Pacing Chart/Curriculum MAP

Marking Period:	1	**Unit Title:**	A Deep Study of Character	**Pacing:** *Twice per week* *Alternating with Writer's Workshop*	11 weeks

Unit Summary:
"Students will learn to consider more complex character traits, to investigate how setting shapes characters, and to analyze how characters are vehicles for themes. The unit also helps readers take more charge of their reading lives and engages students with close reading, gathering text evidence, and weighing and evaluating multiple theories about complex characters.
This is an ideal unit for the beginning of the school year, offering extra support for organizing a classroom library, matching readers to books, organizing partnerships, and planning for reading workshops."

- Heinemann

Connect with *Holes* by Louis Sachar and the *Writing Personal Narratives* Workshop.

Objectives:
Pre-assessment:
    ★ SWB assessed informally on their reading habits.
Bend 1

1. SWBAT identify character traits and capture their thinking on Post-its while reading independently. *
2. SWBAT reevaluate and revise their thinking about character's traits, supporting new thinking with text evidence.
   SWBAT use their Post-its to create theory charts.
   SWBAT begin keeping a Reader's Notebook.
3. SWBAT participate in a shared inquiry about the kinds of characters within certain genres or of an author's writing.
   SWBAT reflect on their book choices and what to expect while reading.
4. SWBAT try noticing parts of characters that are less likeable. *
   SWBAT continue to explore ways to capture and grow their thinking in their reader's notebooks.
   SWBAT reflect on their strongest examples of writing about reading.
5. SWBAT evaluate and choose which character traits matter the most to what happens in the story.
   SWBAT use Post-its to revise their original theories about the character's traits. *
   SWBAT jot about links between traits and plot events in their notebooks.
6. SWBAT read on in their books, drawing on a repertoire of work to help them think more deeply about characters.
   SWBAT write short or long about their reading for a brief amount of time using tips to set goals and improve the quality of their writing about reading.
7. SWBAT consider the link between pressures on characters and behavior. * Students may orally reflect on a character through a monologue or improvised dialogue with a partner.
8. SWBAT reflect on their novels and their reading lives.

Bend 2
9. SWBAT understand the importance of a setting's mood and examine the impact setting has on characters.
10. SWBAT study the author's language on their setting, thinking about how specific language evokes emotions and images.
    SWBAT lift the level of their writing about reading by citing text evidence.
11. SWBAT write about their reading by taking notes on the setting and its effect on characters or when characters seems to act inconsistently.
12. SWBAT think about how places in stories may change over time, physically and psychologically. * Students may create models of settings in stories.
13. SWBAT use reader's notebooks to jot notes as they think deeply about characters and think about the ways the setting influences characters and vice versa. *
14. SWBAT use timelines to track shifts in time in their novels and notice moments when the author provides backstory to

develop a character.
15. SWBAT revise their writing about reading as they prepare to share their best entries.
SWBAT share their writing about reading work. Students will compare and contrast written and filmed versions of a story.
Bend 3
16. SWBAT focus on troubles or conflicts to grow ideas about possible motifs.
SWBAT develop note-taking systems to track motifs.
17. SWBAT will practice moving step-by-step from motifs to themes through exploring motifs further and reexamining relevant scenes in their books.
SWBAT consider ways to use tools such as timelines and Post-its to track possible themes and develop their ideas.
18. SWBAT continue tracing motifs and investigating themes.
SWBAT investigate symbols as another way to explore theme.
19. SWBAT develop study plans with a partner and put those plans into action.
20. SWBAT strike a balance between metacognitive reflection and deepening their reading skills as they participate in a read-aloud.
SWBAT notice and name reading work called for in different parts of the book.
21. SWBAT participate in reflection and agency centers.

Essential Questions:
What do we learn about ourselves and each other by understanding complex characters?
How can reading help us understand and question the world?
How can reading affect or change you?
How do we use our imagination in everyday life?
How can one work of literature or art communicate different messages to different people?

Common Core State Standards/Learning Targets:
Bend 1:
1. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.10, RL.7.10, RL.8.10

W.6.3, W.7.3, W.8.3, W.6.9.a, W.7.9.a, W.8.9.a, VPA 1.1, 1.3
SL.6.1, SL.7.1, SL.8.1, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

2. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

3. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

4. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.7, RL.7.7, RL.8.7, RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6 , VPA 1.1, 1.3

5. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

6. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.5, W.7.5, W.8.5, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

7. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

8. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

Bend 2
9. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

10. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

11. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, Rl.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

12. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.6, RL.7.6, RL.8.6, RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

13. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.6, RL.7.6, RL.8.6, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2,

L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

14. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5 RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

15. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6 , VPA 1.1, 1.3

Bend 3
16. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL6.4, RL.7.4, RL.8.4, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

17. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.9, RL.7.9, RL.8.9, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

18. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

19. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5,

RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

20. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.4, RL.7.4, RL.8.4, RL.6.5, RL.7.5, RL.8.5, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

21. RL.6.1, RL.7.1, RL.8.1, RL.6.2, RL.7.2, RL.8.2, RL.6.3, RL.7.3, RL.8.3, RL.6.10, RL.7.10, RL.8.10 W.6.3, W.7.3, W.8.3, W.6.4, W.7.4, W.8.4, W.6.6, W.7.6, W.8.6, W.6.9.a, W.7.9.a, W.8.9.a SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6 L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.3

CONNECTIONS ARE EMPHASIZED IN BOLD WHERE THEY APPLY		
Interdisciplinary Connections	**Including 21st Century Themes and Skills**	
Math Science Social Studies **Art** **Music** Technology Spanish Theatre	Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy Environmental Literacy	**Creativity & Innovation** **Critical Thinking & Problem Solving** **Communication & Collaboration** **Media Literacy** Information Literacy Information, Communication & Technology Life & Career Skills

Overview of Activities	Teacher's Guide/ Resources	Core Instructional	Technology Infusion

		Materials	
Pre-assessment: Self-reflect on reading habits in the past and over the summer. Set goals (academic and non-academic) for the school year.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth	● Images of Classroom Libraries and Meeting Areas ● Extra Tips for Choosing New Books When You Feel Stuck ● FIG. 0-1 Students set up different systems to track their own reading ● Courses of Study for Teen Readers	● Smart Board Applications ● Google Applications ● 1:1 Device
Bend I			
Session 1 Today, through read-aloud, I want to teach you that subtle details can suggest a lot of information about a character, especially about their traits. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Read-Aloud: Investigating Multiple Character Traits *The Reading Strategies Book* by Jennifer Serravallo	● The recommended read-aloud text, *First French Kiss and Other Traumas*, by Adam Bagdasarian (ISBN 9781417890842), is available from Booksource.com (as well as in a bundle with the unit from Heinemann). ● "Popularity" from First French Kiss	● Smart Board Applications ● Google Applications ● 1:1 Device

		by Adam Bagdasarian ● Marked up read-aloud excerpt from "Popularity" ● Will's Character Traits in "Popularity" chart ● "Lean-In" Comments About Book Choices ● "Lean-In" Comments About Early Character Work ● Anchor Chart: To Think Deeply About Characters... ● Homework	
Session 2 Today I want to teach you that in complicated stories, characters reveal themselves over time. Experienced readers, therefore, are alert to new details, and they are ready to rethink and revise their first ideas in the face of new evidence.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Readers Revise Their Thinking as They Accumulate Evidence *The Reading Strategies Book* by Jennifer Serravallo	● "Popularity" from First French Kiss by Adam Bagdasarian ● Will's Character Traits in "Popularity" chart ● A Theory chart ● Anchor Chart: To Think Deeply About Characters... ● FIG. 2-1 Rethinking Percy Jackson's character traits in theory	● Smart Board Applications ● Google Applications ● 1:1 Device

Session 3 Today I want to remind you that readers take their cues from stories. And different kinds of stories channel readers to do different sorts of thinking work. If you are reading historical fiction, the genre channels you to think in particular ways. If you are reading fantasy, that genre channels you in different ways. It's wise to let the kind of story you are reading influence your plans for thinking about the characters	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Developing Courses of Study with a Partner: Book Choices and Thinking Work *The Reading Strategies Book* by Jennifer Serravallo	● FIG. 3-1 Getting to know multiple characters	● Smart Board Applications ● Google Applications ● 1:1 Device

in your novels.			
Session 4 Today I want to teach you that it's easy to sympathize with protagonists, or main characters, and want to defend them. Perceptive readers, though, realize that complex characters (like real people) have parts to them that are less likeable. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Perceptive Readers Acknowledge the Parts of a Character that Are Less Likeable *The Reading Strategies Book* by Jennifer Serravallo	- Link to "Sectumsempra" video from Harry Potter and the Half-Blood Prince - Anchor Chart: To Think Deeply About Characters... - FIG. 4-1 Will's sides - FIG. 4-2 Harry's sides - FIG. 4-3 An Emotional Timeline explains changes in character's feelings using literary language. - Homework	- Smart Board Applications - Google Applications 1:1 Device
Session 5 Today, through read-aloud, I want to teach you that readers begin to realize that some character traits matter more than others, because they affect what happens in the rest of the story *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Read-Aloud: Some Character Traits Matter More Than Others, Because They Affect the Rest of the Story *The Reading Strategies Book* by Jennifer Serravallo	"Popularity" from First French Kiss by Adam Bagdasarian - FIG. 5-1 Which of Will's traits influence the plot? - Character traits - FIG. 5-2 Investigating physical and	- Smart Board Applications - Google Applications 1:1 Device

		● mental character traits. ● Anchor Chart: To Think Deeply About Characters... ● Homework	
Session 6 Today I want to teach you that the strongest writing about reading actually lifts the level of your thinking about the book. Whenever you pause in your reading to do some writing, it helps to think about how you want to capture not your first thinking, but your best thinking.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Lifting the Level of Your Writing about Reading *The Reading Strategies Book* by Jennifer Serravallo	● Tips for Taking Your Writing from Good to Great chart ● Tips for Taking Your Writing from Good to Great mini student chart ● Mini Anchor Chart: To Think Deeply About Characters... ● FIG. 6-1 These kinds of annotations or Post-its suggest that the reader is recording first thinking, rather than best-thinking. ● FIG. 6-2 Students can be inspired to be more playful in their notebooks. ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 7	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth	● Link to "Sectumsempra" video from Harry	● Smart Board Applications ● Google

Today I want to teach you that characters have reasons for the things they do and the ways they are. It's helpful for a reader to ask, "What pressures might there be on this character? Do those pressures help me understand the character's actions and decisions?" *	Bend 1: Readers Consider the Pressures Acting on Characters *The Reading Strategies Book* by Jennifer Serravallo	Potter and the Half-Blood Prince ● Anchor Chart: To Think Deeply About Characters... ● Questions to Pressure Partners to Deepen Their Thinking chart ● Questions to Pressure Partners to Deepen Their Thinking mini student chart ● FIG. 7-1 A Pressure Map for Harry Potter ● FIG. 7-2 This pressure map for "Stray" also includes specific text evidence. ● Homework	Applications ● 1:1 Device
Session 8 Today I want to teach you that when you reach the ending of a book, it is not unlike reaching the summit of a mountain climb. The ending of a book gives you perspective. It's valuable to linger there for a bit, and to look back on the trail you and the characters have	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 1: Readers Reflect (on Their Novels and Their Reading Lives) *The Reading Strategies Book* by Jennifer Serravallo	● Revisiting Key Parts of a Narrative from the Perspective of the Ending chart ● Revisiting Key Parts of a Narrative from the Perspective of the Ending mini student chart	● Smart Board Applications ● Google Applications ● 1:1 Device

traveled, seeing the whole of it.		• FIG. 8-1 Chloe's notebook is an exemplar. Here, she reflects on her reading life and makes plans for what's next.	
Bend II			
Session 9 Today, through read-aloud, I want to teach you that even when the setting is the sort readers are apt to overlook because it seems ordinary, it can affect characters deeply. I'll highlight the importance of a setting's mood. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 2: Read-Aloud: Characters Are Often Shaped by the Mood or Atmosphere of the Setting *The Reading Strategies Book* by Jennifer Serravallo	• "The Fight" from First French Kiss by Adam Bagdasarian • Mini Anchor Chart: To Think Deeply About Characters... • Anchor Chart: To Investigate the Influence of Setting on Characters • Homework	• Smart Board Applications • Google Applications • 1:1 Device
Session 10 Today I want to teach you that when you think about the setting, it is helpful to pay attention to the author's specific language. This helps you grasp the mood, atmosphere, norms, tempo of the place. Those things can matter in deep and hidden ways to a character. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 2: Readers Attend to the Precise Language Authors Use to Describe the Setting *The Reading Strategies Book* by Jennifer Serravallo	• "Popularity" from First French Kiss by Adam Bagdasarian • Anchor Chart: To Investigate the Influence of Setting on Characters • FIG. 10-1 Some middle school readers like to download images	• Smart Board Applications • Google Applications • 1:1 Device

		• FIG. 10-2 The setting in 100 Dresses isn't just a school, it's the kind of school where no one notices Wanda is gone. • To Go from Talking to Citing Text chart • To Go from Citing the Text to Discussing What You Think chart • Homework	
Session 11 Today I want to teach you that when characters seem torn, when they're acting one way on the outside and a different way on the inside, it's sometimes because they're being pulled in different directions. You can consider ways the pressures of a place might be pulling them away from their inner compass. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 2: Sometimes Character Are Torn by Competing Pressures, Including the Pressures of a Place *The Reading Strategies Book* by Jennifer Serravallo	• "The Fight" from First French Kiss by Adam Bagdasarian • Anchor Chart: To Investigate the Influence of Setting on Characters • Anchor Chart: To Think Deeply About Characters... • FIG. 11-1 This reader ponders what's inside and outside her character.	• Smart Board Applications • Google Applications • 1:1 Device

		- Bands of Text Complexity - Character Strand - Homework	
Session 12 Today I want to teach you that readers come to realize that the setting in a story can keep changing, psychologically even if not physically. They trace the setting over time, investigating how the place shifts, and how these shifts affect characters. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 2: Settings Can Change Over Time, Not Just Physically, but Psychologically *The Reading Strategies Book* by Jennifer Serravallo	"The Fight" from First French Kiss by Adam Bagdasarian "Popularity" from First French Kiss by Adam Bagdasarian - Link to Stranger Things video - Ways to Question the Text About Psychological Setting Changes chart - Anchor Chart: To Investigate the Influence of Setting on Characters - FIG. 12-1 Look for how students return to specific parts pf the text in their analyses. - FIG. 12-2 Examples of fantasy settings. - Optional Ideas for Your Reader's Notebook chart	- Smart Board Applications - Google Applications 1:1 Device

		• [Homework](#)	
Session 13

Today, through read-aloud, I want to teach you that in addition to places affecting characters, characters can also act as positive or negative forces on a place. * | *A Deep Study of Character*
Lucy Calkins & Mary Ehrenworth
Bend 2: Read-Aloud: Characters Actings as a Group Can Wield Enormous Influence, for Good or for Evil

The Reading Strategies Book by Jennifer Serravallo | • ["The Fight" from First French Kiss by Adam Bagdasarian](#)
• [Anchor Chart: To Think Deeply About Characters...](#)
• [Anchor Chart: To Investigate the Influence of Setting on Characters](#)
• [Homework](#) | • Smart Board Applications
• Google Applications
• 1:1 Device |
| Session 14

Today I want to teach you that one way that the setting may change in a narrative is that the time may change, often bringing in backstory to develop the character. Perceptive readers are alert to time changes and ask themselves, "How does this backstory add to my understanding of this character?" * | *A Deep Study of Character*
Lucy Calkins & Mary Ehrenworth
Bend 2: Settings Also Change in Time, Often Bringing in Backstory to Develop the Character

The Reading Strategies Book by Jennifer Serravallo | • [Link to "Potions Class at Hogwarts" video](#)
• [Link to "Severus Snape: Important Scenes in Chronological Order" video](#)
• [Anchor Chart: To Investigate the Influence of Setting on Characters](#)
• [FIG. 14-1 It can be helpful to do shared close reading of a text like this and to timeline the shifts in time. Time changes are marked](#) | • Smart Board Applications
• Google Applications
• 1:1 Device |

		 ● Bands of Text Complexity - Structure Strand ● Homework	
Session 15 Today I want to teach you that readers look for ways to reflect on how they are becoming more powerful thinkers, and that one window into their thinking will be the writing they do about reading.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 2: Readers Share Their Work and Reflect on Their Challenges and Growth *The Reading Strategies Book* by Jennifer Serravallo	● To Think Deeply About Characters...checklist ● To Investigate the Influence of Setting on Characters checklist	● Smart Board Applications ● Google Applications ● 1:1 Device
Bend III			
Session 16 Today, through studying a video narrative, I'll teach that you that perceptive readers explore motifs in stories, often by analyzing the troubles characters face, and considering how these troubles or conflicts become subjects, or motifs in a story.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Read-Aloud: Characters' Troubles Become Motifs in a Story *The Reading Strategies Book* by Jennifer Serravallo	● Link to "You Belong With Me" video ● Anchor Chart: To Think Deeply About Characters... ● Anchor Chart: To Investigate the Influence of Setting on Characters ● Anchor Chart: To Investigate Themes ● Bands of Text Complexity - Theme Strand	● Smart Board Applications ● Google Applications ● 1:1 Device

		[FIG. 16-1 Word charts for character traits and for mood help students become more nuanced in their language.](#) [FIG. 16-2 Possible motifs in "You Belong With Me" chart](#) [FIG. 16-3 Tracing motifs across the text. Using Post-its with a timeline allows the reader to change the motif, to test out a new lens across the story.](#) [Homework](#)	
Session 17 Today I want to teach you one way that readers might move from motifs to identifying possible themes in stories. They ask themselves: "What does the author suggest about this motif?" Then, they develop a theme statement.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Moving from Motifs to Themes *The Reading Strategies Book* by Jennifer Serravallo	[Link to "You Belong With Me" video](#) [When Moving from Motifs to Themes, Ask... chart](#) [Possible motifs in You Belong With Me chart](#) [How to Move from a Motif to a Theme, Step by](#)	- Smart Board Applications - Google Applications 1:1 Device

		• Step chart • Anchor Chart: To Investigate Themes • Homework	
Session 18 Today I want to teach you that once you have an idea for a theme in the story, you can look to see whether the author has written the story in a way that advances that theme. One way to do this is to search for symbolism—objects or moments that take on special significance and help develop the theme.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Investigating How Symbolism Relates to Themes *The Reading Strategies Book* by Jennifer Serravallo	• Narrative Writers Use Techniques Such As...chart • Link to "You Belong With Me" video • Anchor Chart: To Investigate Themes • Narrative Writers Aim Toward Goals Such As...chart • Homework	• Smart Board Applications • Google Applications • 1:1 Device
Session 19 Today I want to remind you that readers take charge of their work time, including the work they do together. They mull over options, and then ask themselves "What's most worth thinking about?" Then, they design their work together.	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Taking Charge of Your Collaborative Reading Life *The Reading Strategies Book* by Jennifer Serravallo	• What's Most Worth Working on Together? chart • Anchor Chart: To Think Deeply About Characters... • Anchor Chart: To Investigate the Influence of Setting on Characters • Anchor Chart: To Investigate Themes • FIG. 19-1 Chloe uses her log to reflect and set goals. She's serious	• Smart Board Applications • Google Applications • 1:1 Device

		 • Homework	
Session 20 Today, I'll encourage you to make choices and draw flexibly on a range of reading skills during a read-aloud of "Thank You, M'am" by Langston Hughes. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Read-Aloud: Reading Aloud to Support Repertoire and Agency *The Reading Strategies Book* by Jennifer Serravallo	• Anchor Chart: To Think Deeply About Characters... • Anchor Chart: To Investigate the Influence of Setting on Characters • Anchor Chart: To Investigate Themes • Mentor text: "Thank You M'am" by Langston Hughes • FIG. 20-1 Chart paper with optional reading work on large Post-its, before the read-aloud. • FIG. 20-2 The chart partway through the read-aloud. • FIG. 20-3 The chart at the end of read-aloud work. • "Lean In" Comments to Build Student Energy for Independent Thinking chart • Homework	• Smart Board Applications • Google Applications • 1:1 Device

Session 21 Today I'll invite you to reflect on your growth as readers and demonstrate it. There are reflection and agency centers around the room. Each center has an activity that will lead you to reflect, to set goals, or to show agency and apply what you've learned. *	*A Deep Study of Character* Lucy Calkins & Mary Ehrenworth Bend 3: Reflection and Agency Centers *The Reading Strategies Book* by Jennifer Serravallo	• [Agency Center One - Never Stop Thinking!](#) • [Agency Center Two - Student Led Read Aloud](#) • [Reflection Center One - Where are You as a Reader?](#) • [Reflection Center Two - The Notebook Museum](#)	• Smart Board Applications • Google Applications • 1:1 Device

Formative Assessment Plan	**Summative Assessment Plan**
Formative assessment informs instruction and is on going through a unit to determine how students are progressing with the high expectations of standards. **Suggested activities to assess student progress:** **Formative Assessments (Informal)** • Listen to/videotape some book club discussions • Evaluate reading notebooks (look for how students use their notebooks in thoughtful and innovative ways to develop thinking, and express that thinking fluently.) • Ask students to write a reading response off the read aloud at the beginning of the unit and end of the unit. • Consider how students might move up reading levels across this unit.	*Summative assessment is an opportunity for students to demonstrate mastery of the skills taught during a particular unit.* ==**Final Assessment/Benchmark/Project**:== • ==Reading Project== **Suggested skills to be assessed:** Student writing will be assessed based upon the Lucy Calkins rubric for writing, including: • Lead • Transitions • Ending • Organization • Elaboration

Formative Assessments (Formal) • Teacher-student conferences	• Craft • Spelling • Punctuation and sentence structure • Overall writing quality • Character and setting analysis • Oral fluency

Differentiation

Special Education	ELL	At Risk	Gifted and Talented
• RTI • Modify and accommodate as listed in student's IEP or 504 plan • Utilize effective amount of wait time • Hold high expectations • Communicate directions clearly and concisely and repeat, reword, modify as necessary. • Utilize open-ended questioning techniques • Utilize scaffolding to support instruction. • Chunk tasks into smaller components • Provide step by step instructions • Model and use visuals as	• RTI • Speech/Language Therapy • Rosetta Stone • Hold high expectations • Provide English/Spanish Dictionary for use • Place with Spanish speaking teacher/paraprofessional as available • Learn/Utilize/Display some words in the students' native language • Invite student to after school tutoring sessions • Basic Skills Instruction • Utilize formative assessments to drive instruction • Translate printed communications for parents in native language	• RTI Tiered Interventions following RTI framework • Support instruction with RTI intervention resources • Provide after school tutoring services • Hold high expectations • Fountas and Pinnell Phonics • Hold parent conferences fall and spring • Make modifications to instructional plans based on I and RS Plan. • Develop a record system to encourage good behavior and completion of work. • Establish a consistent and daily routine.	• Organize the curriculum to include more elaborate, complex, and in-depth study of major ideas and problems through Compacting. • Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge. • Enable students to explore continually changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world. • Encourage exposure to, selection and use of

often as possible ● **Utilize extended time and/or reduce amount of items given for homework, quizzes, and tests.** ● **Teach Tiers 1,2, and 3 words to assist students' understanding of instructional texts.** ● **Utilize a variety of formative assessments to drive next point of instruction/differentiated instructional practices.** ● **Create rubrics/allow students to assist with task, so that all are aware of expectations.** ● **Create modified assessments.** ● **Allow students to utilize online books, when available, to listen to oral recorded reading.** ● **Provide individualized assistance as necessary.** ● **Allow for group work (strategically selected) and collaboration as necessary.** ● **Utilize homework recorder within SIS.** ● **Allow for copies of notes to be shared out.** ● **Utilize assistive technology as appropriate.** ● **Provide meaningful feedback and utilize teachable moments.** ● **Utilize graphic organizers** ● **Introduce/review study skills** ● **Provide reading material at or slightly above students' reading levels.** ● **Utilize manipulatives as**	● **Hold conferences with translator present** ● **Utilize additional NJDOE resources/recommendations** ● **Review Special Education listing for additional recommendations** ● **Establish a consistent and daily routine**		appropriate and specialized resources. ● **Promote self-initiated and self-directed learning and growth.** ● **Provide for the development of self-understanding of one's relationships with people, societal institutions, nature and culture.**

necessary. ● **Utilize auditory reminders as deemed necessary.** ● **Provide breaks to allow for refocusing as necessary.** ● **Establish a consistent and daily routine.**			

Quinton Township School District
English Language Arts Literacy-Reading
Grade 6

Pacing Chart/Curriculum MAP

Marking Period:	2	**Unit Title:**	Tapping the Power of Nonfiction	**Pacing:** *Twice per week* *Alternating with Writer's Workshop*	10 weeks

Unit Summary:
"Nonfiction reading skills are essential to students' achievement in virtually every academic discipline.
To do science, students need to read science books and articles. To study history, they need to be skilled at reading all kinds of primary and secondary sources. When we help students become powerful readers of nonfiction, we help them become powerful learners."

- Heinemann

Connect with *Number the Stars* by Lois Lowry.

Objectives:
Bend I
1. SWBAT participate in the class read-aloud, speculating what the book may be about.
    SWBAT meet briefly in clubs to receive their book-club books and begin reading. Students will self-select nonfiction books on topics of interest, including the arts.

SWBAT use post-it notes to jot thoughts about their book while reading.
2. SWBAT practice growing their thinking about parts as their read their own books.
    SWBAT meet in book-club groups, share significant parts they have noted in their post-its, and talk long from those notes.
3. SWBAT consider how details fit together to determine central ideas in their nonfiction chapter books as they read.
4. SWBAT read on with their central ideas in mind, alert for details that might lead them to rethink their initial ideas.
5. SWBAT read on in their books, considering how embedded stories contribute to central ideas.
    SWBAT meet in their clubs, aiming to lift the level of their talk.
    SWBAT make plans to read other texts on their book's topic.
6. SWBAT consider how seemingly insignificant parts connect to bigger ideas in a text as they read.
    SWBAT analyze their writing about reading with their clubs. *
7. SWBAT draw upon their self-assessment and goal-setting to push themselves to higher-level reading work.
Bend II
8. SWBAT preview the gist of their topic and pore over easier resources to build a bit of background knowledge.
    SWBAT write or teach others about their topic to solidify their learning.
9. SWBAT start reading their text sets with their research clubs, drawing on the strategies they learned for reading nonfiction chapter books as they begin digging into the shorter texts of their research text set.
10. SWBAT practice summarizing the short texts they are reading to hold on to and better understand the essential parts of what they are learning.
11. SWBAT read several articles or texts on their topic and take notes that allow them to synthesize what they are learning across texts.
    SWBAT determine which note-taking methods work best for them and develop their own note-taking system.
12. SWBAT go outside of their text to do quick research as needed to clear up any confusion as they read their text sets.
13. SWBAT read through a volume of text sets and draw on the repertoire of strategies they learned throughout the unit.
    SWBAT gather vocabulary words to help them learn the lingo of their topic.
14. SWBAT work on growing their own ideas and theories about the nonfiction texts they read. *
15. SWBAT assemble a carefully curated selection of (4-6) texts on their topic. *
    SWBAT use what they know about summarizing and identifying central ideas to write a paragraph on each text justifying why it is a part of their collection.
Bend III

16. SWBAT begin researching a new topic by making a plan for how their research will go.
    SWBAT read easier resources to build up knowledge on their topic.
17. SWBAT research their topics online. *
    SWBAT record the challenges they encounter and develop solutions to tackle those challenges as they read.
18. SWBAT reread an article with a particular focus on the author's point of view, noting a few techniques the author has used to convey it.
    SWBAT read a new article on their topic.
19. SWBAT regularly synthesize what they are learning across texts, drawing on this work as needed as they study points of contradiction.
20. SWBAT share their knowledge about the topics they have been researching through TED-style talks. * Students will develop and present their talk using curated costume and prop items along with other visual aids.

Essential Questions:
- What makes an idea complex?
- What are some strategies that readers use when they encounter texts that teach main idea implicitly?
- How can readers use context to determine vocabulary in complex texts?
- How can readers use a variety of sources using the same skills as reading print to add meaning to their research?
- How do readers become "experts" on a topic?
- Why do writers move back and forth from details to big ideas?
- Why do readers study topics deeply and are readers able to live differently and take action because of research?
- How do we use our voices to express ourselves?

Common Core State Standards/Learning Targets:
Bend I
1. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10
   W.6.2, W.7.2, W.8.2, W.6.9.b, W.7.9.b, W.8.9.b
   SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.6.4, SL.7.4, SL.8.4

L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2, 1.3, 1.4

2. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10
W.6.2, W.7.2, W.8.2, W.6.5, W.7.5, W.8.5, W.6.7, W.7.7, W.8.7, W.6.9.b, W.7.9.b, W.8.9.b, VPA 1.1, 1.2, 1.3, 1.4

3.
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6 , VPA 1.1, 1.2, 1.3, 1.4

4. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10
W.6.2, W.7.2, W.8.2, W.6.3, W.7.3, W.8.3, W.6.6, W.7.6, W.8.6, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.4, SL.7.4, SL.8.4,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2, 1.3, 1.4

5.

6. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10
W.6.2, W.7.2, W.8.2, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2, 1.3, 1.4

7.

8. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.7, RI.7.7, RI.8.7, RI.6.8,
RI.7.8, RI.8.8, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10, RL.6.3, RL.7.3, RL.8.3
W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.5, W.7.5, W.8.5, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b,
W.7.9.b, W.8.9.b, VPA 1.1, 1.2., 1.3, 1.4
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, ,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

9. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10
W.6.2, W.7.2, W.8.2, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

10. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.9, RI.7.9, RI.8.9, RI.6.10,

RI.7.10, RI.8.10

W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.5, W.7.5, W.8.5, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b, VPA 1.1, 1.2., 1.3, 1.4

SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

Bend II

11. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

12. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

13. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.10, RI.7.10, RI.8.10, VPA 1.1, 1.2., 1.3, 1.4

W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6

14. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.6, RI.7.6, RI.8.6, RI.6.9,

RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

15. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.4, RI.7.4, RI.8.4, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

16. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.4, RI.7.4, RI.8.4, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.4, L.7.4, L.8.4, L.6.5, L.7.5, L.8.5, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

17. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

18. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10

W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.4, W.7.4, W.8.4, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6 , VPA 1.1, 1.2., 1.3, 1.4

Bend III
19. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

20. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.6, RI.7.6, RI.8.6, RI.6.8, RI.7.8, RI.8.8, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

21. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.6, RI.7.6, RI.8.6, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

22. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.5, RI.7.5, RI.8.5, RI.6.6, RI.7.6, RI.8.6, RI.6.9, RI.7.9, RI.8.9, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b,

W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1,
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

23. RI.6.1, RI.7.1, RI.8.1, RI.6.2, RI.7.2, RI.8.2, RI.6.3, RI.7.3, RI.8.3, RI.6.10, RI.7.10, RI.8.10
W.6.1, W.7.1, W.8.1, W.6.2, W.7.2, W.8.2, W.6.6, W.7.6, W.8.6, W.6.7, W.7.7, W.8.7, W.6.8, W.7.8, W.8.8, W.6.9.b, W.7.9.b, W.8.9.b
SL.6.1, SL.7.1, SL.8.1, SL.6.2, SL.7.2, SL.8.2, SL.6.3, SL.7.3, SL.8.3, SL.6.4, SL.7.4, SL.8.4, SL.6.6, SL.7.6, SL.8.6
L.6.1, L.7.1, L.8.1, L.6.2, L.7.2, L.8.2, L.6.3, L.7.3, L.8.3, L.6.6, L.7.6, L.8.6, VPA 1.1, 1.2., 1.3, 1.4

CONNECTIONS ARE EMPHASIZED IN BOLD WHERE THEY APPLY		
Interdisciplinary Connections	**Including 21st Century Themes and Skills**	
Math Science **Social Studies** **Art** **Music** **Technology** Spanish Theatre	**Global Awareness** Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy Environmental Literacy	**Creativity & Innovation** **Critical Thinking & Problem Solving** **Communication & Collaboration** **Media Literacy** **Information Literacy** Information, Communication & Technology Life & Career Skills

Overview of Activities	Teacher's Guide/ Resources	Core Instructional Materials	Technology Infusion
Bend I			
Session 1	*Tapping the Power of Nonfiction*	● Collaborative work	● Smart Board

Today, through read-aloud, I want to teach you that readers orient themselves to a nonfiction text by reading the front matter closely to formulate questions and grow initial ideas. *	Lucy Calkins & Katie Clements Bend 1: Read-Aloud: Reading with Engagement and Fascination Right from the Introduction *The Reading Strategies Book* by Jennifer Serravallo	folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Excerpts from Fast Food Nation by Eric Schlosser ● FIG. 1-1 Riya poses questions about a few fascinating parts of her book. ● Read-Aloud Printable post-its ● Recommended Nonfiction Chapter Books for Bend I ● Alternate Read-Aloud Guide for *Chew On This* ● Images of Cheyenne Mountain ● Anchor Chart: To Make the Most of Your Nonfiction Chapter Books ● Homework	Applications ● Google Applications ● 1:1 Device
Session 2 Today I want to teach you that the quality of your book-club	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Generating Questions and Ideas that Spark Rich Club	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its	● Smart Board Applications ● Google Applications ● 1:1 Device

conversations has everything to do with what you bring to talk about. Before you can have a really rich conversation, you've got to notice something significant, something provocative, and then mull it over in your mind, doing some thinking to prepare. *	Conversations *The Reading Strategies Book* by Jennifer Serravallo	• Book Club Novel • [Excerpts from Fast Food Nation by Eric Schlosser](#) • [Link to photo of a carhop](#) • [Anchor Chart: To Make the Most of Your Nonfiction Chapter Books](#) • [Book Clubs...chart](#) • [Homework](#)	
Session 3 Today I want to remind you that nonfiction readers work hard to determine a text's central ideas. One way they do this is to notice important details in the text and then to look across those details and think, "How do these details fit together?" *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Determining Central Ideas *The Reading Strategies Book* by Jennifer Serravallo	• Collaborative work folder for each book club • Reading Notebook • Post-Its • Book Club Novel • [Excerpts from Fast Food Nation by Eric Schlosser](#) • [Anchor Chart: To Make the Most of Your Nonfiction Chapter Books](#) • [Images of kitchen items](#) • [Images of animal parents and their young](#) • [Book Clubs...chart](#) • [FIG. 3-1 Caitlin jots possible central ideas from the first](#)	• Smart Board Applications • Google Applications • 1:1 Device

		few chapters of her book on Post-it notes.	
		• FIG. 3-2 Jade uses her reader's notebook to record possible central ideas, and she marks the central idea that is most taught so far with a star.	
		• Homework	
Session 4

Today I want to teach you that in complicated nonfiction books, just like in complicated stories, central ideas only reveal themselves over time. Experienced readers, therefore, are alert to new details, and they rethink their first ideas in light of new evidence. * | *Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Rethinking Initial Ideas

The Reading Strategies Book by Jennifer Serravallo | • Collaborative work folder for each book club
• Reading Notebook
• Post-Its
• Book Club Novel
• Excerpts from Fast Food Nation by Eric Schlosser
• Images of animal parents and their young
• Anchor Chart: To Make the Most of Your Nonfiction Chapter Books
• Reminder slips
• FIG. 4-1 Alex and Molly use different techniques to revise their thinking about | • Smart Board Applications
• Google Applications
• 1:1 Device |

		● their central ideas as they read on. ● FIG. 4-2 Hailee experiments with a note taking structure that resembles her central idea by creating a path of events that link to one of her text's central idea. ● Homework	
Session 5 Today I want to teach you that nonfiction readers know that authors embed stories for a reason. Nonfiction readers therefore pay careful attention to the stories to determine how they carry an author's central ideas. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Learning from the Stories Embedded in Nonfiction Texts *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Excerpts from Fast Food Nation by Eric Schlosser ● Anchor Chart: To Make the Most of Your Nonfiction Chapter Books ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 6 Today I want to teach you that nonfiction readers know that even ideas, events, and people that initially	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Ideas Have Roots: Tracing How Ideas Are Developed Across a Text	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel	● Smart Board Applications ● Google Applications ● 1:1 Device

might seem insignificant are often linked to central ideas in the text. One way to think about this is by asking, "How might this part fit with what came before?" *	*The Reading Strategies Book* by Jennifer Serravallo	- Excerpts from Fast Food Nation by Eric Schlosser - Image of mangrove trees - Anchor Chart: To Make the Most of Your Nonfiction Chapter Books - Questions that support student's analysis - FIG. 6-1 Caitlin uses sketches to trace how an idea developed across the early chapters in her book. - FIG. 6-2 Wing Cam maps out how a central idea in her text evolved, leading her to a clearer sense of the author's central idea. - Homework	
Session 7 Today I want to remind you that whenever you want to outgrow yourself, it helps to pause and take	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 1: Self-Assessing and Goal-Setting	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel - To Make the Most	- Smart Board Applications - Google Applications 1:1 Device

stock. One way readers do this is they look over all they've learned and ask, 'Am I doing these things when the book calls for them?' Then, they set goals to further lift the level of their work.	*The Reading Strategies Book* by Jennifer Serravallo	- of Your Nonfiction Chapter Books checklist - Atomic Bombs Text Set - Diseases and Illnesses Text Set - GMOs and Genetic Engineering Text Set - Outer Space Exploration-Higher Level Text Set (Text Set A) - Outer Space Exploration-Lower Level Text Set (Text Set B) - Teen Activism Text Set - The *Titanic*-Higher Level Text Set (Text Set A) - The *Titanic*-Lower Level Text Set (Text Set B) - Research project topic overviews - FIG. 7-1 Will jots a plan showing ways he'll work toward his goal. - Homework

Bend II			
Session 8

Today, through read-aloud, I'll remind you that when readers begin researching a new topic, they draw on tried-and-true strategies to begin learning about a topic. | *Tapping the Power of Nonfiction*
Lucy Calkins & Katie Clements
Bend 2: Read-Aloud: Building Up a Bit of Background Knowledge When You Encounter a New Topic

The Reading Strategies Book by Jennifer Serravallo | Collaborative work folder for each book club Reading Notebook Post-Its Book Club Novel Atomic Bombs Text Set Diseases and Illnesses Text Set GMOs and Genetic Engineering Text Set Outer Space Exploration-Higher Level Text Set (Text Set A) Outer Space Exploration-Lower Level Text Set (Text Set B) Teen Activism Text Set The *Titanic*-Higher Level Text Set (Text Set A) The *Titanic*-Lower Level Text Set (Text Set B) The Battle Over GMO's List of subtopics to | Smart Board Applications Google Applications 1:1 Device |

		 ● FIG. 8-1 A web of possible subtopics related to disease ● Link to "So what is genetic engineering?" ● Anchor Chart: To Research a New Topic... ● Homework	
Session 9 Today I want to teach you that when you start a new project, you aren't starting over totally from scratch. No way! Instead, you draw on all you know to tackle that new project. You can use all you've learned about reading nonfiction chapter books to help you more confidently read in your text sets. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Drawing on All You Know to Tackle New Projects with More Skill *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Anchor Chart: To Make the Most of Your Nonfiction Chapter Books ● The Battle Over GMO's ● Mini student anchor chart: To Make the Most of Your Nonfiction Texts ● FIG. 9-1 The bends of this unit can be easily used in content-area classrooms. Here, Paige investigates	● Smart Board Applications ● Google Applications ● 1:1 Device

		- voting rights in her social studies class and jots notes about central ideas in her texts. - Homework	
Session 10 Today I want to teach you that one way to hold onto any text is to summarize it. To do this, it helps to read a chunk of text thinking, "What's most essential here?" and then to reduce the text to just the most essential points. Usually that includes the central and main ideas and a few of the most important details. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Summarizing Complex Texts *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel - The Battle Over GMO's - Anchor Chart: To Research a New Topic... - Create a brief summary of the text chart - Achkowledge the Author in Your Summary chart - FIG. 10-1 Erica crafts a summary that includes a central idea and supports. - Homework	- Smart Board Applications - Google Applications 1:1 Device
Session 11 Today I want to teach you that	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Synthesizing Across Texts	- Collaborative work folder for each book club - Reading Notebook	- Smart Board Applications - Google Applications

nonfiction readers synthesize their previous learning with their new learning to form new insights. As they read new information on their topic, they ask, "Does this fit with, extend, or contradict what I've read earlier?" Then, they incorporate what they learned into their notes. *		• Post-Its • Book Club Novel • What are GMOs? notes • Link to "Seeing Red: The Flavr Savr Tomato" video • Anchor Chart: To Research a New Topic... • Anchor Chart: To Make the Most of Your Nonfiction Texts • To Synthesize Across Texts chart • FIG. 11-1 Will and Molly revise the notes to incorporate their new learning • FIG. 11-2 Dabney revises her notes to incorporate information from a second text on the same topic. • Homework	• 1:1 Device
Session 12 Today I want to teach you that once you're in a text, you sometimes need to go outside of it to deepen your	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Dealing with Tricky Parts: Reading Outside the Text to Help You Comprehend Inside	• Collaborative work folder for each book club • Reading Notebook • Post-Its • Book Club Novel	• Smart Board Applications • Google Applications • 1:1 Device

comprehension of tricky parts. Specifically, it can help to turn to texts that might be easier, explanatory, or provide follow-up information that's missing in the text.	*The Reading Strategies Book* by Jennifer Serravallo	- The Battle Over GMO's - Link to encyclopedia.kids.net - Anchor Chart: To Research a New Topic... - Anchor Chart: To Make the Most of Your Nonfiction Texts - Mini student anchor chart: To Research a New Topic... - Homework	
Session 13 Today I want to teach you that nonfiction readers work to know the vocabulary of their topic, since the vocabulary is intricately linked to the key concepts in the text. One way they do this is by sorting and re-sorting the words of their topic. Then, they talk about the words in different ways, considering ways the words fit together. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Getting to Know the Lingo of Your Topic *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel - Ways to Sort Key Vocabulary chart - Anchor Chart: To Research a New Topic... - Look ALL Around a Word for Clues chart - Word morphology log - FIG. 13-1 Enver	- Smart Board Applications - Google Applications 1:1 Device

		 ● Homework	
Session 14 Today I want to teach you that when you read nonfiction, you can't just accept the central ideas and facts authors teach you at face value. You also have to be reading to grow your own ideas about your texts, to develop your own theories about your topic *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 2: Readers Don't Wait to Do Their Own Thinking *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Prompts to Grow Your Own Ideas chart ● The Battle Over GMO's ● Anchor Chart: To Research a New Topic... ● Back Up Your Ideas, Prompts to Grow Your Own Ideas, When a Text Contradicts Your Ideas, Ask... mini student charts ● FIG. 14-1 Sofia writes to grow ideas about a key detail in the text. ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 15	*Tapping the Power of Nonfiction*	● Collaborative work folder for each	● Smart Board Applications

Today let's celebrate all you have learned. You will carefully curate a selection of texts to share with your classmates and add to the classroom library. *	Lucy Calkins & Katie Clements Bend 2: Developing Carefully Curated Text Sets *The Reading Strategies Book* by Jennifer Serravallo	book club ● Reading Notebook ● Post-Its ● Book Club Novel ● When Curating a Text Set...chart ● FIG. 15-1 Sofia explains why the texts she's recommending are essential.	● Google Applications ● 1:1 Device
Bend III			
Session 16 Today I want to remind you that whenever you begin researching something new, you have to be in charge of your own learning. You have to draw on all you know about reading and research to make a plan for your new research project, and then put that plan into action. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 3: Launching a New Round of Research Groups with Greater Independence *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Anchor Chart: To Research a New Topic... ● FIG. 16-1 Paige develops a plan to build up background knowledge on her new topic. ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 17 Today, let's adopt a problem-solving	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 3: Inquiry into the Particular	● Collaborative work folder for each book club ● Reading Notebook	● Smart Board Applications ● Google Applications

mindset. Let's investigate the following questions. "What are the biggest challenges that we face when researching online? How do we solve those challenges?"	Challenges of Online Research *The Reading Strategies Book* by Jennifer Serravallo	- Post-Its - Book Club Novel - Link to Just Label It! website - FIG. 17-1 Mohamad jots challenges and possible solutions as he researches online. - Homework	1:1 Device
Session 18 Today, through read-aloud, I want to teach you that readers critically analyze an author's point of view, reading and rereading to determine the author's point of view, and noting a few techniques the author has used to convey it.	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 3: Read-Aloud: Determining the Author's Point of View and How It's Advanced *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel - Ad of World Wildlife Fund - Techniques Authors Use to Convey a Point of View cards - Link to "Labels for GMO Foods Are a Bad Idea" - Link to "Scientists Make a Better Potato" - FIG. 18-1 Will analyzes a speech and notes the different techniques the	- Smart Board Applications - Google Applications 1:1 Device

		author used to convey his point of view. ● Talking Academically About Author's Points of View chart ● Homework	
Session 19 Today I want to teach you that when readers notice texts that contradict one another in big or small ways, they can't just say, "Hmm, that's interesting," and then put those texts aside. Instead, they analyze the texts and decide which is more trustworthy. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 3: Dealing with Texts that Contradict Each Other *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Link to What's a GMO? and GMO Information ● To Determine If a Text Is Trustworthy chart ● The Battle Over GMO's ● Anchor Chart: To Research a New Topic... ● Sentence Starters to determine trustworthiness of sources ● Readers Can Compare and Contrast chart ● FIG. 19-1 David	● Smart Board Applications ● Google Applications ● 1:1 Device

		tests a text to determine whether it is trustworthy and decides it can be rated 9/10 for trustworthiness. ● Homework	
Session 20 Today let's celebrate all you've learned. You will present your learning in TED-style talks to build other students' interest in what you have learned. Teaching others will also solidify your own learning. *	*Tapping the Power of Nonfiction* Lucy Calkins & Katie Clements Bend 3: Crafting TED Talks to Get Others Fascinated by Your Topic	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● FIG. 20-1 Paige jots notes about the structure and style of a TED Talk. ● FIG. 20-2 As part of her social studies class, Molly prepares for a TED Talk on the Eastern Woodland Indians by recording central ideas and key evidence.	● Smart Board Applications ● Google Applications ● 1:1 Device

Formative Assessment Plan	Summative Assessment Plan
Formative assessment informs instruction and is on going through a unit to determine how students are progressing with the high expectations of standards.	*Summative assessment is an opportunity for students to demonstrate mastery of the skills taught during a particular unit.*

Suggested activities to assess student progress:

Formative Assessments (Informal)
- Listen to/videotape some book club discussions
- Evaluate reading notebooks (look for how students use their notebooks in thoughtful and innovative ways to develop thinking, and express that thinking fluently.)
- Ask students to write a reading response off the read aloud at the beginning of the unit and end of the unit.
- Consider how students might move up reading levels across this unit.

Formative Assessments (Formal)
- Teacher-student conferences

==Final Assessment/Benchmark/Project==:
- ==Reading Project==

Suggested skills to be assessed:
Student writing will be assessed based upon the Lucy Calkins rubric for writing, including:
- Lead
- Transitions
- Ending
- Organization
- Elaboration
- Craft
- Spelling
- Punctuation and sentence structure
- Overall writing quality
- Oral fluency and presentation
- Topic selection

Differentiation			
Special Education	**ELL**	**At Risk**	**Gifted and Talented**
• RTI • Modify and accommodate as listed in student's IEP or 504 plan • Utilize effective amount of wait time • Hold high expectations • Communicate directions	• RTI • Speech/Language Therapy • Rosetta Stone • Hold high expectations • Provide English/Spanish Dictionary for use • Place with Spanish speaking teacher/paraprofessional as	• RTI Tiered Interventions following RTI framework • Support instruction with RTI intervention resources • Provide after school tutoring services • Basic Skills Instruction • Hold high expectations	• Organize the curriculum to include more elaborate, complex, and in-depth study of major ideas and problems through Compacting. • Allow for the development and application of productive thinking skills to enable

clearly and concisely and repeat, reword, modify as necessary. ● **Utilize open-ended questioning techniques** ● **Utilize scaffolding to support instruction.** ● **Chunk tasks into smaller components** ● **Provide step by step instructions** ● **Model and use visuals as often as possible** ● **Utilize extended time and/or reduce amount of items given for homework, quizzes, and tests.** ● **Teach Tiers 1,2, and 3 words to assist students' understanding of instructional texts.** ● **Utilize a variety of formative assessments to drive next point of instruction/differentiated instructional practices.** ● **Create rubrics/allow students to assist with task, so that all are aware of expectations.** ● **Create modified assessments.** ● **Allow students to utilize online books, when available, to listen to oral recorded reading.** ● **Provide individualized assistance as necessary.** ● **Allow for group work (strategically selected) and collaboration as necessary.** ● **Utilize homework recorder within SIS.** ● **Allow for copies of notes to**	available ● **Learn/Utilize/Display some words in the students' native language** ● **Invite student to after school tutoring sessions** ● **Basic Skills Instruction** ● **Utilize formative assessments to drive instruction** ● **Translate printed communications for parents in native language** ● **Hold conferences with translator present** ● **Utilize additional NJDOE resources/recommendations** ● **Review Special Education listing for additional recommendations** ● **Establish a consistent and daily routine**	● **Fountas and Pinnell Phonics** ● **Hold parent conferences fall and spring** ● **Make modifications to instructional plans based on I and RS Plan.** ● **Develop a record system to encourage good behavior and completion of work.** ● **Establish a consistent and daily routine.**	students to re-conceptualize existing knowledge and/or generate new knowledge. ● **Enable students to explore continually changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world.** ● **Encourage exposure to, selection and use of appropriate and specialized resources.** ● **Promote self-initiated and self-directed learning and growth.** ● **Provide for the development of self-understanding of one's relationships with people, societal institutions, nature and culture.**

be shared out. ● **Utilize assistive technology as appropriate.** ● **Provide meaningful feedback and utilize teachable moments.** ● **Utilize graphic organizers** ● **Introduce/review study skills** ● **Provide reading material at or slightly above students' reading levels.** ● **Utilize manipulatives as necessary.** ● **Establish a consistent and daily routine**			

Pacing Chart/Curriculum MAP

Marking Period:	3	Unit Title:	Historical Fiction Book Clubs	Pacing: *Twice per week* *Alternating with Writer's Workshop*	9 weeks

Unit Summary:
"Historical fiction helps students see how history is not a collection of old, dead facts to be memorized, but is full of compelling stories that help us understand our present and, perhaps, what we need to do to shape a better future. We hope that the reading of historical fiction in this unit will not only kindle in your students an interest in the genre, but that it will also generate awareness of how much we have yet to learn from history and the stories of people who struggled, suffered, and persevered as we do today."

As students progress through these lessons, they will read stories from history that will expose them to hard truths about the world. We will ask, "What kind of world do we want to live in? How do we get there?"

- Heinemann

Connect with *Chains* by Laurie Halse Anderson and *The Literary Essay* Workshop.

Objectives:
Bend 1
1. SWBAT determine what type of character the protagonist is, and what is going on. They will also determine the main character's relationship to a particular historical conflict. *

2. SWBAT learn the evolving story as they read, in addition to the backstory of both the protagonist and the historical times in which the story is set.
3. SWBAT learn more about their characters by examining how they react to trouble in the story.*

4. SWBAT recognize that in historical fiction, the protagonist's traits often collide with the expectations or demands of the era in which the story is set.
5. SWBAT deepen their interpretation of a text by taking into account the perspectives of minor characters.*

6. SWBAT learn to pause at the end of a book, because endings are where the writer most often brings home what they most want to communicate.
7. SWBAT research the reading and thinking work their clubs are doing, celebrate the work of the bend, and rally enthusiasm for an ongoing reading project for future readers.

Bend 2

8. SWBAT understand that when historical fiction readers become fascinated by an era, they read multiple texts about that time period, each one giving them a different perspective and window on that era.
9. SWBAT understand that when historical fiction readers become fascinated by an era, they do quick nonfiction research as well, turning to maps, images, and other sources to build up background knowledge. They then use that knowledge to deepen their understanding and insight of the era and of their novels.
10. SWBAT understand that perspectives of characters can change. In historical fiction, these changes often lead characters to see injustices of which they were previously unaware.
11. SWBAT understand that historical fiction readers who have done nonfiction research often find that knowledge infusing their reading of their novels, particularly in how they envision and empathize.
12. SWBAT understand that readers sometimes learn truths from fiction, and that when reading historical fiction, readers, especially learn truths about an era.
13. SWBAT learn that readers of historical fiction often set themselves the task of assembling a variety of resources as they study and era, to better support their own and other's reading.

Bend 3

14. SWBAT learn that characters in historical fiction change and come of age, and that this process influences readers as well. In particular, readers often experiences a personal learning curve as they are inspired by characters. *

15. SWBAT realize that although characters in historical fiction change, they often cannot change the conditions around them such as war or poverty. Still, historical fiction characters do achieve power over themselves, and that power may lead to moments of change within the bigger conflict.
16. SWBAT conduct an inquiry into how change in a character can be complicated. Not all changes are positive.
17. SWBAT comprehend that the conflicts of the past often shadow us still, and that historical novels can give us the courage and vision to tackle some of the conflicts of our world today.
18. SWBAT share reading projects with one another in a gallery walk or inter-club meeting. *

Essential Questions:
- How can I learn to synthesize and analyze historical fiction so that I can gain more insights about this genre, and be more powerful when reading complex literature?
- How can I read in a way that lets me trace themes in these stories and think about the author's craft?
- How can I get lost in the grand drama of historical fiction while also attending to the challenging work of tracing setting, plot, and characters across a text?
- How can I develop a deeper understanding of the characters and the setting by learning about that period in time?
- How can I draft and revise my interpretations based on my growing understanding of both the story and the interpretation itself?
- How can I almost write the story of my own reading—noticing things in the text that perhaps no one else notices, thinking and questioning what I see, letting historical fiction spark new ideas?
- How do literature and theatre influence society?
- How do people connect through literature and theatre?

Common Core State Standards/Learning Targets:
Bend 1
1. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.2

2. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.6.4, SL.7.1, SL.7.4, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.2

3. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.7.1, SL.8.1; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.2

4. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.6.2, SL.7.1, SL.7.2, SL.8.1, SL.8.2; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.2

5. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

6. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.5, W.6.9.a, W.7.3, W.7.4, W.7.5, W.7.9.a, W.8.3, W.8.4, W.8.5, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

7. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a; SL.6.1, SL.7.1, SL.8.1; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

Bend 2

8. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

9. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, Rl.6.7, RI.6.8,

RI.6.9, RI.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, Rl.7.7, RI.7.8, RI.7.9, RI.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, Rl.8.7, RI.8.8, RI.8.9, RI.8.10; W.6.3, W.6.2, W.6.4, W.6.7, W.6.8, W.6.9.a.b, W.7.3, W.7.2, W.7.4, W.7.7, W.7.8, W.7.9.a.b, W.8.3, W.8.2, W.8.4, W.8.7, W.8.8, W.8.9.a.b; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

10. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, Rl.6.7, RI.6.8, RI.6.9, RI.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, Rl.7.7, RI.7.8, RI.7.9, RI.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, Rl.8.7, RI.8.8, RI.8.9, RI.8.10; W.6.2, W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a.b, W.7.2, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a.b, W.8.2, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a.b; SL.6.1, SL.6.2, SL.7.1, SL.7.2, SL.8.1, SL.8.2; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

11. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, Rl.6.7, RI.6.8, RI.6.9, RI.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, Rl.7.7, RI.7.8, RI.7.9, RI.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, Rl.8.7, RI.8.8, RI.8.9, RI.8.10; W.6.2, W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a.b, W.7.2, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a.b, W.8.2, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a.b; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

12. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, Rl.6.7, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

13. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, Rl.6.7, RI.6.8, RI.6.9, RI.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, Rl.7.7, RI.7.8, RI.7.9, RI.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, Rl.8.7, RI.8.8, RI.8.9, RI.8.10; W.6.2, W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a.b, W.7.2, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a.b, W.8.2, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a.b; SL.6.1, SL.6.2, SL.7.1, SL.7.2, SL.8.1, SL.8.2; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

Bend 3

14. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8,

W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

15. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

16. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

17. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, Rl.6.7, RI.6.8, RI.6.9, RI.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, Rl.7.7, RI.7.8, RI.7.9, RI.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, Rl.8.7, RI.8.8, RI.8.9, RI.8.10; W.6.3, W.6.4, W.6.7, W.6.8, W.6.9.a, W.7.3, W.7.4, W.7.7, W.7.8, W.7.9.a, W.8.3, W.8.4, W.8.7, W.8.8, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

18. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10; W.6.3, W.6.4, W.6.5, W.6.6, W.6.9.a, W.7.3, W.7.4, W.7.5, W.7.6, W.7.9.a, W.8.3, W.8.4,W.8.5, W.8.6, W.8.9.a; SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.1, SL.8.4; L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.2

CONNECTIONS ARE EMPHASIZED IN BOLD WHERE THEY APPLY		
Interdisciplinary Connections	**Including 21st Century Themes and Skills**	
Math Science **Social Studies** **Art**	Global Awareness Financial, Economic, Business and Entrepreneurial Literacy **Civic Literacy**	**Creativity & Innovation** **Critical Thinking & Problem Solving** **Communication & Collaboration** Media Literacy

Music **Technology** Spanish Visual and Performing Arts	Health Literacy Environmental Literacy	**Information Literacy** **Information, Communication & Technology** Life & Career Skills	

Overview of Activities	Teacher's Guide/ Resources	Core Instructional Materials	Technology Infusion
Bend 1			
Session 1 Today, through read-aloud, I want to remind you that when you read historical fiction, you are reading fiction, you are reading story. At the beginning of any story, the first reading work you'll need to do will inevitably involve figuring out who the story is mostly about, and figuring out what's going on.	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Read-Aloud: Orienting Oneself to the Story *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● *Patrol* by Walter Dean Myers ● Annotated version of *Patrol* by Walter Dean Myers ● Anchor Chart: Readers of Historical Fiction Ask... ● "Lean-In" Comments to Encourage Historical Fiction Readers' Interest ● FIG. 1-1 When readers keep track of questions early on as they read,	● Smart Board Applications ● Google Applications ● 1:1 Device

		they can turn to their club to collectively explore theories and answers. ● Homework	
Session 2 Today I want to teach you that as you read on in your book, you'll not only make two timelines—a personal and a historical one—but also, you'll add onto both ends of those timelines. Yes, you'll learn about new things that are happening in the evolving present, but you'll also learn about the backstory of both the people and of the situation.	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Filling in the Backstory *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Anchor Chart: Readers of Historical Fiction Ask... ● FIG. 2-1 This reader considers the different sides of her character, and how the character may be torn by internal conflict as well as by the historical conflict. ● Bands of Text Complexity in Literature, Character Strand ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 3 Today I want to teach you that	Lucy Calkins Historical Fiction Book Clubs	● Collaborative work folder for each book	● Smart Board Applications

		club	● Google Applications
characters—like people—inevitably face different kinds of trouble. You can learn a lot about characters, and from characters, from how they respond to trouble. *	Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Analyzing How Characters Respond to Trouble *The Reading Strategies Book* by Jennifer Serravallo	● Reading Notebook ● Post-Its ● Book Club Novel ● [Anchor Chart: Readers of Historical Fiction Ask...](#) ● [FIG. 3-1 Tracing big and small problems helps students to consider how these troubles shape the character.](#) ● [Thought Prompts for Generating Fast but Thoughtful Entries chart](#) ● [Thought Prompts for Generating Fast but Thoughtful Entries mini student chart](#) ● [Homework](#)	● 1:1 Device
Session 4 Today, through read-aloud, I want to teach you that readers recognize that in historical fiction, the protagonist's traits often collide with the expectations or demands of the era in which the story is set. *	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Read-Aloud: The Collision of Internal Traits with External Conflict	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● [*Patrol* by Walter Dean Myers](#)	● Smart Board Applications ● Google Applications ● 1:1 Device

	The Reading Strategies Book by Jennifer Serravallo	[Annotated version of *Patrol* by Walter Dean Myers](#) [Anchor Chart: Readers of Historical Fiction Ask...](#) [FIG. 4-1 This reader wonders about how different and challenging life was for his character.](#) [Homework](#)	
Session 5 Today I want to teach you that minor characters are in a story for a reason. They, like the main character, help to carry the big messages or big ideas of the story. One way to improve your interpretation of a story is to reread, trying to understand the point of view—the perspective—of a minor character, then to revise your interpretation to include what you learn. *	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Attending to Minor Characters and Missing Perspectives *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel [Boat of No Smiles photograph](#) [Anchor Chart: Readers of Historical Fiction Ask...](#) [Revising Interpretations to Include More of the Book! Readers Say...chart](#) [Gathering Evidence to Include More of the](#)	- Smart Board Applications - Google Applications 1:1 Device

		Book! Readers Ask...chart ● FIG. 5-1 ● Homework	
Session 6 Today I want to teach you that readers develop new insights about their books by pausing to look back on the earlier parts and asking, "What is the author communicating in the ending? What parts of the book do I now see in a new light? Do any themes emerge as I reconsider?"	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Looking Back from the End of Stories with New Insights About Themes *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Hindsight is 20/20! chart ● Anchor Chart: Readers of Historical Fiction Ask... ● A Strong Interpretation...chart ● A Strong Interpretation...mini student chart ● When self-assessing with a reading progression, I...chart ● When self-assessing with a reading progression, I...mini student chart ● Ladder of Abstraction chart ● Ladder of Abstraction	● Smart Board Applications ● Google Applications ● 1:1 Device

		● mini student chart ● FIG. 6-1 This reader was inspired to write a letter to her character - a lovely possible artifact for a club reading project. ● Homework	
Session 7 Today I want to teach you that readers of historical fiction mark their growth as readers and students who can sustain literary conversations, and they take the opportunity to consider how they might contribute to other readers.	Lucy Calkins Historical Fiction Book Clubs Bend 1: Historical Fiction Characters and the Conflicts that Shape Them Clubs Analyze Their Progress and Plan Reading Projects *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● When Clubs Reflect, They Investigate chart ● Notebook pages ● Link to book club videos from TCRWP	● Smart Board Applications ● Google Applications ● 1:1 Device
Bend 2			
Session 8 Today, through read-aloud, I want to teach you that when historical fiction readers become fascinated by an era, they read multiple texts about that time period, each one giving them a different perspective and window on that era. *	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era Read-Aloud: Readers Become Students of an Era	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● "Ambush" from *The Things They Carried*	● Smart Board Applications ● Google Applications ● 1:1 Device

	The Reading Strategies Book by Jennifer Serravallo	by Tim O'Brien • Annotated version of "Ambush" from The Things They Carried by Tim O'Brien • A t-chart can help students compare and contrast across texts. • Anchor Chart: Readers of Historical Fiction Ask... • Bands of Text Complexity in Literature, Character Strand • Homework	
Session 9 Today I want to teach you that readers of historical fiction often layer in nonfiction texts that help to illuminate the era they're studying. They use every tool at their disposal to get to know the era: maps, timelines, primary source images, informational texts, even documentary clips.	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era Read-Aloud: Reading Outside the Text to Build Up Background Knowledge The Reading Strategies Book by Jennifer Serravallo	• Collaborative work folder for each book club • Reading Notebook • Post-Its • Book Club Novel • Links to Vietnam War maps • American soldiers in the jungle in Vietnam image • FIG. 9-1 This student has gathered nonfiction facts to help	• Smart Board Applications • Google Applications • 1:1 Device

		her understand her book. She has included her own insights. ● Starter nonfiction text sets ● To Research a New Topic...anchor chart from *Tapping the Power of Nonfiction* ● To Research a New Topic...mini anchor chart from *Tapping the Power of Nonfiction* ● Homework	
Session 10 Today I want to teach you that readers come to realize that characters' perspectives, like people's perspectives, can change. In historical fiction, one of the main ways that characters' perspectives often change is that they begin to see injustices that they were previously unaware of. *	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era Perspectives Clash with Each Other and with History *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Link to Walter Dean Myers interview ● Sample perspective timeline for *Patrol*	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 11 Today I want to teach you that readers of historical fiction—and really of any fiction—use background knowledge to fill	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era	● Collaborative work folder for each book club ● Reading Notebook	● Smart Board Applications ● Google Applications ● 1:1 Device

in missing parts of a story and to visualize more vividly. By engaging in even quick bits of nonfiction research, readers develop wells of knowledge they can draw upon.	Reading Differently Because You Have Knowledge of an Era *The Reading Strategies Book* by Jennifer Serravallo	• Post-Its • Book Club Novel • [American soldiers in the jungle in Vietnam image](#) • [Landscape of Vietnam images](#) • [Using Images to Better Imagine the World of a Historical Fiction Text chart](#) • [Anchor Chart: Readers of Historical Fiction Ask...](#) • [Prompts to Help You Synthesize Across Texts chart](#) • [Homework](#)	
Session 12 Today I want to teach you that if you have heard that nonfiction is true and fiction is not, you need to know that actually, fiction can be deeply true. As you ponder passages in historical fiction books that seem especially meaningful, it is helpful to ask: "What truths am I learning about the time in which this story is set?"	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era Learning Truth from Fiction *The Reading Strategies Book* by Jennifer Serravallo	• Collaborative work folder for each book club • Reading Notebook • Post-Its • Book Club Novel • [Excerpt from "The Things They Carried" from *The Things They Carried* by Tim O'Brien](#) • [Clues that Suggest a](#)	• Smart Board Applications • Google Applications • 1:1 Device

		Passage is Worth Pondering chart ● Clues that Suggest a Passage is Worth Pondering mini student chart ● Questions to Pressure Partners to Deepen Their Thinking chart ● Questions to Pressure Partners to Deepen Their Thinking mini student chart ● Prompts to Explore Similarities and Differences in Texts chart ● Prompts to Explore Similarities and Differences in Texts mini student chart ● Homework	
Session 13 Today I want to teach you that readers of historical fiction often end up assembling a variety of resources as they study an era. It's worth curating these collections as a legacy for future readers, who might like to follow in the footsteps of a club.	Lucy Calkins Historical Fiction Book Clubs Bend 2: Studying an Era Clubs Curate Their Work in Reading Projects	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● When Clubs Curate a Collection as a Legacy	● Smart Board Applications ● Google Applications ● 1:1 Device

	The Reading Strategies Book by Jennifer Serravallo	for Future Readers...chart ● Sites for Nonfiction Texts to Support Historical Fiction ● FIG. 13-1 This club is keeping track of author's craft and is beginning to create a tool for future readers to study the book with a writerly lens.	
Bend 3			
Session 14 Today I want to teach you that characters in historical fiction aren't just changed—they are transformed. They come of age. And some of that work rubs off on readers of historical fiction as well. The stories we read help us figure out the kinds of people we want to be, the kinds of lives we want to live. They help us come of age. *	Lucy Calkins Historical Fiction Book Clubs Bend 3: Characters and Readers Come of Age Characters Come of Age *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Link to quotes by Friedrich Nietzsche ● Link to quote by Socrates ● FIG. 14-1 This student analyzes his characters by assigning them "spirit colors" to symbolize their challenges and	● Smart Board Applications ● Google Applications ● 1:1 Device

		changes. ● Anchor Chart: Characters and Readers Come of Age ● To Learn From Historical Fiction Characters, Readers Often Reconsider...chart ● Coming of Age with Our Characters chart ● Coming of Age with Our Characters mini student chart ● Comparing and Contrasting Across Books chart ● Comparing and Contrasting Across Books mini student chart ● Our Short-Term Reading Plan mini chart ● Homework	
Session 15 Today I want to teach you that in historical fiction novels, as in history itself, characters often don't have the power to change what happens	Lucy Calkins Historical Fiction Book Clubs Bend 3: Characters and Readers Come of Age	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its	● Smart Board Applications ● Google Applications ● 1:1 Device

overall—to end a war or stop tyranny. But like characters in books, we can achieve power over ourselves. We can find within ourselves a moral power. We can resist evil and embrace goodness.	Analyzing Power in the Midst of Conflict *The Reading Strategies Book* by Jennifer Serravallo	- Book Club Novel - Anchor Chart: Characters and Readers Come of Age - Looking for Power Dynamics from the Very Beginning chart - Looking for Power Dynamics from the Very Beginning mini student chart - Types of Soft Power/ Types of Hard Power chart - Types of Soft Power/ Types of Hard Power mini student chart - Looking At Relationships Through the Lens of Power, Readers Ask...chart - Looking At Relationships Through the Lens of Power, Readers Ask...mini student chart - Jotting and Thinking About Power in Nonfiction Reading...chart - Jotting and Thinking	

		 ● [Homework](link)	
Session 16 Today, through read-aloud (video-aloud), I want us to investigate how change in a character can be complicated. Not all changes are positive. Sometimes, especially in historical fiction, the ways characters become brave or steadfast are entangled with other ways they become hardened. * Compare and contrast literature with dramatic interpretation-film or theatrical adaptation.	Lucy Calkins Historical Fiction Book Clubs Bend 3: Characters and Readers Come of Age Read-Aloud (Video-Aloud): Change Can Be Complicated *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● [Link to quote by General William Tecumseh Sherman](link) ● [Link to "*Platoon: Welcome to 'Nam*" from *Platoon*](link) ● [Link to "*Platoon - Hell is the Impossibility of Reason*" from *Platoon*](link) ● [Link to "*Platoon Ending Scene - Chris Taylor's Speech*" from *Platoon*](link) ● [FIG. 16-1 These students have chosen to use pressure maps to explore the many ways that their](link)	● Smart Board Applications ● Google Applications ● 1:1 Device

		characters are complicated. ● Anchor Chart: Characters and Readers Come of Age ● Homework	
Session 17 William Faulkner said this: "The past is not dead. It's not even past." What he suggests is that events and injustices of long ago are still with us. Historical fiction readers, then, consider how their novels are very much about the now and the here, and they think about how stories may give us the courage and vision to tackle hard things in the world today. Relate interpretation-literary and theatrical/film.	Lucy Calkins Historical Fiction Book Clubs Bend 3: Characters and Readers Come of Age The Past is Always With Us *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Possible current events articles for students ● Learning from Historical Fiction chart ● Anchor Chart: Characters and Readers Come of Age ● Link to "Sometimes You're a Caterpillar" video ● Link to "The Outsider" video ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 18 Today I want to teach you that readers see their influence in how they inspire other readers to read the books they've read,	Lucy Calkins Historical Fiction Book Clubs Bend 3: Characters and Readers Come of	● Collaborative work folder for each book club ● Reading Notebook	● Smart Board Applications ● Google Applications ● 1:1 Device

talk about the ideas they've raised, or use the resources they've curated.	Age Clubs Leave a Legacy *The Reading Strategies Book* by Jennifer Serravallo	● Post-Its ● Book Club Novel	

Formative Assessment Plan	Summative Assessment Plan
Formative assessment informs instruction and is on going through a unit to determine how students are progressing with the high expectations of standards. **Formative Assessments (Informal)** ● Listen to/videotape some book club discussions ● Evaluate reading notebooks (look for how students use their notebooks in thoughtful and innovative ways to develop thinking, and express that thinking fluently.) ● Ask students to write a reading response off the read aloud at the beginning of the unit and end of the unit. ● Consider how students might move up reading levels across this unit. **Formative Assessments (Formal)** ● Teacher-student conferences	*Summative assessment is an opportunity for students to demonstrate mastery of the skills taught during a particular unit.* **Final Assessment/Benchmark/Project:** ● Reading Project **Suggested skills to be assessed:** Student writing will be assessed based upon the Lucy Calkins rubric for writing, including: ● Lead ● Transitions ● Ending ● Organization ● Elaboration ● Craft ● Spelling ● Punctuation and sentence structure ● Overall writing quality

Differentiation			
Special Education	**ELL**	**At Risk**	**Gifted and Talented**
- RTI - Modify and accommodate as listed in student's IEP or 504 plan - Utilize effective amount of wait time - Hold high expectations - Communicate directions clearly and concisely and repeat, reword, modify as necessary. - Utilize open-ended questioning techniques - Utilize scaffolding to support instruction. - Chunk tasks into smaller components - Provide step by step instructions - Model and use visuals as often as possible - Utilize extended time	- RTI - Speech/Language Therapy - Rosetta Stone - Hold high expectations - Provide English/Spanish Dictionary for use - Place with Spanish speaking teacher/paraprofessional as available - Learn/Utilize/Display some words in the students' native language - Invite student to after school tutoring sessions - Basic Skills Instruction - Utilize formative assessments to drive instruction - Translate printed communications for parents in native	- RTI Tiered Interventions following RTI framework - Support instruction with RTI intervention resources - Provide after school tutoring services - Basic Skills Instruction - Hold high expectations - Utilize Go Math! RTI strategies - Fountas and Pinnell Phonics - Hold parent conferences fall and spring - Make modifications to instructional plans based on I and RS Plan. - Develop a record system to encourage good behavior and completion of work. - Establish a consistent	- Organize the curriculum to include more elaborate, complex, and in-depth study of major ideas and problems through Compacting. - Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge. - Enable students to explore continually changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world.

and/or reduce amount of items given for homework, quizzes, and tests. ● Teach Tiers 1,2, and 3 words to assist students' understanding of instructional texts. ● Utilize a variety of formative assessments to drive next point of instruction/differentiated instructional practices. ● Create rubrics/allow students to assist with task, so that all are aware of expectations. ● Create modified assessments. ● Allow students to utilize online books, when available, to listen to oral recorded reading. ● Provide individualized assistance as necessary. ● Allow for group work (strategically selected) and collaboration as necessary.	language ● Hold conferences with translator present ● Utilize additional NJDOE resources/recommendations ● Review Special Education listing for additional recommendations ● Establish a consistent and daily routine	and daily routine.	● Encourage exposure to, selection and use of appropriate and specialized resources. ● Promote self-initiated and self-directed learning and growth. ● Provide for the development of self-understanding of one's relationships with people, societal institutions, nature and culture. ● Continue to offer Accelerated Mathematics 7 (7th grade) and Algebra 1 (8th grade).

Utilize homework recorder within SIS. **Allow for copies of notes to be shared out.** **Utilize assistive technology as appropriate.** **Provide meaningful feedback and utilize teachable moments.** **Utilize graphic organizers** **Introduce/review study skills** **Provide reading material at or slightly above students' reading levels.** **Utilize manipulatives as necessary.** **Utilize auditory reminders as deemed necessary.** **Provide breaks to allow for refocusing as necessary.** **Establish a consistent and daily routine.**			

Pacing Chart/Curriculum MAP

Marking Period:	4	Unit Title:	Social Issues Book Clubs	Pacing: *Twice per week* *Alternating with Writer's Workshop*	9 weeks

Unit Summary:
"The topic of social issues, the lens for reading in this unit, is a topic that matters greatly to the young human beings who enter our classrooms every day. In middle school, many kinds of issues start to weigh more heavily on students: relationship issues, school issues, and a growing awareness of larger societal pressures. There can be serious consequences to the spiraling troubles that surround middle school kids.

A recent Washington Post article titled 'Does Reading Make You a Better Person?' concludes that the answer to the title question is 'Yes!' Reading literature especially has proven to increase people's ability to empathize with others, and to be more socially aware. A driving force in this unit is the power of reading to transform how we see others and to show us new ways to be kind, to connect, and to stand up for what's right."

-Heinemann

Connect with *The Hunger Games* and *Research-based Information Writing* Workshop.

Objectives:
Bend I
1. SWBAT participate in the class read-aloud and add the lens of relationships to the close reading work that they already know how to do as they read their book club books. *

2. SWBAT continue studying relationships, taking on the added possible lens of finding positive and negatives.
   SWBAT participate in small group conversations on their novel(s). *

3. SWBAT read closely for more implicit signs of characters contributing to tension.
   SWBAT plan for how to minimize relationship issues in future talks; making text to real-life connections.
4. SWBAT challenge themselves to discuss one idea for a longer amount of time, using strategies noted in the exemplar talk.
   SWBAT read independently for an extended period of time.
5. SWBAT analyze how and why power affects relationships during the read-aloud and in independent reading.
6. SWBAT add the concept of studying colliding character traits to the ways they know to study relationships while meeting in book club groups. *

7. SWBAT reflect on relationships with books to decide on a future course of study.
Bend II
8. SWBAT notice when characters' issues are not personal, but group-related, and to consider ways group-related issues affect characters and stories.
9. SWBAT determine whether or not the issues that the characters in their stories are facing relate in some way to a group's access, or lack of access, to power.
   SWBAT participate in a club talk, comparing notes about the issues they are tracking in their stories.
10. SWBAT analyze how simple literary themes fit or don't fit with stories, leading to deeper insights.
    SWBAT write long to further explore theme.
11. SWBAT analyze how characters respond in complex, unique ways to the issues they face.
    SWBAT discuss terminology for group-related issues as a whole class and in small groups.
12. SWBAT consider whether parts of the story have positive or negative connotations.
    SWBAT analyze the positive and negative connotations of the story overall.

13. SWBAT analyze images related to common gender stereotypes to build muscles for considering whether a text is reinforcing common stereotypes or assumptions about a group versus when they text is challenging them.
   SWBAT think about the ways their texts do or do not reinforce stereotypes.
14. SWBAT reflect on all they have discovered over the course of the reading unit and ponder questions they still have.
   SWBAT consider why people don't do more to stop power imbalance or intolerant acts.
   SWBAT consider how people can help to make these issues less painful, less persistent for groups and individuals.
   SWBAT connect everything they have learned and reflect on the above questions through analyzing a short film.

Bend III

15. SWBAT understand that reading is shaped not just by a text, but by a reader's own life and experiences. *

   SWBAT make text-to-self connections as they keep their own lives and experiences in mind while reading. *

   SWBAT use their personal responses to better understand characters or situations.*

16. SWBAT understand that they can use reading with others to learn about each other and their lives.
17. SWBAT identify with less likeable and less admirable characters.
   SWBAT notice when the villains of the story connect to a less likeable part of themselves.
18. SWBAT curate text sets for the classroom library and make plans to continue reading together.

Essential Questions:
- How can we ensure that conflicts lead to constructive change and a positive outcome for everyone involved?
- What role(s) do I play in defining my own future?
- How do we form and shape a personal identity for ourselves?
- How do our relationships with others change us?
- In a culture where we are bombarded with other people trying to define us, how do we make decisions for ourselves? *
- How do theatre and popular culture influence our choices and society?
- What are the elements of true friendship and how might these change or grow over time?
- How do we overcome prejudice and social bias?
- In a culture full of ideas and images of what we should be, how do we form an identity that remains true and authentic for the

individual?
- Why do we sometimes oppress each other when we gain power?
- Is there a price to obtaining freedom from oppression? If so, what is it?
- How do we determine the ideals that should be honoured in a model society and explain why they are the most important?
- How does conflict lead to change across varying levels of society?
- What are the benefits and consequences of questioning/challenging authority?

Common Core State Standards/Learning Targets:

Bend I

1. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

2. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

3. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

4. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

5. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

6. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

7. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.3, W.6.4, W.6.9.a, W.7.3, W.7.4, W.7.9.a, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

Bend II
8. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

9. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

10. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4,

L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

11. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

12. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

13. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.7, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.7.1, SL.7.2, SL.7.3, SL.7.4, SL.8.1, SL.8.2, SL.8.3, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

14. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.7.1, SL.7.2, SL.7.3, SL.7.4, SL.8.1, SL.8.2, SL.8.3, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.4

Bend III
15. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

16. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

17. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6 , VPA 1.4

18. RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10 W.6.1, W.6.3, W.6.4, W.6.9.a, W.7.1, W.7.3, W.7.4, W.7.9.a, W.8.1, W.8.3, W.8.4, W.8.9.a SL.6.1, SL.6.2, SL.6.4, SL.7.1, SL.7.2, SL.7.4, SL.8.1, SL.8.2, SL.8.4 L.6.1, L.6.2, L.6.3, L.6.4, L.6.5, L.6.6, L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5, L.8.6, VPA 1.4

CONNECTIONS ARE EMPHASIZED IN BOLD WHERE THEY APPLY		
Interdisciplinary Connections	**Including 21st Century Themes and Skills**	
Math Science Social Studies **Art** **Music** **Technology** Spanish Visual and Performing Arts	Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy Environmental Literacy	**Creativity & Innovation** **Critical Thinking & Problem Solving** **Communication & Collaboration** **Media Literacy** Information Literacy Information, Communication & Technology **Life & Career Skills**

Overview of Activities	Teacher's Guide/ Resources	Core Instructional Materials	Technology Infusion
Bend I			
Session 1 Today, through read-aloud, I want to teach you that readers can shift from focusing on individual characters to characters' relationships—and to expect to see issues in those relationships. By reading on, readers' initial ideas about relationships shift and they start to see what's really happening between the characters. *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1:Read Aloud: Reading for Trouble and Discerning Relationship Issues *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● The recommended read-aloud text, *First French Kiss and Other Traumas*, by Adam Bagdasarian (ISBN 9781417890842), is available from Booksource.com (as well as in a bundle with the unit from Heinemann). ● "My Side of the Story" from *First French Kiss* by Adam Bagdasarian ● Annotated version of "My Side of the Story" from *First French Kiss* by Adam Bagdasarian	● Smart Board Applications ● Google Applications ● 1:1 Device

		[Anchor Chart: Readers Look for Issues in Characters' Relationships](#) ["Lean-In" Comments to Prompt Thinking about Relationships](#) [FIG. 1-1 This reader is tracking the details of his character's different relationships through a relationship web.](#) [Homework](#)	
Session 2 Today I want to teach you that readers pay careful attention to how each character contributes to relationship issues, even if the characters themselves don't see that they are partly to blame. Readers study characters' actions and reactions, asking, 'How does each character contribute to the trouble? *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1: Weighing Characters' Relationships for the Positive and Negative--in Literature and in Life *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel ["My Side of the Story" from *First French Kiss* by Adam Bagdasarian](#) [To Work Towards More Positive Relationships chart](#) [Anchor Chart: Readers Look for Issues in Characters'](#)	- Smart Board Applications - Google Applications 1:1 Device

		Relationships ● Homework	
Session 3 Today I want to teach you that readers pay careful attention to how each character contributes to relationship issues, even if the characters themselves don't see that they are partly to blame. Readers study characters' actions and reactions, asking, "How does each character contribute to the trouble?" *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1: Noticing How Characters Contribute to Relationship Issues through Actions and Reactions *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Link to trailer for *Inside Out* ● "My Side of the Story" from *First French Kiss* by Adam Bagdasarian ● Anchor Chart: Readers Look for Issues in Characters' Relationships ● To Think Deeply about Characters...mini anchor chart from *A Deep Study of Character* ● To Investigate Themes...mini anchor chart from *A Deep Study of Character* ● To Investigate the Influence of Settings on Characters...mini	● Smart Board Applications ● Google Applications ● 1:1 Device

		 ● Homework	
Session 4 Today, let's use our minilesson time for an inquiry. We're going study a transcript of an actual middle school book club discussion. We won't try to see everything. Some moves you have already been working on, and I've been coaching into—like challenging yourselves to read a lot, and opening your books to read aloud citations during your club talks. Today, let's study this club to ask this question: "What moves do book club members make so that they grow ideas together?"	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1: Club Work that Fuels Reading Plans and Deeper Thoughtful Talk *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Transcript of book club discussion ● To Grow Ideas Together in a Book Club Talk chart ● Anchor Chart: Readers Look for Issues in Characters' Relationships ● FIG. 4-1 Examples of systems used to track relationships ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 5 Today, through read-aloud, I want to teach you that readers try to understand how and why power dynamics between characters affect their relationships by asking, "Who	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1: Read-Aloud: Analyzing How and Why Power Affects Relationships *The Reading Strategies Book* by	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● "My Side of the Story" from *First French Kiss* by	● Smart Board Applications ● Google Applications ● 1:1 Device

| has more power in this relationship? Who has less? How does this power differential cause trouble in the relationship?" * | Jennifer Serravallo | [Adam Bagdasarian Annotated version of "My Side of the Story" from *First French Kiss* by Adam Bagdasarian](#) [When Studying Power, Pay Attention To...chart](#) [Anchor Chart: Readers Look for Issues in Characters' Relationships](#) [FIG. 5-1 This reader is pushing his thinking about the power in relationships by using visuals and text evidence.](#) [FIG. 5-2 It can be helpful for students to write long about the power dynamics in the characters' relationships.](#) [Homework](#) | |
| Session 6

Today I want to teach you that two characters might clash because of | *Social Issues Book Clubs: Reading for Empathy and Advocacy*
Lucy Calkins & Mary Ehrenworth
Bend 1: Studying When Character | Collaborative work folder for each book club Reading Notebook Post-Its | Smart Board Applications Google Applications 1:1 Device |

| something entrenched and long-lasting about their traits. We can analyze the reasons for these traits colliding to come to deeper thinking about the characters and their relationship. * | Traits Collide

The Reading Strategies Book by Jennifer Serravallo | Book Club Novel [Link to meme](#) [Link to "Moana Argues with Her Father" scene from *Moana*](#) [When Traits Collide chart](#) [Anchor Chart: Readers Look for Issues in Characters' Relationships](#) [FIG. 6-1 This reader lists the characters' traits and then writes long about how they clash. By writing long, he is able to change and add layers to his thinking.](#) [FIG. 6-2 This reader is studying traits and relationships to come up with bigger ideas and to find social issues. He uses emojis to make his thinking more memorable.](#) [To Work Towards More Positive](#) | |

		●	
Session 7 Today, I want to teach you that your study of an issue that intrigues you does not need to end when a book ends. Readers can carry forward their study of an issue into future reading.	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend 1: Reflecting on Relationships with Books to Decide on a Future Course of Study *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel	● Smart Board Applications ● Google Applications ● 1:1 Device
Bend II			
Session 8 Today, through read-aloud, I want to teach you that it's important for readers to notice when characters' issues are not personal, but group-related, and to consider ways group-related issues affect characters and stories. *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: Read-Aloud: Thinking about Groups as Sources of Issues *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● "Inside Out" from *The Circuit* by Francisco Jiménez ● Annotated version of "Inside Out" from *The Circuit* by Francisco Jiménez ● Link to "Together We Make Football: Sam Gordon" from the NFL	● Smart Board Applications ● Google Applications ● 1:1 Device

		● <u>Tracking Possible Groups chart</u> ● <u>Anchor Chart: Readers Look for Group-Related Issues</u> ● <u>Social Groups Can Be Based On...chart</u> ● <u>Homework</u>	
Session 9 Today I want to teach you that when thinking about the issues that a group of people encounters, it helps to ask, "How might this issue be connected to a power imbalance in between this group and another group?" and to think, "What are the effects of this power imbalance?"	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: When People within a Group Struggle, It's Often Because of Power Imbalance *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● <u>Thinking About Power Imbalances Between Groups chart</u> ● <u>Social Groups Can Be Based On...chart</u> ● <u>Anchor Chart: Readers Look for Group-Related Issues</u> ● <u>Link to "Together We Make Football: Sam Gordon" from the NFL</u> ● <u>FIG. 9-1 You might make a mini-chart to show</u>	● Smart Board Applications ● Google Applications ● 1:1 Device

		other ways to pay attention to power imbalances to use as a tool as you confer. ● FIG. 9-2 A student thinks through characters' various reactions to August's difference in *Wonder*. ● Ouch/Oops chart ● Homework	
Session 10 Today I want to teach you that when we consider simple but common themes from literature and song, we can come to new insights about the issues groups are facing in stories and in life. We can consider what parts of the story support a simple theme and what parts talk back to it. *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: Using Common Literary Themes to Think More Deeply about Group Issues in a Text *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Some Common and *Simple* Literary Themes chart ● Anchor Chart: Readers Look for Group-Related Issues ● FIG. 10-1 A reader explores a symbolic setting in Loser as a way to think through a theme. ● Thought Prompts to Grow Ideas	● Smart Board Applications ● Google Applications ● 1:1 Device

		 ● Homework	
Session 11 Today I want to teach you that when considering issues that affect groups, readers can't forget that individuals are unique, complicated people. When thinking about a character, readers consider the challenges that characters face because of the groups they are in, and they also think about the unique ways that characters respond to those challenges. Readers aim to merge ideas about group issues and individuals' responses to push toward life lessons.	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: The Intersection of Group Identities with Individual Traits *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● Link to "16 year old girls talk race, stereotypes, and identity in 2016" ● To Work Towards More Positive Relationships chart ● "Inside Out" from *The Circuit* by Francisco Jiménez ● FIG. 11-1 One student's notebook work tracking group pressures on a character and individual response. ● Anchor Chart: Readers Look for Group-Related Issues ● FIG. 11-2 A reader writes about a symbol. ● Social Issues chart	● Smart Board Applications ● Google Applications ● 1:1 Device

		[Social Groups Can Be Based On...chart](#) [Vocabulary for Group-Related Issues chart](#) [Homework](#)	
Session 12 Today, through read-aloud, I want to teach you that readers consider whether parts of the story have positive or negative connotations, and then, after finishing the story, they move on to analyze the positive and negative connotations of the story overall.	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: Read-Aloud: Weighing Positive and Negative Messages in Stories *The Reading Strategies Book* by Jennifer Serravallo	- Collaborative work folder for each book club - Reading Notebook - Post-Its - Book Club Novel ["Inside Out" from *The Circuit* by Francisco Jiménez](#) [Annotated version of "Inside Out" from The *Circuit* by Francisco Jiménez](#) [To think through if a story is more negative or positive overall, ask...chart](#) [Anchor Chart: Readers Look for Group-Related Issues](#) [Homework](#)	- Smart Board Applications - Google Applications 1:1 Device
Session 13	*Social Issues Book Clubs: Reading for*	Collaborative work folder for each	Smart Board Applications

| Today I want to teach you that one way to analyze a text is to ask, "When is this text reinforcing common assumptions about a group, and when is it challenging them?" | *Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: Investigating When Texts Are Reinforcing and Challenging Assumptions about Groups

The Reading Strategies Book by Jennifer Serravallo | book club
● Reading Notebook
● Post-Its
● Book Club Novel
● Photos of pink and blue toys in store aisles
● Link to Lalaloopsy commercial
● Link to Goldi Blox commercial
● Social Groups Can Be Based On...chart
● Anchor Chart: Readers Look for Group-Related Issues
● FIG. 13-1 Examples of pressure charts
● Building Off Club Member's Ideas chart
● Homework | ● Google Applications
● 1:1 Device |
| Session 14

Today I want to teach you that readers reflect on the issues they've been studying, keeping in mind two important considerations: Why don't people do more to stop power | *Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend II: Considering Roles People Can Play When Issues Arise--and Resolving to Be Upstanders | ● Collaborative work folder for each book club
● Reading Notebook
● Post-Its
● Book Club Novel
● Link to *The Bystander*, animated short | ● Smart Board Applications
● Google Applications
● 1:1 Device |

imbalances or intolerant acts? How can people help to make these issues less painful, less persistent for groups and individuals?	*The Reading Strategies Book* by Jennifer Serravallo	created by Osnat Epstein ● Link to Facing History website	
Bend III			
Session 15 Today I want to teach you that your reading experiences are shaped by more than the words you read. It's the words themselves, plus what you bring to them that helps you create meaning from a text. The groups with which you identify, your character traits, and your personal histories all shape your reading. *	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend III: Bringing Yourself, with All Your Complications, to Your Reading *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● "Shoulders" by Naomi Shihab Nye ● Anchor Chart: Bring Your Life to Your Reading-and Your Reading to Your Life ● Anchor Chart: Readers Look for Issues in Characters' Relationships ● Mini Anchor Chart: Readers Look for Issues in Characters' Relationships ● Anchor Chart: Readers Look for Group-Related Issues	● Smart Board Applications ● Google Applications ● 1:1 Device

		● [Mini Anchor Chart: Readers Look for Group-Related Issues](#) ● [Homework](#)	
Session 16 Today I want to teach you that when readers talk about texts, we not only learn more about the text, we also learn more about each other. As we ask, 'What does this mean for you?' and press to understand another's perspective, those inkspots on the page take on meaning not only from our lives but also from the lives of those with whom we read.	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend III: Learning from Our Texts and from One Another *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● ["Shoulders" by Naomi Shihab Nye](#) ● [To Learn More About Our Text *and* Each Other, We Can...chart](#) ● [Link to Sometimes You're a Caterpillar video](#) ● [FIG. 16-1 This student connected a powerful symbol of his character's passion to his own personal passion.](#) ● [FIG. 16-2 This student compared her symbols to her character's by using a T-chart.](#) ● [Homework](#)	● Smart Board Applications ● Google Applications ● 1:1 Device

Session 17 Today I want to teach you that as a reader, there's a lot you miss if you identify with only the likeable and admirable characters, the heroes. You also need to be able to see yourself in the villain. Otherwise you mute some of the story's power to change you.	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend III: Identifying with Less Likeable and Less Admirable Characters *The Reading Strategies Book* by Jennifer Serravallo	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its ● Book Club Novel ● "In Line at the Drugstore..." by Claudia Rankine ● Anchor Chart: Bring Your Life to Your Reading-and Your Reading to Your Life ● FIG. 17-1 This reader makes a powerful connection by zooming into a specific line that had an impact on her. ● FIG. 17-2 Another reader from the same club makes a different but equally powerful connection. ● Homework	● Smart Board Applications ● Google Applications ● 1:1 Device
Session 18 Today I want to invite book clubs to reflect more on what they've learned	*Social Issues Book Clubs: Reading for Empathy and Advocacy* Lucy Calkins & Mary Ehrenworth Bend III: Curating Text Sets and	● Collaborative work folder for each book club ● Reading Notebook ● Post-Its	● Smart Board Applications ● Google Applications ● 1:1 Device

| together and plan for how to invite others into their study groups. Book clubs might share text sets, along with engaging Post-it notes, to support future readers of these books. *
Orally interpret and present the curations and invitations to join the book club. | Making Plans to Continue Reading Together

The Reading Strategies Book by Jennifer Serravallo | • Book Club Novel
• Post-its that Might Engage and Support Future Readers of These Books chart
• Nonfiction Text Sets
• FIG. 18-1 This student curates a text set that builds on themes and ideas from *Out of My Mind.* | |

Formative Assessment Plan	Summative Assessment Plan
Formative assessment informs instruction and is on going through a unit to determine how students are progressing with the high expectations of standards. **Suggested activities to assess student progress:** **Formative Assessments (Informal)** • Listen to/videotape some book club discussions • Evaluate reading notebooks (look for how students use their notebooks in thoughtful and innovative ways to develop thinking, and express that thinking fluently.) • Ask students to write a reading response off the read	*Summative assessment is an opportunity for students to demonstrate mastery of the skills taught during a particular unit.* **Final Assessment/Benchmark/Project:** • Reading Project **Suggested skills to be assessed:** Student writing will be assessed based upon the Lucy Calkins rubric for writing, including: • Lead • Transitions • Ending • Organization

aloud at the beginning of the unit and end of the unit. ● Consider how students might move up reading levels across this unit. **Formative Assessments (Formal)** ● Teacher-student conferences	● Elaboration ● Craft ● Spelling ● Punctuation and sentence structure ● Overall writing quality

Differentiation

Special Education	ELL	At Risk	Gifted and Talented
● RTI ● Modify and accommodate as listed in student's IEP or 504 plan ● Utilize effective amount of wait time ● Hold high expectations ● Communicate directions clearly and concisely and repeat, reword, modify as necessary. ● Utilize open-ended questioning techniques ● Utilize scaffolding to support instruction. ● Chunk tasks into smaller components ● Provide step by step instructions ● Model and use visuals as often as possible ● Utilize extended time and/or reduce amount of items given for homework, quizzes, and	● RTI ● Speech/Language Therapy ● Rosetta Stone ● Hold high expectations ● Provide English/Spanish Dictionary for use ● Place with Spanish speaking teacher/paraprofessional as available ● Learn/Utilize/Display some words in the students' native language ● Invite student to after school tutoring sessions ● Basic Skills Instruction ● Utilize formative assessments to drive instruction ● Translate printed communications for parents in native language ● Hold conferences with translator present ● Utilize additional NJDOE resources/recommendations ● Review Special Education	● RTI Tiered Interventions following RTI framework ● Support instruction with RTI intervention resources ● Provide after school tutoring services ● Basic Skills Instruction ● Hold high expectations ● Utilize Go Math! RTI strategies ● Fountas and Pinnell Phonics ● Hold parent conferences fall and spring ● Make modifications to instructional plans based on I and RS Plan. ● Develop a record system to encourage good behavior and completion of work. ● Establish a consistent and daily routine.	● Organize the curriculum to include more elaborate, complex, and in-depth study of major ideas and problems through Compacting. ● Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge. ● Enable students to explore continually changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world. ● Encourage exposure to, selection and use of appropriate and specialized resources. ● Promote self-initiated and self-directed learning and

tests. ● **Teach Tiers 1,2, and 3 words to assist students' understanding of instructional texts.** ● **Utilize a variety of formative assessments to drive next point of instruction/differentiated instructional practices.** ● **Create rubrics/allow students to assist with task, so that all are aware of expectations.** ● **Create modified assessments.** ● **Allow students to utilize online books, when available, to listen to oral recorded reading.** ● **Provide individualized assistance as necessary.** ● **Allow for group work (strategically selected) and collaboration as necessary.** ● **Utilize homework recorder within SIS.** ● **Allow for copies of notes to be shared out.** ● **Utilize assistive technology as appropriate.** ● **Provide meaningful feedback and utilize teachable moments.** ● **Utilize graphic organizers** ● **Introduce/review study skills** ● **Provide reading material at or slightly above students' reading levels.** ● **Utilize manipulatives as necessary.** ● **Establish a consistent and daily routine**	listing for additional recommendations ● **Establish a consistent and daily routine**		growth. ● **Provide for the development of self-understanding of one's relationships with people, societal institutions, nature and culture.** ● **Continue to offer Accelerated Mathematics 7 (7th grade) and Algebra 1 (8th grade).**