Mendham Township

Fourth Grade
Reading Curriculum

July 2017

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Updated June 2018

Philosophy

The Mendham Township Elementary School is committed to delivering comprehensive reading instruction based on the New Jersey Learning Standards and best practices found in research. The K - 4 curriculum is based around the essential components of reading: phonemic awareness, phonics, fluency, vocabulary, and comprehension and elements of each component are found at each grade level. Reading is the ability to create meaning from print or text. Through word recognition (phonemic awareness and phonics) and an understanding of the print/text (vocabulary and comprehension) reading becomes automatic (fluency). Reading instruction includes a variety of whole group, small group, and individualized instruction. At each grade level there is a whole group objective/skill that is modeled and practiced using a core text. Students then apply the objective/skill using texts at their own individual reading level. Through all genres of reading, critical thinking skills are empowering the students to become thoughtful, articulate and active members of our society.

Goals

This curriculum is designed to advance students through grade-specific standards, develop a deeper understanding of skills, and work toward meeting the expectations of reading to prepare students for college and careers in order for them to succeed in the future. The goals of this curriculum will develop in our students the ability to:

1. read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. analyze how and why individuals, events, and ideas develop and interact over the course of a text.

4. interpret words and phrases as they are used in a text, including

determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. assess how point of view or purpose shapes the content and style of a text.

7. integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

8. delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

10. read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Mendham Township School District
Reading Curriculum
Grade 4

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

Stage 1: Desired Results

Level Benchmark:
P/Q

Unit Goals:

- Readers will get to know their own reading identities and establish goals/habits to make their reading the best it can be.
- Readers will strive to think deeply about the characters in their books and learn from them through the development of theories.
- Readers will develop their skills in visualizing, predicting, summarizing, questioning, inferring, synthesizing, and connecting.
- Readers will establish reading partnerships that positively influence the reading community.
- Readers will be able to analyze theme.

Essential Questions:

- How do readers set goals that will take reading to the next level?
- How do readers walk in a character's shoes?
- How do readers build theories about characters?
- How do readers grow theories about characters?

Skills/Knowledge:

- Readers will read with independence.
- Readers will set personal goals to create positive reading experiences.
- Readers will work in partnerships to help each other grow ideas.
- Readers will walk in a character's shoes by envisioning, connecting, and predicting.
- Readers build and grow theories about characters by thinking about a character's personality traits, motivations, obstacles, and lessons learned.
- Readers build and grow theories about characters by noticing how other characters act towards them.
- Readers defend their ideas by using specific evidence from the text.
- Readers will use close reading strategies to help them understand the text.
- Readers will determine the central theme in a book.

NJSLS for ELA:
Reading Standards: RL.4.1, 2, 3, 5, 6, 9, 10
RL.5.1
RF.4.3, 4
Writing Standards: W.4.9
Speaking and Listening Standards: SL.4.1, 2, 3, 4, 6
Language Standards: L.4.1,2,3,4

Stage 2-Assessment

Assessment:

- Formative - Observations, Accountable Talk, Reading Conferences, Book Club
- Summative Assessment - Reading Responses, Logs, Projects
- Benchmark Assessment - DRA, Running Records

Stage 3- Learning Plan

Pre-Bend I	Teaching Points: *Optional lessons to do to help launch reading at the start of the year or to imbed within Bend I.
Building a Reading Life - Sessions I & II	● Today I want to teach you that readers reflect upon positive and negative reading experiences in reader's notebooks to change reading lives for the better. We can do this by: - Using memories of when reading was great and also didn't go well. - Creating realistic and important reading goals.
Building a Reading Life - Session V	● Today I want to teach you that when we read, we need to make sure that we aren't reading on autopilot. Instead, we need to pay attention, making sure we are reading in such a way that we let the words matter.
Building a Reading Life - Session VII	● Today I want to teach you that readers must choose what their relationship toward books will be. As readers, we can be curmudgeons toward books, or we can let books matter and read them as if they are gold.
Bend I: Establishing a Reading Life	**TEACHING POINTS** **You may choose to imbed the Signpost Strategies within Bends I and II. Please note that Session 9 can be used to teach the Again and Again strategy.
Session 1	● Readers will understand that to grow solid, grounded ideas, people read intensely, aware that everything counts and pay close attention to what they are reading. (create anchor chart)
Session 2	● Readers understand that in order to grow ideas about books, they need to choose books they can read fluently and understand well. Good readers check each book before committing to it.
Session 3	● Readers will collaborate to establish procedures and systems for helping each other find books that they want to read.

Session 4	• Readers will learn how to do a synthesis retelling to help strengthen their comprehension skills. (reference chart pg. 37)
Session 5	• Readers will make a movie in their minds to put themselves into the world of their books as they read. They will role play to put themselves into the world of the characters.
Session 6	• Readers will work with partners to improve their ability to envision. (Use the Narrative Reading Learning Progression Chart to compare grades 3 and 4. See page 54 for reference, but you can use this link http://www.nsd.org/cms/lib08/WA01918953/Centricity/Domain/2613/Literacy%20Resources/ReadingNarrativeLearningProgression.pdf •
Bend II - Thinking Deeply About Characters	**TEACHING POINTS** **Reminder - You may choose to embed the Signpost Strategies within Bends I and II. Please note that Session 9 can be used to teach the Again and Again strategy. **While it is not included in the TC unit, we recommend including a book club for Bends II and III. Modeling can be done with Tiger Rising, but students can also practice the strategies with The Miraculous Journey of Edward Tulane. While having all students read the same book is not a traditional book club, it is a core novel that we are all familiar with and can promote small group discussion of sign post identification and theory development. You may wish to add on a session to review book club expectations and protocol.
Session 7	• Readers will develop theories about characters, paying close attention to a character's actions and motivations, noticing if they fit with or change what readers know about the character. They ask, "Why might the character have acted this way?" "What do these actions show about the character." Readers will notice patterns in actions or breaks in patterns. (create anchor charts to "Grow Ideas about a Character" and "Developing Ideas about Characters"- pg 67)
Session 8	• Readers will pay close attention to details that reveal characters' desires, obstacles encountered, and their struggles to overcome them to best understand both characters and the story. Readers will use these thoughts to grow an idea about the type of person the character

	is.
Session 9	● ** Consider using the Sign Post lesson for this teaching point and then applying it to your mentor text, or just use the mentor text to teach the strategy.* ● Readers grow ideas about a character by noticing when the author uses the Again and Again strategy to call attention to something over and over and can ask themselves, "Why is this important?"
Session 10	● Readers will life the level of their character theories by using more precise, true language to capture their ideas about characters. Readers will find evidence to support their theory. (see chart - Making Connections to Form a Theory on pg 102).
Session 11	● Readers recognize that characters are complex and may act differently depending on the relationship or setting. Readers look for text evidence that proves this complexity to help grow ideas about characters. Readers also analyze how other characters act toward the main character to help grow ideas.
Session 12	● Readers will debate differing viewpoints on a provocative question about a book. Readers will support his or her side with evidence to persuade the other person.
Session 13	● Readers will defend and critique ideas by quoting specific passages from the text that provide evidence for their ideas.
Bend III - Building Interpretations	***TEACHING POINTS*** *****Teachers may choose to embed other lessons on Theme within this bend of the unit.***
Session 14 - 15	● Readers realize that to understand/interpret a story, they must pay attention to characters, setting, recurring objects or images, plot, mood, parts that connect to each other. Readers should ask themselves, "How is this helping me understand what the whole book is about?"
Session 16	● Readers will push themselves to have deeper thoughts and build interpretations about a story by looking across their cumulative thinking, finding patterns, and making connections. They can do this by laying out post-its that contain thoughts and ideas and finding ways that they connect to the bigger picture. Use thought prompts chart on page 150.

Session 17	● Readers will think about common themes that authors write about in children's books and then see if any of those fit with their own book and with the mentor text. We can do this with partners by: - thinking about life issues that are important to the world and that can be found in the book. - Thinking about the message the author is teaching about those issues (through characters, setting, plot, etc). - Connecting all of these smaller messages into one powerful message.
Session 18	● Readers will review recurring images, objects, and details throughout the mentor text to help them develop complex interpretations about the story.
Session 19	● Readers will celebrate the end of the unit by making bookmarks that represent them as readers.

Integrated accommodations and modifications for students with IEP's 504s, ELLs, and gifted and talented students:

- The unit includes presentation of material through multiple modalities such as visual, auditory, kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.
- The teacher will provide modified and/or alternate grade level checklists and rubrics to scaffold or stretch learning.

List of Core Instructional and Supplemental Materials:

Mentor Texts/Read Alouds - *Tiger Rising* by Kate DiCamillo (unit follows this book) or *The Miraculous Journey of Edward Tulane* by Kate DiCamillo

Building a Reading Life - Stamina, Fluency, and Engagement, Lucy Calkins and Kathleen Tolan, Teachers College Reading and Writing Project, Columbia University, 2010.

Units of Study for Teaching Reading, Grade 4 Unit 1, Interpreting Characters - The Heart of the Story, Teachers College Reading and Writing Project, Teachers College, 2015.

Notice and Note - Strategies for Close Reading, Kylene Beers & Robert Probst, Heinemann, 2013.

The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers, Jennifer Serravallo, 2015.

Interdisciplinary Connections

Reading is a foundational skill with cross curricular ties across all content areas.

Integration of 21st Century Skills and Life and Career Standard

CRP1, 2, 4, 6, 8, 11
Integration of the Technology Standard **NJSLS.8.1**

Grade 4 Unit 2: Reading the Weather, Reading the World

Stage 1: Desired Results

Benchmark: Q/R

Unit Goals:

- Readers will be able to employ the skills needed to engage in research teams that will be necessary to solve problems both globally and locally.
- Readers will embark on "learning to learn" and becoming independent thinkers and learners.
- Readers will establish reading partnerships that positively influence the reading community.

Essential questions:

- How do readers determine importance and synthesize in Expository Nonfiction?
- How do readers navigate narrative and hybrid nonfiction text?
- How do nonfiction readers teach others what we have learned from a nonfiction text?

Skills/Knowledge:

- Students will understand the difference between fiction and nonfiction texts.
- Students will recognize and utilize text structures and text features in order to glean what matters most from a text (i.e., paying attention to table of contents, diagrams, charts, graphs, organizers, photos, captions, glossaries, indexes).
- Students will move from studying specific topics to thinking about patterns and relationships across a bigger field.
- Students will read with flexibility, adjusting expectations and strategies as they progress through a sequence of text structures.
- Students will make connections with the nonfiction texts they read by building on schema to grow deeper understanding about their nonfiction text subjects through synthesising.
- Students will deepen their understanding of nonfiction texts by developing theories.
- Students will identify author slants while evaluating credibility and trustworthy sources.

NJSLS:
RF.4.3 - RF.4.4
RI.4.1 - RI.4.10
SL.4.1 - SL. 4.6
L.4.1 - L.4.6
W.4.2; W.4.4; W.4.6; W.4.7 - W.4.10

Stage 2-Assessment

Assessment:

- This unit focuses on the following skills to be assessed:
  - Main Idea(s) and Supporting Details/Summary
  - Analyzing Parts of a Text in Relation to the Whole
  - Analyzing Craft
  - Cross Text(s) Synthesis
- Means of Assessment

- Culminating Project: 5 Structured Newspaper
- Formative - Observations, Accountable Talk, Reading Conferences, Book Club
- Summative Assessment - Reading Responses, Logs, Projects
- Benchmark Assessment - DRA, Running Records

Stage 3- Learning Plan

Pre Bend	**For Bend I - you will find it advantageous to pair students in same-level partnerships. **For Bends II and III students take on team-based research projects on topics related to extreme weather and natural disasters. Invite students to write a quick letter to you about the topics they would like to study.
Bend I: Learning from Texts	Teaching Points **This unit divides the research project into two assignments - both done as a group research project**
Session 1 *Reading and Learning with Intensity*	● Nonfiction readers make a commitment to learning from texts by making connections between what they already know and care about and the text. **"Archaeological dig"** - Have students dig throughout their backpacks and pockets to assemble an evidence based answer to the question,, "What sort of nonfiction texts fill my life?" ● Grown up nonfiction readers make a commitment to learning from a text, by making connections between what they already know and care about, and the text. o Browse through the book by looking at the title, the coer, and previewing the pages. o Ask yourself, "What do I already know about this topic that connects in some way to this topic? o Ask yourself, "What do I care about on this topic that connects in some way to this topic?"
Session 2 *To Learn from Nonfiction, Readers Get Their Mental Arms around the Text*	● Nonfiction readers preview texts by *surveying* the parts of the text as well as activating prior knowledge to anticipate how the text might go. Students survey the parts of the text, paying attention to headings and topic sentences, and they use what they already know about the topic to think, "This part seems to be about...and this other part seems to be about…"
Session 3 *Text Structures Help Accentuate What Matters*	● Nonfiction readers move beyond previewing expository texts to actually reading them, they often notice the way the text is organized. Expository texts have a **five common structures:** description, problem/solution, compare and contrast, cause and effect, and chronological sequence. ● Nonfiction readers utilize transitions words within each structure (chart pg. 29). ● Anchor chart for accumulated strategies so far for Bend 1 (chart pg. 31) & (chart pg. 36).

Session 4
Embracing the Challenge of Nonfiction Reading
	● Nonfiction readers will find that there are a bunch of ways that nonfiction texts can be hard, and when you know some of these ways, you can get yourself ready to tackle the hard parts.
	● Anchor chart for Tackling Hard Parts (pg. 41).
	● First notice what is hard for you:
	  o Misleading headings
	  o Fact overload
	  o confusing beginnings
	  o Long Detours with extra information that can pull you away from the main idea
	  o Graphs and diagrams
	● Then take action:
	  o Read and reread
	  o Ask, "What is this part teaching?"
	  o Talk and write to understand
	● Accumulating anchor chart - (pg. 45).

Session 5
The Challenges Posed by Texts that Are Structured as Hybrids
	● Nonfiction readers can answer, "What signals do authors give to readers to let you know when a part of a text should be read through the lens of story and when a part should be read through the lens of reading for information (anchor chart, pg. 52).
	● Look for signals that show when a text should be read through a narrative lens or an expository lens:
	  o Narrative Lens Signals
	  ▪ Reads like a story with character, setting, and problem/resolution
	  ▪ Treats a thing or group like a character
	  o Expository Lens Signals
	  ▪ Tells all about a topic
	  ▪ Tells a big idea and details
	  ▪ Tells about groups of things

Session 6 *Tackling Tricky Vocabulary through Reading, Note-taking, and Conversation*	● Nonfiction readers look *in* and *around* new vocabulary words to figure them out. Look **IN** at roots and affixes. Look **AROUND** at what do you picture / what's happening / is it positive or negative / what type of word is it? Readers can design a word bank.

Session 7
"Boot Camp Summary Session"
	● Nonfiction readers summarize nonfiction writing, organizing summaries to include what is most important to the writer's topic - the writer's main idea and the key supporting details - all the while being careful to put this into your own words.
	  o Read a chunk of text
	  o Find the main idea. Ask, "What is this mostly about?" or dot down key sentences (ex: The sun and Earth work together to create the weather).
	  o Identify the text structure by looking for transitional words (ex:

	cause and effect - the sun and Earth work together to cause the weather). o Reread the chunk of text to find supporting details that fit with the text structure and main idea. ▪ The sun heats the land, which warms the air ▪ Wind moves warm air around ▪ The Earth's rotation also causes air to change temperatures. o Write the summary: "In this passage, Kathy Furgang explains that the sun and Earth work together to create the weather. One detail is that the sun heats the land on Earth, which warms the air. Another supporting details is that the wind moves the warm air around. A third detail is that the Earth's rotation causes air to change temperatures."
Bend II: Extreme Weather Research	Teaching Points
Session 8 *Planning for a Research Project*	● Nonfiction readers will work as part of a team - a team that has been given a problem to solve. Challenge #1: decide who will do what, when and how. Readers rehearse as team members to figure out a plan for how to get things done. ● Nonfiction readers will be given a subtopic with a goal to learn quickly, intensely, and deeply so that in a little more than a week, they will be able to teach the rest of the class about their extreme weather event.
Session 9 *Synthesis*	● Nonfiction readers will collect information and materials to support their research project. ○ Choose a subtopic to research ○ Read and take notes on one text ○ Ask, "Does this add to what I've already learned? Or, does this change what I learned?" ○ Add notes from your first text ● Nonfiction readers must ask themselves, "Does the second and third text add to what I have already learned? Or does it change what I have already learned?" - Synthesizing two plus texts on the same topic. - See Drought Video and printed transcripts (pg. 96) and Big Thirst by Charles Fishman. ● http://video.nationalgeographic.com/video/101-videos/droughts ● *The Big Thirst* by Charles Fishman ● http://www.uucr.org/sites/default/files/sermons/readings/Excerpt%20from%20The%20Big%20Thirst.pdf ● Nonfiction readers research using transition words from main ideas to citing a text (pg. 103).
Session 10	● Reading various types of texts: texts come in a huge variety of shapes,

Reading Various Types of Texts	sizes, genres, and structures. ● Nonfiction articles vs nonfiction books ● In what ways do authors write nonfiction articles differently from nonfiction book: ○ articles tend to be shorter than books ○ articles tend to talk about current events or events that happened close to when the author wrote about them ○ most articles seemed to start with the most important newsworthy information, then gave some details related to the news, and ended with other background information.
Session 11 *Writing to Grow Research-Based Ideas*	● Create an active "Writing To Grow Ideas: Dos and Don'ts" (pg. 115). ● Nonfiction readers will read responsively - Making sure you are finding gold! (pg. 118 & 121). - ways to push our thinking… ○ The important thing about this is… ○ I'm realizing… ○ This is giving me the idea that… ○ This connects to… ○ The thought I have about this is… ○ What surprises me about this is… ○ This makes me think… ● Write ideas about your topic by using strategies: ○ Cite (quote) specific information from resources ○ Ask questions ○ Make comparisons and connections ○ Rank and categorize information ○ Write your own ideas about the information you have gathered.
Session 12 *Don't Skip the Hard Stuff*	● Nonfiction readers will encounter complex, technical parts of their text, they tackle them head-on. They read (and reread) everything on the page closely, pausing after a chunk to think about what it's teaching. Then, they talk to write to develop their ideas. ● Nonfiction readers will prepare for group presentations by thinking about: (1) what will we present? (2) What information do we still need to gather to be ready? (3) How will we present our information (4) What materials will we need to present? (5) What will be the order of our presentation.
Session 13	● Celebration: Teaching One Another ● When preparing to present information think about: ○ What will we present? ○ What information do we still need to gather to be ready? ○ How will we present our information? ○ What materials will we need to present? ○ What will be the order of our presentation? ● Presenters engage their audience just like teachers. To teach well consider:

	○ Know the main idea and supporting details ○ Use an explaining voice ○ Use gestures ○ Reference charts, illustrations, and diagrams ○ Be engaging
Bend III: Tackling a Second Research Project with More Agency and Power	**Nonfiction readers will build upon their first research. Students will now research a second topic under the larger themes of extreme weather and other natural disasters. Students will continue to work within the same clubs. The topics will be the same as the first bend, with two research teams exchanging topics and assisting each other. Researchers who studied drought, now study floods; researchers who studied hurricanes now study tornadoes; and researchers who studied earthquakes now study tsunamis. **That is, a research team that has already studied hurricanes and now shifts to a study of tornadoes will not simply learn about the cause of tornadoes; instead they will learn about the causes of tornadoes in *relation to hurricanes.* **Emphasis of the entire unit is to teach students about the world. Questions to consider: 1. How is this the same as what I already know? 2. How does this add to or change what I know?
Session 14 *Reading & Thinking across TWo Topics: Compare & Contrast*	● Nonfiction readers' research often shifts from focusing on one example to including a second example of that same thing. ● Nonfiction readers will begin to compare and contrast the information they are learning by using a venn diagram (pg. 144). Phrases we can use when comparing and contrasting information (pg. 146).
Session 15 *Seeking Out Patterns and Relationships*	● Nonfiction readers develop expertise on a topic by shifting from learning about a specific topic (e.g., floods) to learning about their bigger field of knowledge (e.g., extreme weather). As a researcher's focus gets bigger, the researcher thinks more about patterns and relationships. - read two excerpts (Fast Moving Water and Katrina Strikes). ● http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b2_fastmovingwater__1_.pdf ● http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b2_katrinastrikes__1_.pdf
Session 16 *New Topics Lead to New Investigations*	● Nonfiction readers will learn that reading across several texts can spark deep questions that lead to in-depth inquiries. ● Nonfiction readers learn that new topics lead to new investigations. Metaphor: rubbing two sticks together create a spark - they ignite into an impressive flame = rubbing two topics together and the goal is for

	research to spark ideas that ignite, ideas that matter. Ask yourself, "What questions does this spark for me?" (much more than forming a venn diagram of similarities and differences). ● Techniques for growing ideas: ○ Write a thought. Try to use precise words to capture that thoughts. It often takes a sentence or two! ○ Sometimes it helps to write, "In other words…" and try saying the same thought differently, reaching for the precisely true words. ○ Once you've recorded a thought, it helps to think more about that thought. ○ Usually an idea comes to the tip of your pen if you keep your pen moving. ○ Pause to reread. If a line seems especially important, true or new, copy that line onto the top of a clean white sheet of paper and write to grow that idea, using all the ideas described above.
Session 17 *Readers Come to Texts with Their Own Agendas*	● Nonfiction readers can come to texts with their own agendas. At times, readers' agendas may match how the text is organized and intended to be read, but sometimes readers' agendas run counter to how texts are organized. In those times, readers organize the information they learn in the way that best fits with their own agenda. ● Before reading ask, "What is my research question???"
Session 18 *Evaluating Sources*	● Nonfiction readers become experts by evaluating the credibility and trustworthiness of their sources when analyzing the author's slant. "What does the author want me to think or feel about this topic?" - Help students to read nonfiction with the same emotional energy and empathy that they do with fiction, and to understand that nonfiction is a person's truth, not necessarily the truth." This is especially important when reading several texts about the same, or similar topics. ● Support readers who may struggle in determining facts versus opinion. ● Consider author's point of view when evaluating sources
Session 19 *Reading Closely, Thinking Deeply*	● Nonfiction readers study texts to find out what techniques or craft moves an author uses to achieve his/or goals. ● Three column chart: the author uses... (techniques) / in order to…(goal) / this affects me as a reader because…(active engagement). ● Teach students to understand that nonfiction is a person's truth, not necessarily the truth. ● Support students as they compare and contrast across texts (anchor chart pg. 200). ● See "Writers of Informational Texts Aim Toward Goals Such as…" and "Writers of Informational Texts Use Techniques Such As…" Anchor Charts pg. 201. -
Session 20 *Analyzing Craft: Studying*	● Nonfiction readers analyze craft: they study how nonfiction authors achieve their goals.

How Nonfiction Authors Achieve Their Goals	● Page 205 - make goals into cards for students to and ask, "As I read, think along with me about whether the author used any of these techniques to help him/her achieve his/her goals as a writer."
Session 21 Imagining Possibilities, Celebrating Activism	● Nonfiction readers will celebrate with a presentation. This unit should culminate a with a passionate reader and researcher that can inspire people to change the world. (Celebration ideas pg. 212 & 213).

Integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students:

- The unit includes presentation of material through multiple modalities such as visual, auditory, kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.
- The teacher will provide modified and/or alternate grade level checklists and rubrics to scaffold or stretch learning.

List of Core Instructional and Supplemental Materials:

Suggested Classroom Texts:

Everything Weather by Kathy Furgang DK Eyewitness:
Hurricane and Tornado by Jack Challoner
Hurricanes by Seymour Simon
Chasing the World's Most Deadly Storms by Clive Gifford
Extreme Weather by Margaret Hynes
Natural Disasters by Claire Watts and Trevor Day
Natural Disasters: Violent Weather by Steve Parker and David West
The Science of an Earthquake by Lois Sephaban
Superstorm Sandy by Lynn Peppas
Tsunamis by Chana Steifel
Weather by Seymour Simon
Weather: Whipping Up a Storm! by Dan Green Blizzard!
The Storm that Changed America by Jim Murphy
Hurricanes by Seymour Simon
Tornadoes By Seymour Simon
You Wouldn't Want to Live without Extreme Weather by Roger Canavan
Earthquakes and Other Natural Disasters by Harriet Griffey
Hurricane and Tornado by Jack Challoner
Tornado! The Story Behind These Twisting, Turning, Spinning, and Spiraling Storms by Judith Bloom Fradin Volcano
Earthquake by James Putnam

Resources

A Curriculum Plan for the Reading Workshop, Grade 4, Common Core Reading and Writing Workshop,

Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011.

Reading Pathways: Performance Assessments and Learning Progressions - Grades 3-5, Lucy Calkins and Alexandra Marron and Colleagues from the Teachers College Reading and Writing Project, 2015.

Units of Study for Teaching Reading: A Workshop Curriculum, Grades K-5, Lucy Calkins, Emily Butler Smith, and Mike Ochs, Teachers College Reading and Writing Project, Columbia University, 2015.

The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers, Jennifer Serravallo, 2015.

Various mentor texts, and level appropriate trade books.

- *Everything Weather* by Kathy Furgang

National Geographic video, "Droughts 101"
http://video.nationalgeographic.com/video/101-videos/droughts

- *The Big Thirst* by Charles Fishman

http://www.uucr.org/sites/default/files/sermons/readings/Excerpt%20from%20The%20Big%20Thirst.pdf

- "Fast Moving Water" by Kathiann M. Kowalski (*Cobblestone,* March 2012).

http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b2_fastmovingwater__1_.pdf

- "Katrina Strikes" by Julie Lakes (*Cobblestone,* March 2012).

http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b2_katrinastrikes__1_.pdf

- *Hurricanes and Tornado* by Jack Challoner
- "Drought Rearranges Kingdoms" from *Calliope: Exploring World History* (March 2012 issues).

http://portfolios.aiga.org/gallery/Calliope-Magazine-The-Perfect-Storm/12040779

Interdisciplinary Connections
Reading is a foundational skill with cross curricular ties across all content areas.

Integration of 21st Century Skills and Life and Career Standard
CRP1, 2, 4, 6, 8, 11

Integration of the Technology Standard
NJSLS.8.1

Grade 4 Unit 3: Historical Fiction Clubs

Stage 1: Desired Results

Benchmark: Level P and above

Unit Goals:

- Students will build collective interpretations, listen closely to each other, and know how to carry ideas across time- both in book club discussions and across more than one text.
- Students will be able to compare and contrast the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of idea events, concept, or information in two or more texts and analyze multiple accounts of the same event or topic on numerous texts of the same time period.
- Students will be able to determine the theme of a story from details in the text, including how characters in a story respond to challenges.

Essential Questions:

- What is historical fiction?
- How do readers tackle and interpret complex texts?
- How does the historical time period of a book affect the way a character acts?
- How can my book club help me to understand and interpret the information in my historical fiction book?
- How do I create and develop theories about the characters in historical fiction books?
- How do I read my historical fiction book through the lens of a theory that I have created?
- How do readers become more complex because of reading?

Skills/Knowledge:

- Students will identify the setting and emotional atmosphere of their historical fiction books.
- Students will create supportive book clubs that will help them interpret the text and deepen their ideas about what they are reading.
- Students will recognize that there are two separate, but intertwined timelines in every historical fiction book: the main character's timeline (the timeline of the events of his/her life), and the historical timeline (the timeline of the big historical events that are happening around the character). The reader's goal is to unravel how these two timelines affect one another.
- Students will use nonfiction texts alongside fiction and notice how each text develops a theme and compare and contrast multiple books with the same theme, analyzing carefully and using details as evidence for their ideas.
- Students will create and deepen theories about the characters in their historical fiction books.
- Students will recognize who has the power in their historical fiction books and analyze how this power affects individual characters differently.
- Students will learn from the choices the characters make in historical fiction books and apply these lessons to their own lives.

NJSLS:
W.4.3, W.4.4, W.4.7, W.4.8, W.4.9a, W.4.9b
RL.4.1 - 4.7, RL.4.9, RL.4.10
RI.4.1, RI.4.2, RI.4.3, RI.4.6, RI.4.7, RI.4.9
SL.4.1, SL.4.2, SL.4.3, SL.4.4, SL.4.6
L.4.1, L.4.2, L.4.3, L.4.4a, L.4.4b, L.4.4c, L.4.5a, L.4.5b, L.4.5c, L.4.6

Stage 2-Assessment

Assessment:

- Formative - Observations, Accountable Talk, Reading Conferences, Book Club
- Summative Assessment - Reading Responses, Logs, Projects
- Benchmark Assessment - DRA, Running Records

Stage 3- Learning Plan

PreBend: Constructing Book Clubs to Do Important Work	**Teaching Points:** *It is suggested to spend time establishing ground rules for book clubs. Students should spend time constructing a club name, logo, constitution/rules prior to embarking on the reading ➢ What will your rituals be/ways of working? ➢ How will you plan your reading? ➢ How will your club plan and organize reading? (Calkins-page 11) ➢ In a well run club, members…. (Calkins-page 11)
Bend I: Tackling Complex Texts Session 1: Reading analytically at the start of a book	**Teaching Points:** ● Readers pay particular attention to the start of a book to analyze the setting. We realize that the story will almost never say, "This shows that trouble is brewing" or " This shows a sense of hope" so we must gather clues to figure out what kind of place it is. ○ Readers rev up our minds for reading by noticing details about the setting ○ Ask, "What clues is the author giving me that suggest what kind of place this is?" ○ Pay close attention to signs of trouble or change to think about what this place feels like.
Session 2: Monitoring for Sense: Fitting the Pieces Together	● Readers keep track of story elements as they read, continually building their understanding of what's going on. Specifically, they make note of the *who, what, where, when* and *why* of the book. ○ Record the main topic (ex. a character's name or place) ○ As you return to that name or place, jot down new details as they emerge (make comparisons to boxes and bullets) ○ Continue to collect and organize key facts so that you can fit the *who, what, where, when* and *why* together. *"In this unit, you will be tackling complex texts and doing more sophisticated thinking. To do that well, you'll need to make a commitment to taking care of your club, which involves listening to every member." ***Discuss what active listening looks and sounds like!*** Anchor chart- Powerful Book Club Conversations (Calkins- page 19)
Session 3: Thinking Across Timelines: Fitting History and Characters Together	● Today I want to teach you that in historical fiction, there can be more than one timeline- and the two are entwined. To understand anyone, it helps to know the way that person's timeline intersects with the timeline of world events. ○ Create example of your own personal timeline, and a parallel

	historical timeline as a model ***Mid-workshop Teaching Point:** 1. Readers notice dates in their books: Create post-its that represent dates you have come across in your novel 2. Add these post-its to the historical timeline in your journals. 3. Compare your ideas about the timeline in your book with club members
Session 4: Characters' perspective are shaped by their roles	● A character's feelings and decisions are influenced by the character's world, and his or her role in that world. When a character responds differently than you would, it helps to ask why. We then come to realize that the character's perspective is shaped by the times. ○ Return to a familiar scene and think, "Why a character behaves as he or she does?" ○ Consider how the historical events are helping to shape the characters in the story.
Bend II: Interpreting Complex Texts Session 5: Making Significance	● Reader's don't wait for someone else to decide which passages are worth pausing over. We read alertly, ready to say, "Wow. This part almost seems like it's written in bold." We then ask, "How does this connect to other parts of the text?" and "What is this part really about?" ○ Notice if an image /word is repeated often. Ask, "Might it be a symbol of something bigger? ○ Notice is something else catches you by surprise and stands out. Think, "Why might the author have put in this surprising part?" ○ Notice if new insight dawns on a character. ○ Clues That Suggest a Passage Is Worth Pondering Anchor Chart- page 46) **Mid-Workshop Teaching Point:** Readers don't go empty handed to a Book Club ● Rehearse your best thinking about parts of the story that you feel are important ● Use prompts to help grow your idea: "Could this have anything to do with…?, I wonder…, Maybe… Remember earlier in the story when…, These ideas might go together…, The author might be trying to teach us…" ● Jot your best idea on a post-it as an artifact of your thinking to bring to your club meeting.
Session 6: Seeing Big Ideas in Small Details	● When you are thinking, talking or writing about big ideas- it is wise to look for clues to big ideas in small moments, small details, and small objects. ○ Mark a section that feels important and ask, "What is significant about this part of the story?" ○ "How does this part fit with an earlier part? How does it

	connect to what the whole story is really about?" ○ "Why might the author have written in this particular way, including these details and words?" ○ "What is the character learning about life and the world? What am I learning?" *Good readers study and discuss how ordinary objects often symbolize big ideas. Pay attention to recurring images, objects and details in our novel (symbol)
Session 7: Determining Themes	● Once readers have developed an interpretation of a book, they keep it in mind, using it like a lens, growing and shaping that interpretation as they read on. 1. Create an idea (ex: war makes kids grow up early) 2. Find examples of that idea as you read with that lens. 3. Push to add a "because…" statement to your idea or revise it to make it more precise or broader. **Mid-Workshop Teaching Point:** Themes or big ideas have more power when you think of them as claims about the world, rather than just about the book. Example on page 70. 1. Use words like "kids" or "people" when writing your claim instead of specific characters' names 2. Talk about the theme of a story as a sentence or two rather than one word i. Start with one word theme ii. Ask yourself, "What is this book teaching me about (one word theme)?"
Session 8: Deepening Interpretation through Collaboration and Close Reading	● Readers are open to new ideas, both as they read and in conversation with other readers, and they can use these ideas to make their interpretations more powerful ○ Use a club that can fishbowl their conversation in front of the class. Encourage them to build off and extend each other's ideas. ○ Quick write using prompts to continue the students on a journey of thought (Calkins page 81)
Session 9: Attending to Minor Characters	● On way readers broaden or deepen their interpretation of a text is to take into account the perspective of minor characters ○ Try to understand the point of view-Perspective-of a minor character (Figuring Out Perspective-Calkins page 87) ○ Use conversational prompts (Calkins-page 91) as a tool to get students started.
Session 10: Self-Assessing Using Qualities of a Strong Interpretation	● Today I want to teach you that readers also take their interpretations around theme through a process of drafting and revision. ○ Discuss/review what theme is

	○ Record what you think the theme of the book is before you continue reading. ○ Read on in your book with a lens of that theme, marking passages that support your idea ○ Revise your ideas both in writing and talking with your clubs, using prompts to guide: I'm changing my mind...I'm starting to think… Can we try that idea for a bit?...
Bend III: The Intersection of Historical Fiction and History Session 11: Turning to Primary Sources to Better Understand History	● Readers of historical fiction often study images--photographs and illustrations-- from the time period they are reading about, and think about how they relate to relevant parts of their novels in order to better understand the time period. 1. Ask: What does the picture remind you of in the book? (Go back to the text and look again) 2. Look at all parts of the picture and notice the details 3. Use expert vocabulary to describe what you see 4. Compare what you had been picturing in your mind to what you see in the image. 5. Think about how the picture affects your envisioning of what you read.
Session 12: Turning Reading into a Project: Add Background information to deepen understanding	● Readers of historical fiction don't limit themselves to the book in their hands; they gather resources as they go that will help deepen their understanding. One important way to do this work is to read texts that will give you more background knowledge, alongside your novel. 1. Find places in your story where you have questions. 2. Look for a source, including a part of a bigger article. 3. Read just that part to gather information. 4. Rethink what happened in the book with this information in mind.
Session 13: Readers Learn History from Historical narratives	● Readers can also use historical fiction books to teach them about history if they read the books with the lens of learning information through them. Students should: 1. Read the text as information 2. What topics can you learn about? 3. What are the main ideas and supporting points?
Session 14: Some people's perspective is not all people's perspective	● Readers come to know people's perspectives, they are careful not to make assumptions or overgeneralize.
Session 15: Seeing power in its many forms	● Readers, looking at our books with the **lens of power** leads to all sorts of new thinking. When we investigate who has power, what form power takes (how you see it), and how power changes, that helps us find huge meanings in books.

	-Potential Questions to Investigate Power: Who makes the rules? Who is in charge? What are the signs of that power? What is the resistance? What is their power?
Session 16: Finding Thematic connections across texts	● Readers, you've learned to think hard about people, places, and events in the stories you read, and also about ideas. When you have developed some thinking about a big idea in one story, sometimes that thinking helps you find similar ideas in another story. 1. Have clubs agree on a big idea that their book represents in one or two sentences 2. One club shares their idea, and the rest of the clubs ask, "Could this idea hold true in our book?" 3. Put hands into circle to see how one idea can relate to multiple texts 4. Reinforce that big ideas aren't confined to just one book- that author's pull the big ideas in their books from real life.

Integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students:

- The unit includes presentation of material through multiple modalities such as visual, auditory, kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.
- The teacher will provide modified and/or alternate grade level checklists and rubrics to scaffold or stretch learning.

List of Core Instructional and Supplemental Materials:

Suggested Texts for Book Clubs by Era

<u>Pre-Columbian through American Revolutionary War (Including Colonial Period)</u>

Katie's Trunk by Ann Turner
Encounter by Jane Yolan

<u>Revolutionary War</u>

Buttons for General Washington by Peter Roop
The Fighting Ground by Avi
George Washington's Socks by Elvira Woodruff
George, The Drummer Boy by Nathaniel Benchley
Guns for General Washington by Seymour Reit
The Keeping Room by Anna Myers
Meet Felicity, An American Girl by Valerie Tripp
Molly Pitcher, Young Patriot by Augusta Stevenson
Morning Girl by Michael Dorris

Night Journeys by Avi
Phoebe the Spy by Judith Griffin
Sam the Minuteman by Nathaniel Benchley
The Secret Soldier by Ann McGovern
Sybil Ludington's Midnight Ride by Marsha Amstel
Toliver's Secret by Esther Brady

Pre and Post Civil War
Henry's Freedom Box by Ellen Levine
The Blue and Gray by Eve Bunting
Follow the Drinking Gourd by Jeanette Winter
Molly Bannaky by Chris Soentpiet

Westward Expansion / Prairie Life
Cheyenne Again by Eve Bunting
Orphan Train by Verla Kay
What You Know First by Patricia

The Great Depression
The Babe and I by David Adler
Pop's Bridge by Eve Bunting

World War II
The Butterfly by Patricia Polacco
A New Coat for Anna by Harriet Ziefert
Baseball Saved Us by Ken Mochizuki
Number the Stars by Lois Lowry
Rose Blanche by Jonathan Cape

The Civil Rights Movement
Freedom on the Menu: The Greensboro Sit-Ins by Carole Boston Weatherford
A Sweet Smell of Roses by Angela Johnson

Resources
Units of Study for Teaching Reading, Grade 4 Unit 3, Reading History, Lucy Calkins, Janet Steinberg, Grace Chough, Teachers College Reading and Writing Project, Columbia University, 2015.

Units of Study for Teaching Writing, Grade 4 Unit 3, Bringing History to Life, Lucy Calkins, Anna Gratz Cockerille, Teachers College Reading and Writing Project, Columbia University, 2015.

The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers, Jennifer Serravallo, 2015.

Interdisciplinary Connections Reading is a foundational skill with cross curricular ties across all content areas.
Integration of 21st Century Skills and Life and Career Standard CRP1, 2, 4, 6, 8, 11
Integration of the Technology Standard **NJSLS.8.1**

Grade 4 Unit 4: On - Demand Reading Strategies

Stage 1: Desired Results

Benchmark: Reading Level R/S

Unit Goals:

- Readers use strategies to chunk on-demand reading passages.
- Readers use strategies to answer multiple-choice and open-ended questions.

Essential Questions:

- What is a narrative text?
- What is an expository text?
- How can we chunk the information in different types of text?
- What strategies can we use to answer multiple-choice questions?
- What strategies can we use to answer open-ended questions?

Skills/Knowledge:

- Students will be able apply skills and strategies from previous genre units to dissect reading passages.
- Students will be able to use various strategies to answer multiple-choice and open-ended questions.

NJSLS:
RL.4. 1-10
RI.4. 1-10
FS.4. 3, 4

Stage 2-Assessment

Assessment:

- Formative - Observations, Accountable Talk, Reading Conferences, Book Club
- Summative Assessment - Reading Responses, Logs, Projects
- Benchmark Assessment - DRA, Running Records

Teaching Points:

<u>Teaching Points:</u>
<u>NARRATIVE:</u>

- Readers identify narrative text and use a framework to organize the information (character, setting, problem, and solution).
- Readers identify narrative text and use a framework to organize the information (character, setting, problem, solution).
- Readers are alert for what kind of people the characters are.
    - What do they want?
    - What challenges do they face?
    - How do they overcome those challenges?
    - How do they change?
    - What do they achieve?
    - What lessons are learned?
- Readers identify different types of multiple choices questions and use different strategies to answer them by asking themselves…"What is this question asking me to do?" (Ex. main idea questions, detail questions, inference questions).

- Readers can spot different categories of questions through tricky wording. Readers answer multiple choice questions by using the strategies cross out, look back and hide & think (ask Gr. 3).
- Readers use the strategy RATCT to answer open-ended questions.

EXPOSITORY:

- Readers identify expository text and use a framework to organize and chunk the information (boxes/bullets in the margins).
- Readers stop frequently while reading and ask themselves…"What did I just read?"
- Readers identify the different types of multiple choices questions and use different strategies to answer them by asking themselves…"What is this question asking me to do?" (Ex. main idea questions, detail questions, inference questions).
- Readers can spot different categories of questions through tricky wording.
- Readers answer multiple choice questions by using the strategies cross out, look back and hide & think (ask Gr. 3).

Integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students:

- The unit includes presentation of material through multiple modalities such as visual, auditory, kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.
- The teacher will provide modified and/or alternate grade level checklists and rubrics to scaffold or stretch learning.

List of Core Instructional and Supplemental Materials:

Various mentor texts, and level appropriate trade books.

A Curricular Plan for the Reading Workshop, Grade 4, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Units of Study for Teaching Reading, Grades 3-5, A Curriculum for the Reading Workshop, Lucy Calkins, Kathleen Tolan, Mary Ehrenworth,Teachers College Reading and Writing Project, Columbia University, 2010.

The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers, Jennifer Serravallo, 2015.

Interdisciplinary Connections

Reading is a foundational skill with cross curricular ties across all content areas.

Integration of 21st Century Skills and Life and Career Standard

CRP1, 2, 4, 6, 8, 11

Integration of the Technology Standard

NJSLS.8.1

Grade 4 Unit 5: Reading History - The American Revolution

Stage 1: Desired Results

Benchmark: Level S/T

Unit Goals:

- Readers will be able to build knowledge about the era through independent research.
- Readers will research varying points of view and defend their own perspective with solid evidence.
- Readers will use strategies to help them tackle more complex texts.
- Readers will understand how the past continues to impact us today.

Essential Questions:

- How can readers use everything they know about research to learn all they can about one aspect of the American Revolution?
- How can readers conduct research to learn, synthesize across texts, and teach others what they are learning?
- How can readers transfer and apply what they have just learned about researching in order to take on a new research venture, this time with more independence?

Skills/Knowledge:

- Readers will use their knowledge of nonfiction text structures to help them organize information and notes.
- Readers will compare and contrast information across texts.
- Readers will conduct research on a specific topic by paying close attention to the most important details.
- Readers will organize the information gleaned from research so that they can synthesize across texts.
- Readers will recognize different perspectives to best understand the past.
- Readers will synthesize their learning to teach others.

NJSLS:
RI.4.1-10
RF.4.3-4
SL.4.1 - SL. 4.6
L.4.1 - L.4.6
W.4.1-2; W.4.7 - W.4.10

Stage 2-Assessment

Assessment:

- Formative - Observations, Accountable Talk, Reading Conferences, Book Club
- Summative Assessment - Reading Responses, Logs, Projects
- Benchmark Assessment - DRA, Running Records

Stage 3- Learning Plan

Teaching Points:

Bend I - Researching History	**Teaching Points:**
Session 1	● Readers will understand that they must take time before starting a research project. They often learn about a topic by locating accessible resources through which they can build their own prior background knowledge and overview of the topic. They also scan to pay attention to recurring subtopics.
Session 2	● Readers preview a text and ask themselves, "How is this structured?" Often history texts are structured either chronologically, in a cause and effect structure, or in a problem solution structure. (See book for optional video clips) Sam Adams transcript: http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b3_transcriptsamueladamsspeech.pdf
Session 3	● Readers will read differently based on the discipline in which they are reading. Readers of science texts read differently than readers of history texts, because different sorts of things are important in science than in history. Researchers of history pay attention to who, where, and when." No More King video clip: https://www.youtube.com/watch?v=t-9pDZMRCpQ
Session 4	● Readers will take notes about the big points. They will also recall the details and think, 'Does this detail go with one of the main points? Is this important?' Readers will ask themselves, 'How does what I'm learning fit with what I already learned? Is this a new big point? Does it fit under an existing point?' Readers can accomplish this by reading a chunk of the text straight through and pausing to talk it over in their mind before they record important parts.
Session 5	● Readers will make connections across texts. They will read more than one text on a subtopic and think, "How does this connect to what I've already learned? Does this add on to what I learned or change what I learned?"
Session 6	● Readers will construct a big picture of their topic through reading and synthesizing, but will also pay careful attention to the specific details that bring history to life through the tone of text and point of view of the people

	involved in the moment. Paul Revere's Ride by Longfellow: http://oldnorth.com/longfellows-poem-paul-reveres-ride/
Session 7	● Readers of history will draw on particular strategies to read primary source documents Articles: Tea Troubles: http://fourthgradenpes.weebly.com/uploads/2/4/0/0/24006226/g4b3_teatroubles.pdf The Wigmaker's Boy and the Boston Massacre: https://www.sps186.org/downloads/basic/670394/The%20Wigmakers.pdf
Session 8	● Readers will bring their topics to life when they draw on all they know about reading fiction to make a scene come alive. Readers need to use their factual knowledge to help them do the imaginative work of envisioning, of putting themselves into the historical scene
Session 9	● Readers will teach what they have learned about their subtopics to their peers through a celebration.
Bend II - Preparing for Debate	**Teaching Points:**
Session 10	● Readers will understand that historians pay attention to multiple points of view, so that they can try to form a more complete understanding of what happened in the past. Students will read secondary sources to discover the "other side of the story."
Session 11	● Readers will study historical evidence to determine their own point of view, and then analyze the evidence to figure out how to make it support their point of view.
Session 12	● Readers will research both sides of an issue to present their position effectively with reasons and evidence and rebut the position of their opponent. As a good debater, they'll state a position, give reasons to back up that position, and give evidence to support each of their reasons
Session 13	● Readers will participate in a whole-class debate as they reenact the Second Continental Congress.

Bend III - Engaging in a Second Cycle of Research	**Teaching Points:**
Session 14	● Readers will use easier texts to get background knowledge on a topic before tackling harder texts.
Session 15	● Readers will use special strategies for making sense of a complex text. They begin by previewing the text closely, and then they read a section, paraphrase what they just read, and notice whether it goes with what they've read before or introduces something new.
Session 16	● Readers of nonfiction will know that there are specific places in a text where an author often reveals important information related to the main idea: introductions, conclusions, and text features.
Session 17	● Readers will draw on prior knowledge of text structure to read nonfiction.
Session 18	● Readers will learn that when approaching a new word, they not only learn the definition of it, but also work to understand the word and how it is used at a deeper level.
Session 19	● Readers will use what they know about a topic to hypothesize possible answers to questions without clear answers.
Session 20	● Readers draw upon their knowledge of interpretation to ask questions about history, and to figure out the big lessons that they can learn from the past. They will ask, "What's the big deal about these events? Why did these stories survive? What can we take away from them?"

Integrated accommodations and modifications for students with IEPs, 504s, ELLs, and giften and talented students:

- The unit includes presentation of material through multiple modalities such as visual, auditory, kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.
- The teacher will provide modified and/or alternate grade level checklists and rubrics to scaffold or stretch learning.

List of Core Instructional and Supplemental Materials:

Heinemann online resources for Grade 4 Units of Study

Suggested Mentor Texts

The Fourth of July Story by Alice Dalgliesh
George Washington by Wil Mara
George the Drummer Boy by Nathaniel Benchley
Paul Revere and the Bell Ringers by Jonah Winter
A Picture Book of Paul Revere by David A. Adler
The Fighting Ground by Avi
George Vs. George: The American Revolution as Seen From Both Sides by Rosalyn Schanzer
Guns for George Washington by Seymour Reit
If You Lived at the Time of the American Revolution by Kay Moore
Phoebe the Spy by Judy Berry Griffin
The Secret Soldier by Ann McGovern
Sophia's War: A Tale of the Revolution by Avi
George Washington's Socks by Elvira Woodruff
George Washington's Spy by Elvira Woodruff
Give Me Liberty by L.M. Elliott
The Keeping Room by Anna Myers
Midnight Rider by Joan Hiatt Harlow
Mr. Revere and I by Robert Lawson
Secret Weapons: A Tale of the Revolutionary War by Johann Wyss
Sybil Ludington's Midnight Ride by Marsha Amstel
Washington's War by Stacia Deutsch
And Then What Happened Paul Revere? by Jean Fritz
The Birth of the United States by Linda Crotta Brennan
Heroes of the Revolution by David Adler
Let it Begin Here! by Dennis Fradin
A More Perfect Union by Betsy Maestro
The Revolutionary War by Josh Gregory Shh!!
We're Writing the Constitution by Jean Fritz
Voices of the American Revolution by Lois Miner Huey
Who Was George Washington? by Roberta Edwards
When Washington Crossed the Delaware by Lynne Cheney

Resources:
Units of Study for Teaching Reading, Grade 4 Unit 3, Reading History, Lucy Calkins, Janet Steinberg, Grace Chough, Teachers College Reading and Writing Project, Columbia University, 2015.

Units of Study for Teaching Writing, Grade 4 Unit 3, Bringing History to Life, Lucy Calkins, Anna Gratz Cockerille, Teachers College Reading and Writing Project, Columbia University, 2015.

The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers, Jennifer Serravallo, 2015.

Interdisciplinary Connections
Reading is a foundational skill with cross curricular ties across all content areas.

Social Studies Standard:
NJSLS.6.1.4.D

Integration of 21st Century Skills and Life and Career Standard
CRP1, 2, 4, 6, 8, 11

Integration of the Technology Standard **NJSLS.8.1**

Pacing Guide

Unit	NJSLS	Marking Period	Duration (Weeks)
1	Reading Standards: RL.4.1, 2, 3, 5, 6, 9, 10 RL.5.1 RF.4.3, 4 Writing Standards: W.4.9 Speaking and Listening Standards: SL.4.1, 2, 3, 4, 6 Language Standards: L.4.1,2,3,4	1	8
2	RF.4.3 - RF.4.4 RI.4.1 - RI.4.10 SL.4.1 - SL. 4.6 L.4.1 - L.4.6 W.4.2; W.4.4; W.4.6; W.4.7 - W.4.10	2	8
3	W.4.3, W.4.4, W.4.7, W.4.8, W.4.9a, W.4.9b RL.4.1 - 4.7, RL.4.9, RL.4.10 RI.4.1, RI.4.2, RI.4.3, RI.4.6, RI.4.7, RI.4.9 SL.4.1, SL.4.2, SL.4.3, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.4a, L.4.4b, L.4.4c, L.4.5a, L.4.5b, L.4.5c, L.4.6	2/3	8
4	RL.4. 1-10 RI.4. 1-10 FS.4. 3, 4	3	3-4
5	RI.4.1-10 RF.4.3-4 SL.4.1 - SL. 4.6 L.4.1 - L.4.6 W.4.1-2; W.4.7 - W.4.10	4	8