, readers will complete a sticky note in their reader’s notebook or sketch the conflict and resolution and identify the type of conflict in the story. Students should always provide text evidence.  Type of conflict:  Resolution:  Text Evidence:  Text Evidence:  **Sticky Note or Reader’s Notebook Option:**  The conflict in this part of the story is \_\_\_\_\_\_\_\_\_\_\_ (conflict type). I know this because \_\_\_\_\_\_\_\_\_\_. The change I anticipate by the character is \_\_\_\_\_\_\_\_\_\_\_because \_\_\_\_\_\_\_\_\_\_\_\_.  *May need to change anticipate to expect for ELL or struggling readers.* | | |
| **Share:** | At the end of independent reading time and your conferences have students share their conflict and resolutions based on the conflict types. | | |

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| **Minilesson:** | ***Inferring Author’s Message in Realistic Fiction*** | | **RF 11** |
| **Objective(s):** | *Readers develop theories based on their ideas and continue to read with those theories in mind, revising them as they go.* | | |
| **TEKS:** | **4.6**  **4.3A**  **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Summarize and explain the lesson or message of a work of fiction as its theme.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Choose a previously read text in which you have placed sticky notes about ideas generated by yourself or together with the class during the read aloud. Prior to this lesson, you will want to be sure students have been writing their ideas about characters onto sticky notes, graphic organizers or notes in their reader’s notebooks. The purpose of this lesson is to define and attempt to identify the author’s message based on what I read in the text. | | |
| **Materials:** | * Familiar realistic fiction text * Sticky notes about a character in the above text * Prompts to Grow Your Ideas chart * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, you have all been working so hard understanding all the parts of a realistic fiction book and growing your ideas about your characters. You have been recording your thinking onto sticky notes in your reader’s notebooks so you can refer back to them to help make connections and grow your theories, just as we are doing in our read aloud. Today, we are going to push ourselves one step farther, and not only make inferences about our characters and events in the story, but we are going to make an inference about the message the author wanted us to learn.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Students are going to look through their reader’s notebooks at the sticky notes and notes that they have written about the characters and events in their books. Show students the familiar realistic fiction text that you have previously read (or are currently reading) aloud to the class pointing out all the sticky notes that were created during the read aloud. Define author’s Message – as an idea that the author is trying to communicate through the story. It helps us understand the story. Flip through a few pages, pausing occasionally to read aloud a character‐related sticky note or graphic organizer (*You will want to have chosen these ahead of time.).* Make a big deal about finding an idea you had forgotten about. Point out that these sticky notes or notes are very important, but they are a jumbled mess, much like your kitchen junk drawer.  Tell a story about organizing your junk drawer focusing on finding forgotten treasures and how you sorted the items so you could remember what you have and locate them easily. Just like your junk drawer, thoughtful readers pause to organize their ideas by looking for patterns or connections between ideas. Model removing the character‐related sticky notes and placing them onto the top of a piece of chart paper. Think aloud about how some of them seem to fit together (about the same character or the same response by a character in different situations, etc.) and gathering them in a corner of the chart paper. Model reading each of the sticky notes or notes you have connected and pushing your thinking using the stems on the *Prompts to Grow Your Ideas* chart to grow a theory about the author’s message.  Tell students that any one book can be about many different things. The first thing we do is look at the Title of the book and begin thinking about what had happened in that book. To name the theme, or author’s message, sometimes it is easier to start off with a single word. Tell them that is the seed of the theme. Brainstorm possible ideas and write them under your sticky notes: friendship, love, loyalty, growing up, moving, etc. After brainstorming, tell them that those words are just part of the entire author’s message. Tell them you have to ask yourself, “What is the author trying to say about this?” and take the seed, and create it into an entire sentence.  Now, take that sentence, and write your theory onto the bottom part of your chart paper underneath the connected sticky notes and seeds of a theme (Save this for use in the next lesson). Make sure students understood the process of gathering together several thoughts that seem connected, then push their thinking by asking what these connected ideas are showing and growing a theory about the author’s message. You may have some that do not seem to fit together at this time, so point out to students that they do not have to connect every one of their sticky notes. The author’s message is an idea or thought the author leaves you with or what you learn. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Invite students to look at the remaining sticky notes focusing on finding another set of ideas that may fit together. After a few minutes, ask Partner A to turn to Partner B and talk about what ideas go together and grow a theory about the author’s message. After a few minutes, have partners switch roles.  Listen in and share connections and theories you overheard. Make an anchor chart of possible theories that they have made. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, it is extremely important to read not just to learn deeply about your character and events in the story, but also to learn about the author’s message. The author’s message is the heart of the story. It is the idea that the author wants you to remember and learn from the story. Remember, reading is supposed to change us. As you read today, it is important that you read carefully enough and think about the author is saying to you.* | | |
| **Independent Reading:** | Inform students that they will now give this a try with their own sticky notes. Encourage them to push their thinking by using the stems on the *Prompts to Grow Your Ideas* chart to grow a theory about the author’s message.  **Possible Reader’s Notebook Entry:**  Have students place connected sticky notes together on a page, choose the seed idea for the author’s message, and then turn that into a sentence. Then they can write long about how they are connected and their theory about the author’s message. | | |
| **Share:** | Gather students back together. Have a class discussion with them about different messages that they may have seen in their independent reading books. Add those author’s messages to the anchor chart you just created. This will make it easier for them to decipher between author’s message and plot events. | | |

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| **Minilesson:** | ***Differentiate Between Plot and Author’s Message (Theme)*** | | **RF 12** |
| **Objective(s):** | *Readers will be able to identify the difference between the plot of a story and the inferred author’s message, or theme.* | | |
| **TEKS:** | **4.3**  **4.3 A**  **Fig 19 D** | Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding;  Summarize and explain the lesson or message of a work of fiction as its theme.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Before this lesson, you will want to choose a previously read realistic fiction book. You will also want to identify 2-3 of the biggest events from the story that can lead to solid themes. | | |
| **Materials:** | * Previously read Realistic Fiction book * Teacher and student notebooks * Chart paper and markers * Jennifer Serravallo, *the Reading Strategies Book*. | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday we talked about how to read deeply about our characters and their actions to help us not only understand the story, but also to infer the author’s message. Today, we are going to make sure that when we are determining the author’s message, we are actually finding the theme and not just an event from the story.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Remind students that finding the author’s message, or theme, of a story is sometimes difficult. It is not written word for word in the text. Tell them that plot is what happens in the story, and theme represents the bigger ideas of the story. The plot carries the big ideas. Plot is made up of events you can track. Themes are rarely stated and must be inferred. Refer to a previously read realistic fiction book. Pick out at least 3 important events from the story. Tell them that what the story is about – those important events – are the plot of the story. (You will need to create an anchor chart that is made into a T-chart. On the left side, write ‘Plot – what happens?’ On the right side, write ‘Theme – Big Idea About It?) After discussing these events, write them on your chart under plot. Following is an example anchor chart, per Jennifer Serravallo, The Reading Strategies Book.  C:\Users\Clint & Lindsay\Downloads\IMG_2165.JPG    After you have charted the important events (at least 3), you will begin to discuss theme. Remind them once again that what the story is about – the important events – is the plot. But to say a big idea or a theme, it’s important to think beyond what just happens. Give them examples of a couple of themes (ex.: Sometimes we worry when we don’t need to. Change is hard, etc.) These are all ideas – they came from your head – and they are not the actual things that happen in the story, although in order to come up with the theme, you do have to think about everything that happened in the story. After you have discussed theme, then analyze the first event you put under plot. Model how that event makes you think of a theme, or author’s message. Remind students that you can think of a possible seed theme (which they learned yesterday), but you take that seed idea and turn it into a complete thought. Write that theme, or complete thought, under the right side of the column. Model this process again for the 2nd event under the plot side of your chart. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Students will not look at the next event you listed under plot. They will turn and talk with a partner about a potential theme for this last event. Listen in as they have conversations. Once they have finished conferring with their partners, write on the chart the potential themes they came up with. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, I want you to remember that when you read, you read carefully to identify the events of the story – the plot -, but you also read to learn the author’s message or theme. The theme is usually not written in the book, so you have to analyze the plot to determine the author’s message.* | | |
| **Independent Reading:** | During independent reading, the students will read their book, pick out at least 2 important events from their story. They also will need to come up with a possible theme for each of those events. They will write their thoughts on a sticky note.  **Possible Sticky Note:** (looks like your anchor chart)   |  |  | | --- | --- | | **Title:** | | | **Event** | **Possible Theme** | |  |  | |  |  | | | |
| **Share:** | Have them turn and talk with their partner about the events of their book, and how it led them to their possible themes.  Once they have finished sharing, pick up their sticky notes. You can then assess the sticky notes to determine which students understand the difference between the plot and themes. You results could result in a potential small group.  Another option: start a theme tree or chart. For each theme students draw covers of books that represents those themes. Students share their theme ideas. Could also turn into a journal activity or a book suggestion letter to a friend. | | |

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| **Minilesson:** | ***Investigating Parts of a Summary - SWBST*** | | **RF 13** |
| **Objective(s):** | *Thoughtful readers use plot structure to aid in understanding the parts of a summary.* | | |
| **TEKS:** | **4.6**  [**4.6**](https://cfisd.schoolnet.com/StandardDetail.aspx?content_id=0595ee22-5476-11dd-a31f-17fb9cff4b22&referrer=~%2FAlign%2FMaterialDetail.aspx%3Fcontent_id%3D82e33d34-7270-40ec-be22-26d6ab335574%26referrer%3D~%252FAlign%252FMaterialDetail.aspx%253Fcontent_id%253D9da7abcb-623e-4c6a-a05a-68a6da59441f%2526referrer%253D~%25252FAlign%25252FCurricularUnitDetail.aspx%25253Fcontent_id%25253D74a559c4-2509-4092-853e-831df05ebc33%252526referrer%25253D~%2525252FAlign%2525252FPlanner.aspx%2526section_id%253D00000000-0000-0000-0000-000000000000) **A**  **Fig 19 E** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  sequence and summarize the plot's main events and explain their influence on future events;  Summarize information in text, maintaining meaning and logical order | |
| **Notes:** | Teacher should choose a realistic fiction picture book to read aloud to students to teach plot structure (somebody, wanted, but, so, then).  Recommended Realistic Fiction Picture Books:   * Going Home by Eve Bunting * The Memory String by Eve Bunting * The Relatives Came by Cynthia Rylant | | |
| **Materials:** | * Teacher and student notebooks * Chart paper and markers * Read aloud realistic fiction book * Summary (SWBST) PowerPoint * Summary (SWBST) Graphic Organizer * Sticky notes for independent reading | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, knowing the structure, or the way that a story is constructed, helps thoughtful readers better remember and understand what they have read.*  Explain that thoughtful readers summarize as a way to help monitor their comprehension. Remind students that in previous lessons, they explored how to identify the basic elements of stories using CPR (character, problem, resolution) to create a well-written summary.  Explain that in today's lesson, you will show them another strategy to create well-written summaries using somebody, wanted, but, so, then (SWBST). | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Display *Summary SWBST* PowerPoint. As you show the students each of the slides, explain that a summary is a short paragraph that retells the most important ideas from the story in sequential order. Tell students that when readers summarize, they pick out the most important information and put the information into their own words, all while keeping the summary brief. A good summary concisely captures the most important details and events in the entire story using somebody, wanted, but, so, then.  Read the selected story aloud, pausing intermittently to share your thinking. After reading the text, talk about the beginning of the story, capturing the scope of the important information presented about the characters. Explain that an effective summary starts with the most important details about the characters. Record the important details about the characters in the "somebody" and "wanted" sections on the *Summary SWBST* graphic organizer/anchor chart.   |  | | --- | | Somebody  -Who is the main character? | | Wanted  -What does the character want?  -What is the character’s goal? | | But  -What is the problem?  -What is keeping the character from reaching his/her goal? | | So  -What is the solution to the problem?  -How does the character reach his/her goal? | | Then  -How does the story end? | | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Invite the students to participate in identifying the problem, "but", and resolution, "so", of the story. As students are constructing the details about the problem and resolution, guide their thinking by asking them to focus on the most important information about the problem.  Record the problem details in the "but" section of the *Summary SWBST* graphic organizer.  Have the students work as partners to talk about the remainder of the story and to identify the resolution. Listen to the conversations. Record the details about the resolution in the "so" section of the *Summary SWBST* graphic organizer.  Explain that the "then" section of the graphic organizer is the very last event that occurs in the realistic fiction story. Allow students to work as partners to identify the last event that occurred in the story. Record the last event on the "then" section of the *Summary SWBST* graphic organizer. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, today and every day….*  Remind students that being able to summarize what they have read helps them monitor how well they understood a text. Emphasize the importance of using information about story elements and plot to find only the most important information about the characters, problem, and solution of the story using somebody, wanted, but, so, then (SWBST). | | |
| **Independent Reading:** | Allow students to choose a realistic fiction book to read independently. As students read, they will use the sticky notes to flag the important parts of the story (somebody, wanted, but/problem, so/resolution, then). Once students have completed this task, have them transfer their information to a Summary SWBST graphic organizer for the story that they are reading independently. While students are reading, the teacher will monitor students’ comprehension by conferring individually. | | |
| **Prompts:** | * How’s it going? * What are you noticing as a reader today? * What have you noticed about the story elements? * How does keeping track of your thinking on a graphic organizer help you as a reader? | | |
| **Share:** | Allow students to share their *Summary SWBST* graphic organizer with a partner and explain how using story elements helped them to monitor their reading comprehension. | | |

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| **Minilesson:** | ***Constructing a Well Crafted Summary - SWBST*** | **RE 14** |
| **Objective(s):** | *Thoughtful readers use plot structure to aid in writing an effective summary.* | |
| **TEKS:** | [4.6.A-R: sequence and summarize the plot's main events and explain their influence on future events;](https://cfisd.schoolnet.com/StandardDetail.aspx?content_id=0595ee22-5476-11dd-a31f-17fb9cff4b22&referrer=~%2FAlign%2FMaterialDetail.aspx%3Fcontent_id%3D427e23f8-b795-4708-b6b8-4e11619604a6%26referrer%3D~%252FAlign%252FMaterialDetail.aspx%253Fcontent_id%253D9da7abcb-623e-4c6a-a05a-68a6da59441f%2526referrer%253D~%25252FAlign%25252FCurricularUnitDetail.aspx%25253Fcontent_id%25253D74a559c4-2509-4092-853e-831df05ebc33%252526referrer%25253D~%2525252FAlign%2525252FPlanner.aspx%2526section_id%253D00000000-0000-0000-0000-000000000000)  [4.6 Fig 19: summarize information in text, maintaining meaning and logical order; and](https://cfisd.schoolnet.com/StandardDetail.aspx?content_id=aa0622d4-87b9-11de-8ba3-db299dff4b22&referrer=~%2FAlign%2FMaterialDetail.aspx%3Fcontent_id%3D427e23f8-b795-4708-b6b8-4e11619604a6%26referrer%3D~%252FAlign%252FMaterialDetail.aspx%253Fcontent_id%253D9da7abcb-623e-4c6a-a05a-68a6da59441f%2526referrer%253D~%25252FAlign%25252FCurricularUnitDetail.aspx%25253Fcontent_id%25253D74a559c4-2509-4092-853e-831df05ebc33%252526referrer%25253D~%2525252FAlign%2525252FPlanner.aspx%2526section_id%253D00000000-0000-0000-0000-000000000000) | |
| **Notes:** | Teacher should choose a realistic fiction picture book to read aloud to students to teach plot structure (somebody, wanted, but, so, then).  Recommended Realistic Fiction Picture Books:   * Going Home by Eve Bunting * Sunshine Home by Eve Bunting * The Relatives Came by Cynthia Rylant | |
| **Materials:** | * Teacher and student notebooks * Chart paper and markers * Read aloud realistic fiction book * Summary (SWBST) PowerPoint * Summary (SWBST) Graphic Organizer | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, knowing the structure, or the way that a story is constructed, helps thoughtful readers better remember and understand what they have read.*  Remind students that, in previous lessons, you showed them how to identify the basic elements of stories: characters, setting, and plot. Explain that today you will show them how thoughtful readers summarize the most important ideas in a text by writing down those ideas on paper. Explain that thoughtful readers summarize as a way to help monitor how well they comprehend what they have read. | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Remind students that a summary is a short paragraph that retells the most important ideas about the characters, problem, and resolution from the story. Tell students that when thoughtful readers summarize, they pick out the most important information about characters, problem, and resolution and put the information into their own words, all while keeping the summary brief. Explain that an effective summary does not have a set number of sentences. Rather, an effective summary concisely captures the most important details in the entire story about the characters, the problem, and the resolution using somebody, wanted, but, so, then (SWBST).  Using the *Summary SWBST* graphic organizer completed with the class during Lesson 13, review the parts of the story read aloud using somebody, wanted, but, so, then.  Model using the *Summary SWBST* graphic organizer to create a summary using complete sentences on chart paper. | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Invite the students to participate in summarizing the remainder of the piece by providing sentences that capture details about the problem and resolution of the story. Encourage the students to use the information recorded on the graphic organizer to construct the summary. As students synthesize the events, remind them to include sentences that capture only the most important information about the problem. Record the students' sentences. Tell the students that the end of the story starts with the climax and includes the falling action and the resolution. Have the students work as partners to turn and talk about the remainder of the story and/or stop and jot sentences representing the resolution on sticky notes. Listen to the conversations, and recap with the entire class. | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | Remind students that being able to summarize what they have read helps them monitor how well they understood a text. Tell students that they will continue to use a Summary SWBST graphic organizer to record the most important events as they are reading. Encourage them to use their completed graphic organizers to write an effective summary of their reading. | |
| **Independent Reading:** | Students will use their completed Summary SWBST graphic organizer from yesterday’s lesson to write a short paragraph to retell the most important events from their realistic fiction book.  As students are writing a well-written summary, the teacher will monitor and confer with students individually. | |
| **Prompts:** | * How’s it going? * What are you noticing as a reader today? * What have you noticed about the story elements? * How does keeping track of your thinking on a graphic organizer help you as a reader? | |
| **Share:** | Allow students to share their completed summary paragraph with a partner. Encourage students to show their partner where they included somebody, wanted, but, so, then (SWBST) in their summary. | |

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| **Minilesson:** | ***Up Close and Personal: Genre Characteristics of Historical Fiction*** | | **HF 1** |
| **Objective(s):** | *Readers will use their knowledge of genre characteristics to navigate historical fiction texts using sticky notes to list characteristics.* | | |
| **TEKS:** | **4.3** | Students analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. | |
| **Notes:** | You are starting a new genre study. Because 4th graders study Texas History this is a perfect time to bring in some of those concepts. Studying historical fiction, students will need background knowledge on many of the topics covered in the text. (The Great Depression, The Dust Bowl, WWII, etc. ;) It would be beneficial to find short clips about topics introduced in the text so students can make logical connections. | | |
| **Materials:** | * Historical Fiction Texts – Favorites displayed on the board or covers * Sticky Notes * Chart Paper * Historical Fiction Characteristics Anchor Chart | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, we are starting a new genre study….*  Remind the students that all genres have distinct characteristics. Knowing the characteristics of a certain genre helps thoughtful readers know what to expect when they are reading. Tell the student that today they are going to explore the characteristics of a new genre: historical fiction. (show historical fiction text that are your favorite) | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Describe historical fiction as stories that are set in the midst of a real historical event. Tell the children that like other fiction stories, historical fiction features characters, setting, plot, conflict, and resolution. Explain to the children that many of the strategies that thoughtful readers use to interpret fiction texts come into play while reading historical fiction (i.e. envisioning, predicting, etc.) Explain that the primary difference between historical fiction and other fiction stories is that historical fiction is set in a historically significant time and place. Authors of historical fiction will often include author’s notes (as a text feature) to give the reader factual background information about that time period and place in history.  Continue to explain that while the main characters seem realistic, more often than not, the characters in historical fiction never really existed. In general, the main characters are fictional (although they may rub shoulders and interact with historically prominent people). Likewise the plot of the story comes mainly from the author’s imagination. Some historical events will appear in the story. These historical events may play some role in the plot, but the story’s focus is not on the events in history, rather the story is about a wholly imaginary plot that is accurately set during a particular period and place in the past.  Read the historical fiction text aloud with passion and enthusiasm. In the read aloud, demonstrate how the text has the ability to transport you to the distant past. Stop to point out historical fiction genre characteristics. Jot the feature on a sticky note and affix to the chart.  Continue reading the text aloud, pausing to think about the historical fiction text features. Additional features that you might point out in your think aloud can be found in the next column. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | After pointing out 3-4 features, invite the children to categorize the sticky notes as (a) things that are unique to historical fiction **or** (b) features also found in other fiction stories.   |  | | --- | | **Characteristics of Historical Fiction:** | | Historical Fiction: an imagined story set in the real world that portrays life as it might have been lived in the past and focuses on the problems and issues of the life in the past.  **Must Have:**   * Imagined (made-up) story but set in the real world * Has narrative structure with characters, plot, and setting – sequence of events * Portrays life as it might have been lived in the past * Focuses on problems and issues of life in the past (historically significant) * A story based on Historical events and people   **Could Have:**   * Has convincing and believable characters, plot, and setting * Connected to the author’s own personal experience * Begins as contemporary fiction but has been around long enough to acquire historical significance * Uses old-fashioned language in dialogue * Communicates important understanding of history * Flashbacks – characters look back in time |   Have the children work in pairs to read a historical fiction text. As they read, they should work with their partner to find things that they are noticing about the text. You may choose to give the partnerships a reproduced version of the text that you have started reading, choose to use a document camera to display the text, or choose to have the children investigate new texts. Invite the children to record their observations on sticky notes. After listing other features, sort the sticky notes into one of the two categories. Compile a chart similar to the following. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | Remind the students that when thoughtful readers pay attention to the specific characteristics of a genre, they are able to deepen their comprehension of a story, even when the story is set in a different time and place. Encourage them to use their newfound understanding of historical fiction to navigate this genre during independent reading time. Encourage the children to pay close attention to new features/characteristics. | | |
| **Independent Reading:** | During independent reading time, students will record the title of what they are reading on a sticky note or in their reader’s notebook. Students will then list the characteristics that make their book historical fiction.  **Sticky Note Option:**   |  | | --- | | I know this is historical fiction because… | | | |
| **Prompts:** | * What are you noticing as a reader today? * What have you noticed about the genre features in your story? * What stands out about historical fiction? * Where and when is your story taking place? * How does keeping track of the genre features help you as a reader? | | |
| **Share:** | Share with a partner or aloud some characteristics that you noticed about historical fiction. | | |

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| **Minilesson:** | ***Good Readers Envision Life During a Different Time and Place*** | | **HF 2** |
| **Objective(s):** | *Thoughtful readers envision while reading Historical Fiction to better understand life during a different time and place* | | |
| **TEKS:** | **4.6**  **Fig 19 C** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Monitors and adjust comprehension (using background knowledge, creating sensory images, rereading a portion aloud, generating questions) | |
| **Notes:** | You may choose a chapter book to begin reading from or using excerpts from picture books but to develop the characters you will need to finish some of the books to complete the study. | | |
| **Materials:** | * Leah’s Pony * Listening for Picture Words Graphic Organizer * Envisioning Anchor Chart from previous unit * Teacher and student notebooks * Historical fiction books for students to read | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, today I want you to get that feeling of being swept away into another time and place by a book. As readers of historical fiction, we can envision to get a better sense of what life was like during a different time and place.*  Remind the children that historical fiction stories take place during a different time and different place in history. Tell the children that while these historical setting may be slightly unfamiliar to the reader, in order to truly enjoy this type of fiction it is important that the reader attempt to envision what life was like in the past. Explain that you will teach them how to pull out specific phrases or words to create a picture in your mind. | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Explain that readers make a movie in their mind while reading a story. Tell them that envisioning with historical fiction helps readers better understand life during the time and place. Tell them readers can make movies in their minds by listening for picture words/adjectives/descriptive words the author uses.  Introduce Leah’s Pony to the children.  *Today I am going to share a historical fiction story called Leah’s Pony with you. It is the story of a family who is forced to sell their home, cattle, truck, chickens, and in order to pay back the bank during The Great Depression and The Dust Bowl. The daughter is faced with a big decision of whether or not she should keep her beloved pony to help save the family.*  Begin reading the story aloud (stope at page 12), thinking aloud about the events and details. Tell them that as you read, they should be listening for the picture words.  *Wow! So far the text has told us how Leah and her family have gone from having a lush farm that grows a lot of crops to a dry and dusty one that doesn’t produce anything. I’m reading words and phrases like: wind blew so hard it turned the sky black with dust, drooping petunias, and hot, dry, and dusty. I’m envisioning that this place is filled with devastation and loss. I imagine that life during this time was very bleak for Leah’s family.*  Restate the work that you just did: envisioning/ looking for adjectives and descriptive words to get a sense of the time and place. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | In the Listening for Picture Words Graphic Organizer, you will draw one of the pictures that you visualized as you read. Around the picture, you will write the picture words (adjectives) the author used to help you make the picture.  Continue reading the story. Pause and allow the children to turn and talk about a new picture they envisioned and which picture words/adjectives helped make a picture in their mind. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Envisioning with historical fiction helps readers better understand life during the time and place*. Send the children off to read a historical fiction picture book. Remind them to pull out picture words to help them visualize what’s happening in the story. | | |
| **Independent Reading:** | During independent reading time, students will use the author’s words to help make pictures in their mind. They will draw one of the pictures that they visualized as they read. Around the picture, they will write the picture words (adjectives) the author used to help them make the picture. | | |
| **Share:** | Students will share their sketch and the author’s descriptive words that helped them visualize. | | |

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| **Minilesson:** | ***Considering the Impact of Setting on the Characters’ Problems or Obstacles*** | | **HF 3** |
| **Objective(s):** | *Thoughtful readers recognize that time and place influence the central problem that the character(s) must overcome.* | | |
| **TEKS:** | **4.6** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. | |
| **Notes:** | Choose stories where the setting plays a key part. Look for certain time periods such as the great depression, World War II, or similar times. | | |
| **Materials:** | * Historical Fiction Text * Chart Paper * Markers * Picture cards of time periods or short clips | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday, we….. Today we will…..*  Revisit the idea that authors of historical fiction include details in the story that provide insight into what life was like in the past. The clues often uncover a theme of difficulty or struggle that characterized the time (i.e. Great Depression- poverty; Civil Rights Movement- inequality). Remind the children that historical fiction stories share many of the same elements as other forms of fiction (traditional literature, realistic fiction, etc.), including conflict. Reveal to the children that the time and place in which the historical fiction story occurs often plays a role in the obstacles that the character will have to face. | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Reiterate that setting—time and place—is a particularly important element in historical fiction. Read aloud a portion of the historical fiction text that reveals a challenge that the character must face or the major conflict of the story. Point out details related to setting and conflict as you read.  *A*fter reading a portion of text, think aloud and clearly pinpoint a difficulty that the character is facing. Talk about the things that you know you know about life during this time and place. Ponder what things about the time and place make life difficult for this character.   |  |  |  | | --- | --- | --- | | pg. | Problem/Obstacle | Impact of Setting (Time/Place) | |  |  |  |   On the anchor chart, record notes about the problem/obstacle and the influence of setting on this problem. Remind the children about the different types of (man vs. man, man vs. self, man vs. nature, man vs. society). Make a preliminary judgment about the type of conflict the character is facing. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read more of the historical fiction until another conflict or challenge is revealed. Think aloud about the time and place in which these characters lived. Use the questions below to scaffold the discussion:   * What is the problem that the character is facing? * What do you already know about life during this time and place? * How is the setting affecting [character]? What things about this time and place make life difficult for this character? * Does the conflict or the problem seem to be escalating? How is the setting a factor? * How would this character’s life be different if he would have been alive today? * Would the same obstacle be present today? * In what ways would it be the same/different? * Would the problem be different if the story took place somewhere else?   Have the children discuss whether this difficulty is the central problem of the story. Ask the children to characterize what type of conflict the character is facing at this juncture. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, today and every day when we are reading historical fiction we must identify the setting (time period and place), and think about how that affects the character’s problem in the story. Look at the obstacles that the character is facing and ask is it directly related to the time period? Good readers examine the setting and the part it plays in historical fiction.* | | |
| **Independent Reading:** | Students should be reading historical fiction and taking notes on how the setting affects the characters problem and creates obstacles for the character. Students can sketch the setting from the text and then explain how the setting affects the character’s obstacles/ problems.  **Sticky Note Option:**   |  | | --- | | Character:\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Obstacles/ Problem:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Setting:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  How the setting affects the character’s obstacles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | |
| **Share:** | Students share what they have learned about the setting and how it affects their character’s obstacles and problems. | | |

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| **Minilesson:** | ***Plotting Flashbacks on a Timeline*** | | **HF 4** |
| **Objective(s):** | *Readers will determine and sequence the plot’s main events and explain their influence on future events using a timeline in their reader’s notebook.* | | |
| **TEKS:** | **4.6 A**  **Fig 19 E** | Sequence and summarize the plot’s main events and explain their influence on future events;  Summarize information in text, maintaining meaning and logical order; | |
| **Notes:** | *In the suggested book, the illustrator helps the students to see when the characters are remembering or thinking back by the black and white picture support. You can point this out to the students to help with sequencing of a flashback. It is important to point out that the events are not always in order as they appear on the pages in the book, especially in historical fiction. There are several great teaching points in this book but it is only being used for the fact that the author flashes back.* | | |
| **Materials:** | * *So Far From the Sea* by Eve Bunting or Historical fiction book with a flashback * Teacher and student notebooks * Anchor chart of a timeline – can be horizontal or vertical – * Sticky notes with key events from the story to show a flashback | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday we examined how the setting impacted our characters in historical fiction. We are going to continue our journey through historical fiction buy determining the important events and putting them in order on a timeline to examine how these events affect future events.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Remind the students that when we read we have to pay attention to the events in a story because these events affect what will happen as the story goes forward. Tell them that as they get older they will read more complex stories. These stories can be difficult to put in order or sequence because the events may go back in time or flashback. A flashback is when the character remembers something from their past so the story will go back in time. The author does this to help us understand what is happening in the story and to help explain why our character may be acting the way that he is. As readers, it is important for us to keep track of these events when they seem to flashback. Show students a timeline. Tell them that we can keep track of our events by using a timeline and placing those events on the timeline to help us keep them in order.  Read a historical fiction book that demonstrates flashbacks. Have a timeline drawn on a chart. Have sticky notes with events ready to place on the chart as you read and think Aloud. An example is listed below: (*So Far From the Sea* by Eve Bunting)  Read pages 1-14. On pg. 14 stop and recall the main details that have happened in the book so far. (1) The family arrived at the camp, (2) Laura tries to think about what the camp must look like, (3) Dad tells why he was in the camp, (4) Japan attacked America, and (5) Dad’s family was put in the camp. Using the following events. Place them in order on the timeline discussing why each one is important to the story. Once you get to Japan attacked America explain that this event happened first, move it to the top, and explain why. Let the students hear your thinking. Tell them that Laura's dad is remembering or flashing back to when he was a boy and to when it all started. Even though this is not the order of the book, it is the order of the events as they happened.  The family arrives at Manzanar War Relocation Center.  This is the setting of the story. Something happened here.  Laura tries to think about what this place must have looked like.  Laura was never there but wants to understand.  The government thought the Japanese might do something to help Japan so they kept them in the camps.  Japan attacked the United States – Pearl Harbor  We were at war and this lead to creating the camps.  Why they were placed in the camp.  Dad explains why he was there.  So the reader knows who was at the camp.  Japan attacked the United States – Pearl Harbor  Importance  Events | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read the next event aloud and ask the students to turn and talk with their partner if they think “*the government thought the Japanese might do something to help Japan so they kept them in the camps*” came after “*Japan attacks America”* or after “*Dad explains why he was there*.” Listen in to their discussion and ask them to explain this event’s importance after they choose where it goes. Walk them through page 18 in the book. Give them one more opportunity to sequence - “*The children spot the monument.”* Have them turn and talk about its placement. Compliment correct thinking and assist other who seem to be struggling. Share some of the answers. (You may keep students who need more time and examples as you link and release the others back to their seat.) | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, when we read we have to think about the sequence of the story. Even though events are happening on the page does not mean that that is the order in which they occurred, especially in historical fiction. We can use a timeline to help us map out events and notice when the author has used a flashback to help us understand the character’s action and the story. Remember – a flashback is when the character remembers something from the past. Now, when you go back to read, map out your story events by placing them on a timeline. Don’t’ forget to tell me why they are important to the story. We only want to choose the most important events. Demonstrate and release.* | | |
| **Independent Reading:** | While students are reading their historical fiction books, have them map out their story events by using a timeline they drew in their notebook or a graphic organizer they fill in. Make sure they are only choosing events that are important to the story. You do not want too many events on the timeline. | | |
| **Prompts:** | Show me where the flashback begins…  Summarize what you learn about the character from the flashback  Where will that go on the timeline?  Is that part of the story moving forward, or a flashback giving you information?  Think about what you know about the character from the flashback. How does that make you think about the story in a new way?  How did the flashback affect future events? | | |
| **Share:** | Have the students share their timeline and what they discovered with a partner or the class. As an exit ticket to the next topic have them recall what it means to flashback on a post-it or on their timeline. | | |

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| **Minilesson:** | ***Thinking About the Impact of Historical Events on a Plot of the Story*** | | **HF 5** |
| **Objective(s):** | *Readers will analyze how historical events affect the plot of the story by sequencing the story’s events and historical details using a parallel timelines.* | | |
| **TEKS:** | **4.6 B**  **Fig 19 E** | Sequence and summarize the plot’s main events and explain their influence on future events;  Summarize information in text, maintaining meaning and logical order; | |
| **Notes:** |  | | |
| **Materials:** | * *So Far from the Sea* by Eve Bunting or Historical Fiction story book * Anchor chart with two timelines * Sticky notes with historical and story events on them for the chart * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, we have been exploring historical fiction. Today I want to teach you that in historical fiction, there are many timelines. There is the main character’s timeline, a timeline of the fictional plot, and there is a historical timeline, the timeline of the big historical events that occurred during the time and/or place where the story is set. We will look closely at these two types of timelines and consider how the nonfiction historical events impact the fictional main character’s life.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Tell the students that a historical timeline forms the backdrop for historical fiction stories. Show the children that you have started to make two timelines for the read-aloud—one of the events is the main character’s life, and one that represents big historical events that occurred during the time and place where the story is set. Point out how the historical events affect our plot of the story.  Story Timeline    Historical Timeline  Review what you read yesterday, and continue reading your historical fiction book. Pull out the historical details and place them on the time line using sticky notes.  If using *So Far From the Sea,* at the back of the book is the history. Place (1) Japanese attach United States, (2) Government created the camps, (3) Japanese were put into the camps, (4)1945 the camp, Manzanar was closed, and (5) Manzanar is now a National Historic Site on the timeline in order. Review what you read yesterday, recall key events and place them on the timeline. Finish the story and place the final events on the timeline. (1) Laura and her family are visiting their grandfather’s grave at Manzanar Relocation Camp for possibly the last time before they move, (2) Laura’s father was interned in the camp when he was a small boy along with his parents, (3) Laura’s grandfather died at the camp and (4) Laura brings a special gift to say goodbye to her grandfather.  Look at the events on the two timelines. Discuss how one affects the other. Ask the students which one seems to have started it all? Take it off the chart. Explain that if I remove the bombing and let’s say that the bombing hadn’t happened. Then the camps would not have been created, Laura’s father would not have been taken to the camp, and therefore, her grandfather may have been still alive. Laura and her family would not have needed to visit the camp. Removing that event would have changed the story. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Have them look at other events in the story. Have the student’s turn and talk with a partner and decide what other event could have changed our story? Listen in to what the students are discussing. If using *So Far From the Sea*, they may mention the government not creating the camps, if the camp was closed before the father died, or if Manzanar was not a National Historic Site. See what events students think are important or crucial to the plot. Make sure they can tell which events changed our characters and affected other events. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers, identify key events in the story that affect other events. By sequencing and determining which of these events are the most important, the reader can better understand the story and the actions of our characters.* | | |
| **Independent Reading:** | Students will read historical fiction and put events in order as they happen in the story on a time line. They will then think about the historical events and put them in order on a parallel line. Students will then make connections between the timelines. Students will then star key events that could have changed the story or character in the story. | | |
| **Share:** | Students share key historic events in their story and how they affected our character and plot. Students can share with partners or individual. | | |

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| **Minilesson:** | ***Identifying Important Details about Historical Fiction*** | | **HF 6** |
| **Objective(s):** | *Readers identify important details from historical fiction that assist in communicating big ideas about the past.* | | |
| **TEKS:** | **4.6**  **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Make inferences about text and use textual evidence to support understanding. | |
| **Notes:** | Students will list details from the text and make ideas about life in the past. You will need to find those key phrases before you start the lesson to help generate ideas about the text. Students are only focusing on general details about from their books about the setting or what life was like. | | |
| **Materials:** | * Leah’s Pony or Historical Fiction Text – previously read * Details Lead to Thinking Chart * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday we examined how historical events affect the plot of the story. We noticed which events moved the story along and lead to other events. We also identified key events that the story was centered around. Today, we are going to again identify the details of the story, but the details that we are looking for are the ones that give us ideas about what life was like in the past or how it would have been to live in this time period or historical event.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Share a story about what is must have been like to live during a particular time period or what you wonder about that time period.  Using a historical fiction text, remind students that authors use key details for a reason. They have a purpose for including all those details. Tell them that we will examine only those details that give us an idea about what life was like during the past. The author included those details to get us thinking about what it was like to live back then and to experience that part of history. I can look at the pictures but I need to pay attention to words and sentences the author uses. The author is communicating to me through the language he or she has chosen.  Read aloud the historical fiction text you have chosen and pull out key phrases to create an idea about what life was like living during this historical event or time period. Demonstrate your thinking with each detail.  Example: *Leah’s Pony*  *When I read Leah’s Pony, I notice on page 7 that the author included the line “Leah loved to ride her pony into town just to hear Mr. B shout from the door of his grocery store.” “The door of his grocery store” not Wal-Mart or HEB. It was a small grocery store and it must have been because only he owned it. Back then things were smaller and slower. Let’s look at another example. “Some days the wind blew so hard it turned the sky black with dust. It was hard for Leah to keep her pony’s coat shining. It was hard for Mama to keep the house clean. It was hard for Papa to carry buckets of water for the sow and her piglets.” Wow, I know the story takes place during the dust bowl, a time when there was a great drought across the United States. Those details make me think it was really dusty and dry. I’m already wondering how anything grew in that dry land without any water. I bet Leah had to clean all the time.*  **Details**: *Some days the wind blew so hard it turned the sky black with dust. It was hard for Leah to keep her pony’s coat shining. It was hard for Mama to keep the house clean. It was hard for Papa to carry buckets of water for the sow and her piglets*  **My Idea**: *Those details make me think it was really dusty and dry. I’m already wondering how anything grew in that dry land without any water. I bet Leah had a hard time living during this time.* | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Now it’s their turn to try it out. Read another part of the book that has a line that is telling about life in the past. Have students turn and talk about what they heard in the sentence and which words help them understand what life was like in the past. Listen as they pull out key details. Have them also generalize if they would have liked living back then why or why not. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Today and every day, Readers we identify important details from our story that gives us clues to what life was like living in the past. By determining these details it helps us as readers generate big ideas about the text and what it was like to live back then. This helps us understand our story and character.* | | |
| **Independent Reading:** | Students should be reading historical fiction. Students should provide text evidence from the story that tells them about what life was like. They can list key words or phrases from the text that helps them generate ideas about life in the past. Students could then explain if they would like to live during this time or not.  **Reader’s Notebook Option:**  My Idea:  Details:  Why I would or would not like to live during: | | |
| **Share:** | Students share their description of what life was like living in the past and the ideas about the past. They could then explain if they would like to live back then. This could open up a very good discussion especially if any of your students choose a book about civil rights, a time before women had the right to vote, hold a job or before children labor laws. | | |

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| **Minilesson:** | ***Considering How Individual Parts Communicate a Big Idea*** | | **HF 7** |
| **Objective(s):** | *Thoughtful readers consider how individual parts fit together to communicate a big idea.* | | |
| **TEKS:** | **4.6**  **4.6 A**  **Fig 19 D** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Sequence and summarize the main events and explain their influence on future events.  Make inferences about text and use textual evidence to support understanding | |
| **Notes:** | We are using the words main idea and big idea throughout the lesson because students should be able to look at details and determine the idea behind them. | | |
| **Materials:** | * *Leah’s Pony*  or Historical Fiction Text * The Details Lead To Thinking Chart or any main idea chart * Teacher and student notebooks * Main Idea Anchor Chart * Picture cards ( main idea cards) | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday we examined how details give us an idea of what life was like in the past or of how it would have been to live in this time period. Today we are going to pull the details we found yesterday and come up with big ideas that the author is trying to communicate. We will read the same details but think what the main idea or big idea is from these details.* | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Remind students that thoughtful readers think about the most important details in the text and what they have in common. Show students some picture cards and have students determine what they have in common. Tell students that just like looking at those cards readers look at the details or sentences. Once the reader identifies the common relationship between the details, it guides them toward the main idea and author’s message of the text. Tell students that good readers often rereads the same text but with a different purpose. They pull out key details and think about what are those details telling me. (You can use the same ones or pull out new ones to help students generate main idea statement from those details)  Demonstrate this concept by displaying The Details Lead To Thinking Chart you filled out yesterday on *Leah’s Pony*. Model the strategy using the lines from the text you pulled out. Think aloud as you read what you wrote down yesterday and come up with a big idea or main idea the author is trying to communicate. Record the responses using The Details Lead To Thinking Chart.  *I’m going to reread the section we read yesterday: It was hard for Leah to keep her pony’s coat shining. It was hard for Mama to keep the house clean. It was hard for Papa to carry buckets of water for the sow and her piglets.*  *The main idea author wants me to understand is how hard life has become now that the drought has hit. She also wants us to see that life has become more difficult now that the land is dry and water is scarce.* | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read the next set of details you wrote down. Ask students to turn and talk to their partners to come up with what the main idea or big idea is based on the details. Listen in on the student discussions and share good examples. Continue in the same manner with the remaining details.  If using Leah’s Pony – the page about the auction is a good place to stop because the readers can form a main idea about how Leah is feeling based on the words and phrases the author used. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, Today and every day…*  Remind students that rereading details and finding the connection to form main ideas will help them comprehend or understand the story. Invite students to use this strategy on their own. Provide time for students to independently experiment with their historical fiction book and identifying the big idea using the details they came up with the day before. Students can use another thought bubble for what they believe the author wanted to communicate or main ideas from those details. | | |
| **Independent Reading:** | Students will read over the details they pulled from their books yesterday and come up with the main idea or big idea. They will write the main idea inside of the thought bubble or students can use another main idea graphic organizer. | | |
| **Share:** | Have students share with a partner or out loud the main ideas they came up with and the details that support them. | | |

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| **Minilesson:** | ***How Determining Main Idea Leads to Author’s Purpose*** | | **HF 8** |
| **Objective(s):** | *Thoughtful readers ponder the author’s purpose for writing a piece of historical fiction by using the author’s note.* | | |
| **TEKS:** | **4.6**  **4.6 A** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Sequence and summarize the plot’s main events and explain their influence on future events. | |
| **Notes:** | The purpose of this lesson is to help students see the importance of the author’s note in Historical Fiction. It is also important to help students remember the main ideas of the text when thinking about the author’s purpose. We know with fiction the author purpose is to entertain or tell a story but students often forget what the story was about. That is connected to the purpose as well. For example: The author’s purpose for *Leah’s Pony* was to tell a story about a family’s struggles living in the Dust Bowl during the Great Depression. | | |
| **Materials:** | * *Leah’s Pony* and other historical fiction text * Start an Author’s Purpose Anchor Chart * Teacher and student notebooks * Chart paper and markers | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers,*  Remind students that authors have a wide variety of reasons for writing. They might write to persuade, to inform, to explain, to describe, and/or to entertain. Tell the students that often an author determines his or her purpose for writing even before the pen touches the paper. He or she must decide what their overall reason is for writing and how to convey it. Thoughtful readers recognize that it is important to ponder (or think about) the author’s purpose when interpreting a text. Inform the students that today’s lesson focuses on considering the author’s purpose in a historical fiction text. | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Reveal to the students that like most fiction texts, historical fiction is largely written for enjoyment. Authors of historical fiction are looking to entertain the reader by telling a compelling story about life in the past. Remind the children that the plot of the story has largely come from the author’s imagination. Acknowledge the presence of this factual and historic information in the text. Talk about the fact that within historical fiction, writers often include an author’s note for the specific purpose of informing the reader about life during the time and place in the past.  Explain that while certain portions of the main story may appear to be written to share historical facts with the reader, this factual information is always shared in a manner that is reflective of the author’s primary purpose, which is to entertain.  Share a short portion of *Leah’s Pony* with the students. Think aloud by painting a picture of what life was like growing up during The Dust Bowl. Demonstrate by showing one family’s struggles with almost losing their farm. Be sure to include why the author chose to use these details. Using this information, determine the author’s purpose for this portion text. You may choose to record this information on a three-column graphic organizer similar to the one below in the reading response option. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read author’s note from another historical fiction text that you all have been working with aloud to the students. Have them turn and talk about the details and the author’s possible rationale for including these details. Remind the children that they should think about these things to determine the purpose of this portion of the piece. Listen in on their conversations.  Recap some of the conversations you overheard. Express to students that authors write texts with a purpose in mind. The information they choose to share within the text supports their purpose. Remind the students that thoughtful readers must read critically and consider the reason the author may have written the piece of text. Remind them to look at the title and think what the story was about. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers today and everyday….*  Tell the children that after considering each section of the text, thoughtful readers evaluate all of the details to consider the author’s overall purpose for writing the text as a whole. Tell the children that the majority of the time they will find that authors write historical fiction so that readers may enjoy an entertaining and informative story set in the past. Invite students to use this strategy on their own. Explain that they should be thinking (during their independent time) about how the author uses text details to support his/her purpose for writing. Students should be taking some type of notes as they read (see sticky note and reading response journal options). | | |
| **Independent Reading:** | As students are reading their historical fiction book, they should stop and think about the details the author is using and come up with author’s purpose and why they chose that specific purpose.  **Sticky Note Options:**   |  | | --- | | This text was written to \_\_\_\_\_ (author’s purpose). The author shared these details\_\_\_\_\_ (text details) to/because \_\_\_\_\_ (how the text details supports his/her purpose). |   **Reading Response Journal Options:**   |  |  |  | | --- | --- | --- | | Text Details | The author likely shared these details to/because… | Therefore, I believe that the author’s purpose is… | |  |  |  | | | |
| **Prompt:** | What was the story mainly about?  What was the author telling you in the story?  What does the author want you to remember about the story? | | |
| **Share:** | Have students share out loud or with a partner their author’s purpose for their historical fiction book. | | |

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| **Minilesson:** | ***Showing What You Know: Summary Test Talk*** | **F20** |
| **Objective(s):** | *Thoughtful readers interpret the unique language of formal assessments and use the knowledge of the language to respond to multiple‐choice test.* | |
| **TEKS:** | **4.6, Fig 19 E** | |
| **Notes:** | This is an opportunity to expose students to summaries in a multiple choice text. During this unit we learned the SWBS Strategy. (You may use the Somebody Wanted But So and Then or Finally – SWBST or SWBSF- your choice) Students should use that strategy to solve summary or they can use the CPR strategy that we learned in Traditional Literature. It’s important for students to find what works for them. You can use the DPM to model. For Independent Practice – type up some small passages and write summary questions so that students can practice the strategy. They can work in partners or teams. You can also write summaries of your read-alouds and have the class choose the best answer choices. They need lots of exposure to summary. | |
| **Materials:** | * Chart paper and markers * DPM, checkpoint, or passage (Realistic Fiction would be preferred since we have been reading this genre) with questions * Summary Questions * Realistic Fiction Passage * Testing strategy poster for close reading * Cut passage apart and run copies of a small chunk for students to practice | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday, we….. Today… we will…*  Remind students that knowing the structure, or the way that a story is constructed, helps thoughtful readers better remember and understand what they have read. Remind students that, in previous lessons, you showed them how to identify the basic elements of stories: characters, setting, and plot and that stories are in sequential order with events depending on other events. This is true of stories and passages. Tell students that today we will look at how our reading changes when we are taking a test. Explain that today you will show them how thoughtful readers examine the title of a selection or passage to generate ideas, also that we identify the genre to assist with the purpose for reading the passage, and how we summarize the most important ideas in a text by writing down those ideas on paper. Explain that thoughtful readers summarize small chunks of text and note what those chunks are about on the side of the passage. This makes us a better test taker. This is a perfect time to use SWBST strategy as you are reading aloud. | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Pull out the passage (a selection from the DPM will work since they are all familiar with it) Read the title and think aloud how you know the genre. (fiction – entertainment – sequence of events with SWBS) Students should do this each time. Then read the title and show how it generates ideas about what you know. Remind students that a summary is a short statement about the text. When chunking the passage, explain that you want to chunk 2 – 3 paragraphs. Demonstrate how you draw stop and jot lines. These lines tell us to stop, think and write. Tell students that when we take a test we read it differently because the purpose of the test is to check our understanding and to assess what we know. These lines remind me to stop. Express that when we read a book on our own, we don’t need lines because we are usually reading for fun. Before you start to read and demonstrate, remind students that in fiction, the setting, the character, and the problem are revealed early. Underlining those when we first see them is a good strategy. Begin reading and demonstrate by reading a chunk aloud. Stop and Jot by the line. It can either be a word or a phrase. Demonstrate close reading coding. We can use a star \* by important ideas or we can just underline those. We do not need to write it on the side. The side is for notes, a word, and/or a phrase to tell me what this chunk is mostly about. (you want to leave the rest for the students to think through) Look at the summary question. Tell them good test takers think about what the question is asking. They pay attention if it’s a section or a selection summary. They use their notes so they don’t have to reread the whole story again. Create an anchor chart about SWBS Strategy for test taking. | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | After you finish reading the passage and thinking aloud and using SWBS. Demonstrate using the strategy on one of the answer choices. (wrong answers) Then have the students work through the other answer choices identifying SWBS beside each. Students will then choose the answer that best summarizes the story. | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, today and every time we take an assessment good test takers use strategies to get them through the passage and to show their understanding. When answering summary questions, as a test taker I need to identify key words in the question that tell me it is a summary question. I also need to pay attention to if I need to choose the best summary of the section or selection. When summarizing a fiction story, a good strategy to use is SWBS. By identifying the somebody wanted but so then or finally in my own words I am showing that I understand the story. A good test taker crosses out the extraneous information and eliminates the wrong answer choices. Summary questions take time. You must read them multiple times is you want to get them right. Today, you will practice choosing the correct summary of some familiar stories we have read.* | |
| **Independent Reading:** | Remind students that good readers and test-takers think about the language of test questions. Distribute copies of the independent practice with summary questions. Allow students to work in pairs (or individually) to answer the questions demonstrating their knowledge of how to use their strategies. | |
| **Share:** | Have students show other students on the document camera how they solved their questions. Students will share which strategy helped them with finding the right answer to the summary questions. Have students go over the correct answers and reasons why they didn’t choose the other answer choices. | |

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| **Minilesson:** | ***Test Talk: Show What You Know Fiction*** | | **F 21** |
| **Objective(s):** | *Thoughtful readers use the plot structure to aid choosing an effective summary on an assessment.* | | |
| **TEKS:** | **4.6**  **4.6 A**  **Fig 19 E** | Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.  Students are expected to sequence and summarize the plot’s main events and explain their influence on future events.  Summarize information in text, maintaining meaning and logical order. | |
| **Notes:** | You will need your DPMs or checkpoints to pull examples from. The purpose of this lesson is to reveal what questions over fiction could be asked on an assessment, what it would look like, and how they answer it using testing strategies. This is the opportunity to teach students to chunk and sum and how the title reveals the main idea of a story. Only pull out a couple of questions. Focus on character traits, character’s actions, inferring, conflict-resolution, and questions about events. You will demonstrate how you go back in a story to find the answer. You will not need a whole passage, just a short chunk for demonstrating. Not too many questions, enough for students to understand how they are asked. Students could work in partners or groups to work through a passage. (Realistic Fiction) You can type up a read aloud to model with the DPM. If you use your read aloud then you would need to type up questions and question stems. If you have particular strategies for character traits (T-chart) this is where you would demonstrate when you get to the questions. | | |
| **Materials:** | * Chart paper and markers * DPM, checkpoint, or passage Realistic Fiction would be preferred since we have been reading this genre) with questions * Story element multiple choice questions * Fictional text or similar passage * Testing strategy poster for close reading * Cut passage apart and run copies of a small chunk for students to practice | | |
| **Connect:**   * *connect today’s work with ongoing work* * *state teaching point* | *Readers, yesterday, we….. Today… we will…*  Remind students that knowing the structure, or the way that a story is constructed, helps thoughtful readers better remember and understand what they have read. Remind students that, in previous lessons, you showed them how to identify the basic elements of stories: characters, setting, and plot and that stories are in sequential order with events depending on other events. This is true of stories and passages. Tell students that today we will look at how our reading changes when we are taking a test. Explain that today you will show them how thoughtful readers examine the title of a selection or passage to generate ideas, also that we identify the genre to assist with the purpose for reading the passage, and how we summarize the most important ideas in a text by writing down those ideas on paper. Explain that thoughtful readers summarize small chunks of text and note what those chunks are about on the side of the passage. This makes us a better test taker. | | |
| **Teach:**   * *restate teaching point* * *tell story related to teaching point* * *model & think aloud* * *point out things students should notice* | Pull out the passage (a selection from the DPM will work since they are all familiar with it) Read the title and think aloud how you know the genre. (fiction – entertainment – sequence of events with CPR) Students should do this each time. Then read the title and show how it generates ideas about what you know. Remind students that a summary is a short statement about the text. When chunking the passage, explain that you want to chunk 2 – 3 paragraphs. Demonstrate how you draw stop and jot lines. These lines tell us to stop, think and write. Tell students that when we take a test we read it differently because the purpose of the test is to check our understanding and to assess what we know. These lines remind me to stop. Express that when we read a book on our own, we don’t need lines because we are usually reading for fun. Before you start to read and demonstrate, remind students that in fiction, the setting, the character, and the problem are revealed early. Underlining those when we first see them is a good strategy. Begin reading and demonstrate by reading a chunk aloud. Stop and Jot by the line. It can either be a word or a phrase. Demonstrate close reading coding. We can use a star \* by important ideas or we can just underline those. We do not need to write it on the side. The side is for notes, a word, and/or a phrase to tell me what this chunk is mostly about. (you want to leave the rest for the students to think through) Move onto the questions. Look at questions that refer to characters traits, conflict-resolution, and questions about the events. Tell them good test takers think about what the question is asking and go back to find the answer in the story. They use their notes so they don’t have to reread the whole story again. Create an anchor chart about story elements test talk. Highlight a key strategy for solving and question stems they are most likely to encounter with key words. Testing words can be added to the test talk word wall. | | |
| **Active Engagement:**   * *ask partners to turn & talk* * *listen, observe, & coach* * *share example of what you heard or observed* | Read another chunk aloud and have the students turn and talk about the chunk or hand out the chunk for students to write their notes on the side. Tell them to underline or star the most important parts of the chunk. Watch for students who underline everything. You’ll want to pull them in a small group and work on determining importance. Have the students share what they thought the chunk was about and what they wrote down. Also have them share what they underlined. | | |
| **Link:**   * *restate teaching point* * *tell how learning can be used in future* | *Readers, today and when we are taking a test…*  Remind students that being able to summarize what they have read helps them monitor how well they understood a text and answer questions. Explain again that when we take a test we are being assess for what we understand and know. Good test takers identify the genre (fiction or nonfiction) to know why they are reading, they also read the title to generate ideas, they chunk and sum by drawing stop and jot lines and they go back in the story for find their answers. | | |
| **Independent Reading:** | Have students work on a passage showing that they know how to chunk and sum and answer questions. This is not an assessment time. This is for students to become familiar with a fiction passage and how it is assessed. Students could work in partners or groups demonstrating the suggested strategies. | | |
| **Prompts:** | * How’s it going? * What genre is this story? And this means I am reading for… * What does the title tell us? * What was so important about what you underlined? * What was the chunk about? * How does this chunk lead to that chunk? | | |
| **Share:** | Students share key strategies used on a passage and why we use that strategy on a test selection. They can share individually or with partners. | | |