

First Grade Reading and Writing Scope and Sequence Map - 2015-2016

	August		September					October			November				December			January					February				March				April				May				June		
Total Days	10		20					15			16				10			17					17				18				20				20				12		
Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Instructional Days	5	5	5	4	3	5	3	5	5	5*	5	4	5	2	5	5	5*	3	5	4	5	3	5	4	5	5	3	5*	5	5	5	5	5	5	5	5	5	4	5	3	
Read Aloud			Unit 1: Readers Build Good Habits (8 days)		Unit 2: Tackling Trouble (14 days)		Unit 3: Narrative Elements (19 days)				Unit 4: Readers Work Hard (13 days)		Unit 5: Meeting Characters (19 days)					Unit 6: Traditional Literature (19 days)					Unit 7: Expository Text: Nonfiction Text Features (24 days)				Unit 8: Biography (15 days)				Unit 9: Poetry (11 days)		Unit 10: Types of Conflict /Mystery (16 days)								
Reading Comprehension																																									
Writing			Small Moments: Writing with Focus, Detail, and Dialogue					Music In Our Hearts: Writing Songs and Poetry (S)			Writing Reviews					Writing How to Books (S)			Nonfiction Chapter Books				From Scenes to Series: Writing Fiction																		

* School break follows

For Reading Units, see RA/RC LTP for exact timing

(S) denotes supplemental writing unit found in If Then booklet

Reading	Writing
Narrative	Narrative
	Opinion
NonFiction	Informational

Calkins At A Glance: Fifth Grade

Unit 1 Narrative Craft - Bend 1

BEND 1 GOALS	BEND 1 LEARNING TARGETS
<ul style="list-style-type: none">• Good writers write personal narratives by telling the story from the inside.• Good writers assess their own growth.• Good writers describe people, places, things, and events.	<ul style="list-style-type: none">• I can think of turning point moments to come up with ideas for personal narratives.• I can generate story ideas by thinking of places that matter to me and the episodes that occurred in those places.• I can write effective narratives by re-experiencing episodes before writing.• I can allow another author's words to spark ideas of my own.• I can tell the story from inside it.• I can assess my own growth and set new goals by using a checklist.• I can conjugate both regular and irregular verbs in the past tense.• I can use precise adjectives to describe details.• I can use prepositional phrases to describe where or when things happen.
BEND 1 ACADEMIC VOCABULARY	BEND 1 LINKED STANDARDS
<ul style="list-style-type: none">• Narrative• Turning Points• Episode• Re-experience	W.5.3a,b,d, W.5.4, W.5.5, W.5.8, W.5.10, RL.5.2, RL.5.4, RL.5.1, RL.5.6 SL.5.1, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3

Unit 1 Narrative Craft - Bend 2

BEND 2 GOALS	BEND 2 LEARNING TARGETS
<ul style="list-style-type: none">• Good writers develop the elements of their story through revision.• Good writers draw on all they know about editing.• Good writers use different verb tenses correctly.	<ul style="list-style-type: none">• I can draft by writing fast and furious.• I can engage in large-scale, whole-new-draft revisions, by asking myself that the story is really about.• I can revise my narrative by bringing out the story structure.• I can elaborate on parts of my story that show meaning by using writing techniques.• I can bring out the internal story by using scenes from the past and future.• I can end my stories so that they tie back to the big meaning of the story.• I can put the final touches on my writing by using checklists and charts while I edit.• I can use the past perfect tense.• I can use the past progressive tense.• I can use transition words and phrases to connect elements of my story.
BEND 2 ACADEMIC VOCABULARY	BEND 2 LINKED STANDARDS
<ul style="list-style-type: none">• Flash Drafting• Story Arc• Internal• Scenes• Techniques	W.5.3a,e, W.5.4, W.5.5, W.5.8, W.5.10, RL.5.1, RL.5.2, RL.5.5, RL.5.6, SL.5.1, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3

Unit 1 Narrative Craft - Bend 3

BEND 3 GOALS	BEND 3 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers learn from mentor texts and apply it to their own writing. • Good writers use mentor texts to improve their punctuation and make their writing more exact. • Good writers celebrate their writing and apply it to other genres. • Good writers develop their writing by describing people, place, things, and events. 	<ul style="list-style-type: none"> • I can make my writing powerful by emulating narrative writing I admire. • I can use my writers' notebook as a place to try new things and work hard at the writing goals I've set for myself. • I can structure my stories by stretching out the problem, telling it bit by bit. • I can think about which actions or images happened before I felt or thought something. • I can write those exact actions or images to evoke the same emotions or thoughts in readers. • I can further the larger meaning of the story by making sure every character has a role that connects to it. • I can make my writing more exact by learning about punctuation, especially commas, from writing I admire. • The teacher can create mini-lesson by assessing students writing needs. • I can celebrate my writing by reading it aloud. • I can apply everything I've learned about narrative writing and apply it to other genres and tasks. • I can use precise adjectives to describe details.
BEND 3 ACADEMIC VOCABULARY	BEND 3 LINKED STANDARDS
<ul style="list-style-type: none"> • Emulate • Genre • Evoke 	W.5.3,b,d, W.5.4, W.5.5, W.5.7, W.5.8, W.5.9a, RL.5.1, RL.5.2,RL.5.3, RL.5.4, RL.5.5, RL.5.10, RFS.5.4, RL.6, SL.5.1, SL.5.2s, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3a, L.5.5a

Unit 1 - Daily Objectives

BEND 1			
DAY	SESSION	TOPIC	OBJECTIVES
1	1	Starting with Turning Points	<ul style="list-style-type: none"> I can think of turning point moments to come up with ideas for personal narratives.
2	1	Continue: Starting with Turning Points	<ul style="list-style-type: none"> I can think of turning point moments to come up with ideas for personal narratives.
3	2	Dreaming the Dream of the Story	<ul style="list-style-type: none"> I can generate story ideas by thinking of places that matter to me and the episodes that occurred in those places.
4	2	Continue: Dreaming the Dream of the Story	<ul style="list-style-type: none"> I can write effective narratives by re-experiences episodes before writing.
5	3	Letting Other Authors' Words Awaken Our Own	<ul style="list-style-type: none"> I can allow another author's words to spark ideas of my own.
6	3	Continue: Letting Other Authors' Words Awaken Our Own	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use precise adjectives to describe details.
7	4	Telling the Story from Inside It	<ul style="list-style-type: none"> I can tell the story from inside it.
8	4	Continue: Telling the Story from Inside It	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use prepositional phrases to describe where or when things happen.
9	5	Taking Stock and Setting Goals	<ul style="list-style-type: none"> I can assess my own growth and set new goals by using a checklist.

BEND 2			
DAY	SESSION	TOPIC	OBJECTIVES
10	6	Flash-Drafting	<ul style="list-style-type: none"> I can draft by writing fast and furious.
11	7	What's this Story Really About?	<ul style="list-style-type: none"> I can engage in large-scale, whole-new-draft revisions, by asking myself that the story is really about.
12	8	Bringing Forth the Story Arc	<ul style="list-style-type: none"> I can revise my narrative by bringing out the story structure.
13	8	Continue: Bringing Forth the Story Arc	<ul style="list-style-type: none"> I can revise my narrative by bringing out the story structure.
14	9	Elaborating on Important Parts	<ul style="list-style-type: none"> I can elaborate on parts of my story that show meaning by using writing techniques.
15	9	Continue: Elaborating on Important	<ul style="list-style-type: none"> <i>Language target:</i> I can use transition words and phrases to connect elements of my story.
16	10	Adding Scenes from the Past and Future	<ul style="list-style-type: none"> I can bring out the internal story by using scenes from the past and future.
17	10	Continue: Adding Scenes from the Past and Future	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use the past progressive tense.
18	11	Ending Stories	<ul style="list-style-type: none"> I can end my stories so that they tie back to the big meaning of the story.
19	12	Putting On the Final Touches	<ul style="list-style-type: none"> I can put the final touches on my writing by using checklists and charts while I edit.
20	12	Continue: Putting On the Final Touches	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can conjugate both regular and irregular verbs in the past tense.

BEND 3			
DAY	SESSION	TOPIC	OBJECTIVES
21	13	Reading with a Writer's Eye	<ul style="list-style-type: none"> I can make my writing powerful by emulating narrative writing I admire.
22	14	Taking Writing to the Workbench	<ul style="list-style-type: none"> I can use my writers' notebook as a place to try new things and work hard at the writing goals I've set for myself.
23	15	Stretching out the Tension	<ul style="list-style-type: none"> I can structure my stories by stretching out the problem, telling it bit by bit.
24	15	Continue: Stretching out the Tension	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transition words and phrases to connect elements of my story.
25	16	Catching the Action or Image that Produced the Emotion	<ul style="list-style-type: none"> I can think about which actions or images happened before I felt or thought something.
26	16	Continue: Catching the Action or Image that Produced the Emotion	<ul style="list-style-type: none"> I can write those exact actions or images to evoke the same emotions or thoughts in readers.
27	17	Every Character Plays a Role	<ul style="list-style-type: none"> I can further the larger meaning of the story by making sure every character has a role that connects to it.
28	17	Continue: Every Character Plays a Role	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use precise adjectives to describe details.
29	18	Editing	<ul style="list-style-type: none"> I can make my writing more exact by learning about punctuation, especially commas from writing I admire.
30	18	Continue: Editing	<ul style="list-style-type: none"> I can make my writing more exact by learning about punctuation, especially commas from writing I admire.
31	19	Mechanics	<ul style="list-style-type: none"> The teacher can create mini-lesson by assessing students writing needs.
32	20	Reading Aloud Your Writing	<ul style="list-style-type: none"> I can celebrate my writing by reading it aloud.
33	21	Transferring Learning: Applying Narrative Writing Skills across the Curriculum	<ul style="list-style-type: none"> I can apply everything I've learned about narrative writing and apply it to other genres and tasks.

Unit 2 The Lens of History - Bend 1

BEND 1 GOALS	BEND 1 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers take careful notes by reflecting about what they've read and how it will contribute to their writing. • Good writers look back over their research and fill in gaps. • Good writers celebrate their accomplishments and set new goals. • Good writers summarize, draw conclusions, and make generalizations. 	<ul style="list-style-type: none"> • I can write about my topic by organizing the information I know about my topic. • I can recall all I know about the type of writing I'm about to do. • I can shift between reading to collect and record information, and writing to grow ideas. • I can reflect by thinking, talking, and jotting about patterns, surprises, and points of comparison or contrast, and ask questions. • I can keep in mind the qualities of good history by being mindful of geography. • I can think about the information I'm learning by asking questions and figuring out the answers to those questions. • I can keep in mind the qualities of good history by keeping in mind the relationship between events and history. • I can make a plan to fill in any gaps by talking stock of all the information I've collected so far. • I can come up with an image of what I hope to write by sketching an outline and then writing fast off of my outline. • I can celebrate my accomplishment so far and set new goals for future work. • I can use transition words to connect my research and ideas.
BEND 1 ACADEMIC VOCABULARY	BEND 1 LINKED STANDARDS
<ul style="list-style-type: none"> • Flash Drafts • Westward Expansion • Fact Checking • Outline • Sketch • Geography • History • Relevant Facts • Timeline 	<p>W.5.2a,b,c,d,e, W.5.4, W.5.5, W.5.6, W.5.7, W.5.8, W.5.9b, W.5.10, W.6.2b,c,e, RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.5, RI.5.7, RI.5.9, RI.5.10, SL.5.1, SL.5.2, SL.5.3, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.5, L.5.6</p>

Unit 2 The Lens of History - Bend 2

BEND 2 GOALS	BEND 2 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers collect facts from various sources. • Good writers analyze the structure of their writing to make it more accessible for their audience. • Good writers have things to teach their audience through their writing. • Good writers can summarize, draw conclusions, and make generalizations. 	<ul style="list-style-type: none"> • I can write in a way that draws readers in by angling my research appropriately. • I can make sense of primary source documents by careful, close reading. • I can organize my research by categorizing facts and analysis I've collected. • I can make the structure of my writing the best it can be by studying mentor authors. • I can understand that every single story and fact have multiple points of view by asking myself what are some other ways to see this. • I can make my writing accessible and easier for readers to take in by relying on patterning in words, structures and meanings. • I can support a reader's navigation through the text by using text features. • I can explain the structure of my writing and lure readers in by crafting introductions. • I can use mentor texts for strategies and techniques and for revision ideas. • I can use punctuation to pack facts and information into my sentences. • I can teach my audience all I've learned by sharing my writing. • I can use transition phrases to organize and present my ideas and research. • I can compare and contrast documents to help me understand different points of view.
BEND 2 ACADEMIC VOCABULARY	BEND 2 LINKED STANDARDS
<ul style="list-style-type: none"> • Drafting • Structure • Cause and Effect • Perspectives • Interesting Facts • Research • Primary Source • Secondary Source 	<p>W.5.2a,b,c,d,e, W.5.4, W.5.5, W.5.6, W.5.7, W.5.8, W.5.9.b, W.6.2a,e, RI.5.1, RI.5.2, RI.5.4, RI.5.5, RI.5.6, RI.5.7, RI.5.9, RI.5.10, RI.6.7, SL.5.1, SL.5.2, SL.5.3, SL.5.4, SL.5.5, L.5.1, L.5.2, L.5.3, L.5.5, L.5.6, L.6.2a</p>

Unit 2 - Daily Objectives

BEND 1			
DAY	SESSION	TOPIC	OBJECTIVES
1	1	Organizing for the Journey Ahead	<ul style="list-style-type: none"> I can write about my topic by organizing the information I know about my topic.
2	1	Continue: Organizing for the Journey Ahead	<ul style="list-style-type: none"> I can write about my topic by organizing the information I know about my topic.
3	2	Writing Flash-Drafts	<ul style="list-style-type: none"> I can recall all I know about the type of writing I'm about to do.
4	2	Continue: Writing Flash-Draft	<ul style="list-style-type: none"> I can recall all I know about the type of writing I'm about to do.
5	3	Note-Taking and Idea-Making for Revision	<ul style="list-style-type: none"> I can shift between reading to collect and record information, and writing to grow ideas.
6	3	Continue: Note-Taking and Idea-Making for Revision	<ul style="list-style-type: none"> I can reflect by thinking, talking, and jotting about patterns, surprises, and points of comparison or contrast, and ask questions.
7	4	Writers of History Pay Attention to Geography	<ul style="list-style-type: none"> I can keep in mind the qualities of good history by being mindful of geography.
8	4	Continue: Writers of History Pay Attention to Geography	<ul style="list-style-type: none"> I can use transitions words to connect my research and ideas.
9	5	Writing to Think	<ul style="list-style-type: none"> I can think about the information I'm learning by asking questions and figuring out the answers to those questions.
10	5	Continue: Writing to Think	<ul style="list-style-type: none"> I can use transitions words to connect my research and ideas.
11	6	Writers of History Draw on an Awareness of Timelines	<ul style="list-style-type: none"> I can keep in mind the qualities of good history by keeping in mind the relationship between events and history.
12	7	Assembling and Thinking about Information	<ul style="list-style-type: none"> I can make a plan to fill in any gaps by talking stock of all the information I've collected so far.
13	8	Redrafting Our Research Reports	<ul style="list-style-type: none"> I can come up with an image of what I hope to write by sketching an outline and then writing fast off of my outline.
14	9	Celebrating and Reaching Toward New Goals	<ul style="list-style-type: none"> I can celebrate my accomplishment so far and set new goals for future work.

BEND 2			
DAY	SESSION	TOPIC	OBJECTIVES
15	10	Drawing Inspiration from Mentor Texts	<ul style="list-style-type: none"> I can write in a way that draws readers in by angling my research appropriately.
16	11	Primary Source Documents	<ul style="list-style-type: none"> I can make sense of primary source documents by careful, close reading.
17	11	Continue: Primary Source Documents	<ul style="list-style-type: none"> I can make sense of primary source documents by careful, close reading.
18	11	Continue: Primary Source Documents	<ul style="list-style-type: none"> I can make sense of primary source documents by careful, close reading.
19	12	Organizing Information for Drafting	<ul style="list-style-type: none"> I can organize my research by categorizing facts and analysis I've collected.
20	12	Continue: Organizing Information for Drafting	<ul style="list-style-type: none"> I can organize my research by categorizing facts and analysis I've collected.
21	13	Finding a Structure to Let Writing Grow Into	<ul style="list-style-type: none"> I can make the structure of my writing the best it can be by studying mentor authors.
22	14	Finding Multiple Points of View	<ul style="list-style-type: none"> I can understand that every single story and fact have multiple points of view by asking myself what are some other ways to see this.
23	14	Continue: Finding Multiple Points of View	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can compare and contrast documents to help me understand different points of view.
24	15	Creating Cohesion	<ul style="list-style-type: none"> I can make my writing accessible and easier for readers to taken by relying on patterning in words, structures and meanings.
25	15	Continue: Creating Cohesion	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transitions words to connect my research and ideas.
26	16	Using Text Features to Write Well	<ul style="list-style-type: none"> I can support a reader's navigation through the text by using text features.
27	16	Continue: Using Text Features to Write Well	<ul style="list-style-type: none"> I can support a reader's navigation through the text by using text features.
28	17	Crafting Introductions and Conclusions	<ul style="list-style-type: none"> I can explain the structure of my writing and lure readers in by crafting introductions.

29	17	Continue: Crafting Introductions and Conclusions	<ul style="list-style-type: none"> I can explain the structure of my writing and lure readers in by crafting introductions.
30	18	Mentor Texts Help Writers Revise	<ul style="list-style-type: none"> I can use mentor text for strategies and techniques and for revision ideas.
31	18	Continue: Mentor Texts Help Writers Revise	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transition phrases to organize and present my ideas and research.
32	19	Adding Information Inside Sentences	<ul style="list-style-type: none"> I can use punctuation to pack facts and information into my sentences.
33	19	Continue: Adding Information Inside Sentences	<ul style="list-style-type: none"> I can use punctuation to pack facts and information into my sentences.
34	Extra	Additional Session: Polishing Drafts for Tomorrow's Celebration	<ul style="list-style-type: none"> I can polish my draft so that it is ready for an audience.
35	20	Celebration	<ul style="list-style-type: none"> I can teach my audience all I've learned by sharing my writing.

Unit 3 Shaping Texts - Bend 1

BEND 1 GOALS	BEND 1 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers understand what makes a memoir. • Good writers examine their own writing for themes and connections. • Good writers use literature and good mentor texts to grow a seed idea. • Good writers use precise language when they write. 	<ul style="list-style-type: none"> • I can study the qualities of Memoir by noticing not only their specific elements, but the ways by which they draw on personal and persuasive essays and narratives. • I can uncover issues or themes that surface in my writing again and again by re-reading my notebook, looking for connects and asking what this is really about. • I can write small about big topics. • I can let literature influence my own writing. • I can choose a seed idea to devise a writing process that works for me. • I can dive deep into my memoir by studying how other authors write with depth. • I can compare and contrast in my writing to add depth to what I say. • I can use prepositional phrases to describe where or when things happened. • I can use transition words and phrases to push my thinking further.

BEND 1 ACADEMIC VOCABULARY	BEND 1 LINKED STANDARDS
<ul style="list-style-type: none"> • Memoir • Memories • Themes • Issues • Depth • Qualities • Elements • Persuasive • Potent topics • Seed Ideas 	<p>W.5.1, W.5.3, W.5.4, W.5.5, W.5.7, W.5.10, RL.5.2, RL 5.9, RL.5.10, SL.5.1, SL.5.3, L.5.1, L.5.2, L.5.3</p>

Unit 3 Shaping Texts - Bend 2

BEND 2 GOALS	BEND 2 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers can structure their memoir like an essay. • Good writers inspire themselves by drafting and revising the meaningful stories they want to tell. • Good writers make sure their voice is heard. • Good writers use cause and effect to link events. 	<ul style="list-style-type: none"> • I can study published texts to get ideas for ways to structure my own text. • I can inspire myself to write better than ever as a way to improve drafting. • I can confer with myself as I revise. • I can remember that if my memoir contains narrative, those stories need to have meaning. • I can edit and write in a way to allow my voice to come through. • I can use cause and effect to link events in my writing.
BEND 2 ACADEMIC VOCABULARY	BEND 2 LINKED STANDARDS
<ul style="list-style-type: none"> • Memoir • Memories • Themes • Internal Story • Issues • Depth • Qualities • Elements • Potent topics • Seed Ideas • Draft • Structure 	<p>W.5.2, W.5.3b,d, W.5.4, W.5.5, W.5.10, RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, SL.5.1, SL.5.2, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.6</p>

Unit 3 Shaping Texts - Bend 3

BEND 3 GOALS	BEND 3 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers grow theories about themselves. • Good writers use structure to allow them to say what they want to say. • Good writers understand that details convey meaning. • Good writers listen to their writing to bring out their voice. • Good writers celebrate their writing. • Good writers compare themselves to characters in literature. 	<ul style="list-style-type: none"> • I can discover new memoir ideas by studying myself like a character in a book. • I can draft my second memoir in one sitting by imagining how the piece will be structured, then writing quickly. • I can write about ideas by finding or creating a structure that will allow me to say what I want to say. • I can understand that the best details are the truest. • I can revise by re-reading my writing intently. • I can let one tiny detail represent the whole big message of my writing. • I can choose word, structures, and punctuation to convey content, mood, tone, and feeling by listening to my writing carefully. • I can celebrate my writing success by placing my writing in the company of others. • I can compare my ideas about character in literature to ideas about myself. • I can use transition words and phrases to link the narrative and narrative sections of my memoir.

BEND 3 ACADEMIC VOCABULARY	BEND 3 LINKED STANDARDS
<ul style="list-style-type: none"> • Memoir • Memories • Themes • Internal Story • Issues • Depth • Metaphor • Interpret • Persistence 	<p>W.5.3b,d, W.5.4, W.5.5, W.5.6, W.5.10, W.6.1d, W.6.3d, RL.5.1, RL.5.2, RL.5.4, RL.5.5, RL.5.10, SL.5.1, SL.5.3, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3, L.5.5a</p>

Unit 3 - Daily Objectives

BEND 1			
DAY	SESSION	TOPIC	OBJECTIVES
1	1	What Makes a Memoir?	<ul style="list-style-type: none"> I can study the qualities of Memoir by noticing not only their specific elements, but the ways by which they draw on personal and persuasive essays and narratives.
2	2	Interpreting the Comings and Goings of Life	<ul style="list-style-type: none"> I can uncover issues or themes that surface in my writing again and again by re-reading my notebook, looking for connects and asking what this is really about.
3	3	Writing Small about Big Topics	<ul style="list-style-type: none"> I can write small about big topics.
4	3	Continue: Writing Small about Big Topics	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use prepositional phrases to describe where or when things happened.
5	4	Reading Literature to Inspire Writing	<ul style="list-style-type: none"> I can let literature influence my own writing.
6	5	Choosing a Seed Idea	<ul style="list-style-type: none"> I can choose a seed idea to devise a writing process that works for me.
7	5	Continue: Choosing a Seed Idea	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transition words and phrases to push my thinking further. (Page 45)
8	6	Expecting Depth from Your Writing	<ul style="list-style-type: none"> I can dive deep into my memoir by studying how other authors write with depth.
9	6	Continue: Expecting Depth from Your Writing	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can compare and contrast in my writing to add depth to what I say.

BEND 2			
DAY	SESSION	TOPIC	OBJECTIVES
10	7	Studying and Planning Structures	<ul style="list-style-type: none"> I can study published texts to get ideas for ways to structure my own text.
11	8	The Inspiration to Draft	<ul style="list-style-type: none"> I can inspire myself to write better than ever as a way to improve drafting.
12	8	Continue: The Inspiration to Draft	<ul style="list-style-type: none"> I can inspire myself to write better than ever as a way to improve drafting.
13	9	Becoming Your Own Teacher	<ul style="list-style-type: none"> I can confer with myself as I revise.
14	10	Revising the Narrative Portion of a Memoir	<ul style="list-style-type: none"> I can remember that if my memoir contains narrative, those stories need to have meaning.
15	10	Continue: Revising the Narrative Portion of a Memoir	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use cause and effect to link events in my writing.
16	11	Editing for Voice	<ul style="list-style-type: none"> I can edit and write in a way to allow my voice to come through.
17	11	Continue: Editing for Voice	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use correct verb/subject agreements and verb tenses. (Page 92)

BEND 3			
DAY	SESSION	TOPIC	OBJECTIVES
18	Extra	Additional Session: Mini-Celebration/Reflection/Sharing (Page 94)	<ul style="list-style-type: none"> I can reflect on what I've learned and set new goals for myself.
19	12	Seeing Again, with New Lenses: Interpreting Your Own Story	<ul style="list-style-type: none"> I can discover new memoir ideas by studying myself like a character in a book.
20	12	Continue: Seeing Again, with New Lenses: Interpreting Your Own Story	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can compare my ideas about character in literature to ideas about myself.
21	13	Flash-Drafting	<ul style="list-style-type: none"> I can draft my second memoir in one sitting by imagining how the piece will be structured, then writing quickly.
22	14	Revising the Expository Portions of a Memoir	<ul style="list-style-type: none"> I can write about ideas by finding or creating a structure that will allow me to say what I want to say.
23	14	Continue: Revising the Expository Portions of a Memoir	<ul style="list-style-type: none"> I can write about ideas by finding or creating a structure that will allow me to say what I want to say.
24	15	Reconsidering the Finer Points	<ul style="list-style-type: none"> I can understand that the best details are the truest.
25	15	Continue: Reconsidering the Finer Points	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transition words and phrases to link the narrative and narrative sections of my memoir.
26	16	Rereading Your Draft and Drawing on All You Know to Revise	<ul style="list-style-type: none"> I can revise by re-reading my writing intently.
27	16	Continue: Rereading Your Draft and Drawing on All You Know to Revise	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> All previously taught Language Goals.
28	17	Metaphors Can Convey Big Ideas	<ul style="list-style-type: none"> I can let one tiny detail represent the whole big message of my writing.
29	17	Continue: Metaphors Can Convey Big Ideas	<ul style="list-style-type: none"> I can let one tiny detail represent the whole big message of my writing.
30	18	Editing to Match Sound to Meaning	<ul style="list-style-type: none"> I can choose word, structures, and punctuation to convey content, mood, tone, and feeling by listening to my writing carefully.

31	18	Continue: Editing to Match Sound to Meaning	<ul style="list-style-type: none">I can choose word, structures, and punctuation to convey content, mood, tone, and feeling by listening to my writing carefully.
32	Extra	Additional Session: Final Copy	<ul style="list-style-type: none">I can prepare my memoir to share with others.
33	19	An Author's Final Celebration	<ul style="list-style-type: none">I can celebrate my writing success by placing my writing in the company of others.

Unit 4 The Research-Based Argument Essay - Bend 1

BEND 1 GOALS	BEND 1 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers investigate to understand an argument. • Good writers flash draft arguments. • Good writers carefully consider a variety of formats for their argument. • Good writers use persuasive language to justify their argument. 	<ul style="list-style-type: none"> • I can investigate and collect information about both sides on an issue. • I can use what I know about structuring an essay to quickly write a full rough draft. • I can conduct research and provide evidence that supports my claim. • I can add relevant quotes to make my arguments more powerful. • I can conduct an inquiry of what makes a quote powerful. • I can re-draft to incorporate additional evidence and thinking. • I can make my voice powerful by analyzing evidence and explaining my thinking. • I can choose the best format that will effectively convey my message. • I can use modals and conjunctions to express my opinion. • I can use transition words and phrases to link my arguments. • I can use if then clauses to link claims and evidence.
BEND 1 ACADEMIC VOCABULARY	BEND 1 LINKED STANDARDS
<ul style="list-style-type: none"> • Argument • Support • Bolster • Evidence • Position • Relative • Incorporate • Analyze • Explain 	<p>W.5.1c, W.5.4, W.5.5, W.5.7, W.5.8, W.5.9b, W.5.10, W.6.1a,d, RI.5.1, RI.5.2, RI.5.7, RI.6.1, SL.5.1, SL.5.3, SL.5.4, L.5.1, L.5.2d, L.5.3, L.6.3b</p>

Unit 4 The Research-Based Argument Essay - Bend 2

BEND 2 GOALS	BEND 2 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers collect and organize information pertinent to their argument. • Good writers bring a critical perspective to their writing. • Good writers analyze their writing to make sure there are no weaknesses. • Good writers write with a target audience in mind. • Good writers use persuasive language to justify their argument. 	<ul style="list-style-type: none"> • I can think about how to capture the information I need when starting a research project. • I can set up systems to collect my knowledge and research. • I can write critically by bringing everything I know about reading critically. • I can plan for and rehearse my entire draft. • I can choose a tricky place to focus on as I work. • I can strengthen my claims by including evidence, supporting the opposing viewpoint and offering a rebuttal. • I can ensure my own arguments are solid by evaluating evidence. • I can tailor my arguments to appeal to a particular audience. • I can share my arguments in a panel. • I can use argument skills in a variety of ways and contents. • I can use modals and conjunctions to express my opinion. • I can use transitional phrases to acknowledge and rebut counterclaims.

BEND 2 ACADEMIC VOCABULARY	BEND 2 LINKED STANDARDS
<ul style="list-style-type: none"> • Argument • Support • Evidence • Position • Relative • Incorporate • Analyze • Explain • Rebuttal • View Point • Counter Claims • Claims 	<p>W.5.1, W.5.5, W.5.7, W.5.8, W.5.9b, W.5.10, W.6.1, RI.5.1, RI.5.2, RI.5.7, RI.5.8, RI.6.1, RL.5.1, RL.6.1, SL.5.1, SL.5.3, SL.5.6, L.5.1, L.5.2, L.5.3, L.5.6</p>

Unit 4 The Research-Based Argument Essay - Bend 3

BEND 3 GOALS	BEND 3 LEARNING TARGETS
<ul style="list-style-type: none"> • Good writers stand and be counted. • Good writers evaluate the validity of their argument. • Good writers make paragraphing choices. • Good writers find a place to share their writing in the world. • Good writers use persuasive language to justify their argument. 	<ul style="list-style-type: none"> • I can stand up for what I believe in and build a strong case. • I can find persuasive evidence in everyday life. • I can take stock of my progress, set goals, and move forward. • I can strengthen my argument by using everything I know about other types of writing. • I can strengthen my claims by making sure my evidence doesn't depend on flawed reasoning. • I can use editing strategies I know and make decision about non-fiction paragraphs. • I can share and discuss my writing for plan how and where it will live in the world. • I can use modals and conjunctions to express my opinion. • I can use if...then... statements to increase the validity of an argument.
BEND 3 ACADEMIC VOCABULARY	BEND 3 LINKED STANDARDS
<ul style="list-style-type: none"> • Previously taught language from Bends 1 and 2 • Often • Sometime, • Usually • Frequently • In many cases • In many instances • On many occasions • Commonly • Ordinarily • Countless • Innumerable • Scores of • Diverse 	<p>W.5.1a, W.5.3, W.5.5, W.5.7, W.5.8, W.5.9b, W.5.10, W.6.1a, RI.5.1, RI.5.2, RI.5.4, RI.5.7, RI.5.8, RI.6.1, RL.5.1, RL.6.1, SL.5.1, SL.5.3, SL.5.6, L.5.1, L.5.2, L.5.3, L.5.6</p>

Unit 4 - Daily Objectives

BEND 1			
DAY	SESSION	TOPIC	OBJECTIVES
1	1	Investigating to Understand an Argument	<ul style="list-style-type: none"> I can investigate and collect information about both sides on an issue.
2	2	Flash-Drafting Arguments	<ul style="list-style-type: none"> I can use what I know about structuring an essay to quickly write a full rough draft.
3	2	Continue: Flash-Drafting Arguments	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use modals and conjunctions to express my opinion. (Page 21)
4	3	Using Evidence to Build Argument	<ul style="list-style-type: none"> I can conduct research and provide evidence that supports my claim.
5	3	Continue: Using Evidence to Build Argument	<ul style="list-style-type: none"> I can use the Opinion Writing Checklist to set goals. (Page 36) <i>Language target:</i> I can use transition words and phrases to link my arguments.
6	4	Using Quotations to Arguments	<ul style="list-style-type: none"> I can add relevant quotes to make my arguments more powerful.
7	4	Continue: Using Quotations to Arguments	<ul style="list-style-type: none"> I can conduct an inquiry of what makes a quote powerful. <i>Language target:</i> I can use transition words and phrases that set up quotations.
8	5	Re-drafting to Add More Evidence	<ul style="list-style-type: none"> I can re-draft to incorporate additional evidence and thinking.
9	6	Balancing Evidence with Analysis	<ul style="list-style-type: none"> I can make my voice powerful by analyzing evidence and explaining my thinking.
10	6	Continue: Balancing Evidence with Analysis	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use if then clauses to link claims and evidence. (Page 58).
11	7	Signed, Sealed, Delivered	<ul style="list-style-type: none"> I can choose the best format that will effectively convey my message.

BEND 2			
DAY	SESSION	TOPIC	OBJECTIVES
12	8	Taking Arguments Up a Notch	<ul style="list-style-type: none"> I can think about how to capture the information I need when starting a research project.
13	8	Continue: Taking Arguments Up a Notch	<ul style="list-style-type: none"> I can set up systems to collect my knowledge and research.
14	9	Bringing a Critical Perspective to Writing	<ul style="list-style-type: none"> I can write critically by bringing everything I know about reading critically.
15	10	Rehearsing the Whole, Refining a Part	<ul style="list-style-type: none"> I can plan for and rehearse my entire draft.
16	10	Continue: Rehearsing the Whole, Refining a Part	<ul style="list-style-type: none"> I can choose a tricky place to focus on as I work.
17	11	Rebuttals, Responses, and Counterclaims	<ul style="list-style-type: none"> I can strengthen my claims by including evidence, supporting the opposing viewpoint and offering a rebuttal.
18	11	Continue: Rebuttals, Responses, and Counterclaims	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transitional phrases to acknowledge and rebut counterclaims. (Page 108)
19	12	Evaluating Evidence	<ul style="list-style-type: none"> I can ensure my own arguments are solid by evaluating evidence.
20	12	Continue: Evaluating Evidence	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use transitional phrases to acknowledge and rebut counterclaims. (Page 108)
21	13	Appealing to the Audience	<ul style="list-style-type: none"> I can tailor my arguments to appeal to a particular audience.
22	13	Continue: Appealing to the Audience	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use modals and conjunctions to express my opinion.
23	Extra	Additional Session: Final Copy	<ul style="list-style-type: none"> I can polish my writing for an audience.
24	14	A Mini-Celebration	<ul style="list-style-type: none"> I can share my arguments in a panel.
25	15	Argument across the Curriculum	<ul style="list-style-type: none"> I can use argument skills in a variety of ways and contents.

BEND 3			
DAY	SESSION	TOPIC	OBJECTIVES
26	16	Taking Opportunities to Stand and Be Counted	<ul style="list-style-type: none"> I can stand up for what I believe in and build a strong case.
27	17	Everyday Research	<ul style="list-style-type: none"> I can find persuasive evidence in everyday life.
28	17	Continue: Everyday Research	<ul style="list-style-type: none"> I can find persuasive evidence in everyday life.
29	18	Taking Stock and Setting Writing Tasks	<ul style="list-style-type: none"> I can take stock of my progress, set goals, and move forward.
30	19	Using All You Know from Other Types of Writing to Make Your Arguments More Powerful	<ul style="list-style-type: none"> I can strengthen my argument by using everything I know about other types of writing.
31	19	Continue: Using All You Know from Other Types of Writing to Make Your Arguments More Powerful	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use modals and conjunctions to express my opinion.
32	20	Evaluating the Validity of Your Argument	<ul style="list-style-type: none"> I can strengthen my claims by making sure my evidence doesn't depend on flawed reasoning.
33	20	Continue: Evaluating the Validity of Your Argument	<ul style="list-style-type: none"> <i>Language target:</i> <ul style="list-style-type: none"> I can use if...then... statements to increase the validity of an argument. (Page 187)
34	21	Paragraphing Choices	<ul style="list-style-type: none"> I can use editing strategies I know and make decision about non-fiction paragraphs.
35	21	Continue: Paragraphing Choices	<ul style="list-style-type: none"> I can use editing strategies I know and make decision about non-fiction paragraphs.
36	Extra	Additional Session: Final Copy	<ul style="list-style-type: none"> I can publish my writing to present to an audience.
37	22	Celebration: Taking Positions, Developing Stances	<ul style="list-style-type: none"> I can share and discuss my writing for plan how and where it will live in the world.

THIRD GRADE BOTTOM LINES - NARRATIVE

STEP 9	STEP 10	STEP 11	STEP 12
<p>Multiple plots, events (3.5)</p> <ul style="list-style-type: none"> Trace characters across multiple episodes, elaborating own understanding as the story progresses Relate earlier and later parts of a text, figuring out how they make sense together <p>Cross-book themes (RL 2.9)</p> <ul style="list-style-type: none"> Connect general themes among books, discussing some similarities and differences <p>Deep retell (3.2)</p> <ul style="list-style-type: none"> Retell stories using some synthesis and interpretation of events - going beyond factual recall and sequencing and including character motivation, feelings/actions/thoughts <p>Types of conflict (4.6)</p> <ul style="list-style-type: none"> Recognize the difference between internal and external conflict, and can identify types of conflict (person vs. person, vs. nature, vs. self) <p><u>*Written comprehension questions begin</u></p>	<p>Genre I (RL 2.5)</p> <ul style="list-style-type: none"> Use knowledge of literary genre to support comprehension. <p>Search Text (RL 3.1)</p> <ul style="list-style-type: none"> Identify pertinent information in a text when searching for answers <p>Connect Within Text (RL 3.5)</p> <ul style="list-style-type: none"> Connect different parts of a text to build understanding of overall meaning <p>Character Perspective (RL 4.3)</p> <ul style="list-style-type: none"> Understand that characters and perspectives revealed by what they say, think, and do and what others say/think. Characters change over time. <p>Citing Evidence V</p> <ul style="list-style-type: none"> Evaluate the use of evidence by another reader in order to push inferential and critical thinking 	<p>New Info (RL 3.2, RI 3.2)</p> <ul style="list-style-type: none"> Incorporate new information into own understanding of narrative topic <p>Figurative (RL 3.4, RL 5.4)</p> <ul style="list-style-type: none"> Recognize some figurative language and make attempts to understand beyond a literal interpretation <p>Skim</p> <ul style="list-style-type: none"> Skim text independently to find information and clarify meaning <p>Revise predictions</p> <ul style="list-style-type: none"> Revise understanding of a text while reading when initial ideas no longer fit the story <p>Paraphrase</p> <ul style="list-style-type: none"> Test own understanding of a text by summarizing, paraphrasing, or self-questioning 	<p>Genre II (RL 3.5, RL 3.10)</p> <ul style="list-style-type: none"> Use knowledge of literary genre and text structure (chapter, scene, stanza) to support comprehension. Engage in reading different genres <p>Evaluate Interpretations (SL 4.3)</p> <ul style="list-style-type: none"> Entertain and evaluate differing interpretations of a story: Use comparison and analogy to explain ideas

THIRD GRADE BOTTOM LINES - NON-FICTION

STEP 9	STEP 10	STEP 11	STEP 12
<p>Definitions II - Single Section (RI 1.4, 1.5)</p> <ul style="list-style-type: none"> Define the characteristics/behavior of a topic that appears in a single section but is not explicitly stated in the text <p>Organizing Information (RI 2.3, 3.3, 3.8)</p> <ul style="list-style-type: none"> Organize information in a text on a given topic in a logical order based on size, time, distance, etc. <p>Citing Evidence II (RI 1.1, 2.1)</p> <ul style="list-style-type: none"> Use details and events in a story to support answers to inferential and critical thinking questions <p>Compare & Contrast IV - Ideas Across Text (RI 3.9)</p> <ul style="list-style-type: none"> Able to compare and contrast the most important key details for a key point presented in two texts on the same topic. 	<p>Main Idea II - Overall Text (RI 2.5, 3.2)</p> <ul style="list-style-type: none"> Identify the primary idea of an informational text that has one main idea and sections that follow a logical order <p>Author's Purpose II - Point of View (RI 3.6)</p> <ul style="list-style-type: none"> Able to distinguish their own point of view from that of the author of a text. <p>Citing Evidence IV (RI 2.7, RI 4.1)</p> <ul style="list-style-type: none"> Cites the best evidence from a story to support answers to inferential and critical thinking questions <p>Background Knowledge II - Other Sources</p> <ul style="list-style-type: none"> Acquire background knowledge from other sources to support comprehension of new concepts <p>Explain Processes (RI 3.3, 3.8)</p> <ul style="list-style-type: none"> Explain processes by defining sequential steps and their relationship to one another <p>Text Features II - Subsections (RI 2.5)</p> <ul style="list-style-type: none"> Use headings and tables of contents to find the right subsection to answer a specific question 	<p>Main Idea III - Subsections (RI 1.2, 2.2, 2.5)</p> <ul style="list-style-type: none"> Identify the primary idea of a section of informational text with one main idea <p>Text Features III - Captions (RI 2.5)</p> <ul style="list-style-type: none"> Use captions and their corresponding images to understand a core detail or concept from the text <p>Citing Evidence V</p> <ul style="list-style-type: none"> Evaluate the use of evidence by another reader in order to push inferential and critical thinking 	<p>Main Idea IV - Overall Text (RI 2.5, 3.2)</p> <ul style="list-style-type: none"> Identify the primary idea of an informational text for which you have to deduce the connections between multiple sections <p>Retell (RI 3.4, 4.2)</p> <ul style="list-style-type: none"> Retell informational texts using main ideas, text features and key vocabulary <p>Definitions III - Cross-Section (RI 3.4, 4.3)</p> <ul style="list-style-type: none"> Define the characteristics/behavior of the key topic that gets defined across multiple sections <p>Text Features IV - Stand-Alone Visuals (RI 1.7, 2.7, 3.7)</p> <ul style="list-style-type: none"> Utilize stand-alone (don't require text to be understood) charts, diagrams, or pictures to understand text

THIRD GRADE

Day	RC (N) Objective	RC (N) Text	Day	RA (NF) Objective	RC (NF) Text
Unit 1 6	<ul style="list-style-type: none"> SWBAT classify literary text as a story (RL 3.5) SWBAT make inferences based on a title SWBAT make predictions about what will happen next in a story 	Henry and the Buccaneer Bunnies by Carolyn Crimi	Unit 1 6	<ul style="list-style-type: none"> SWBAT identify characteristics of an informational text. (RI.3.5) SWBAT identify facts in an informational text. 	Everything Dolphin by Marty Crisp
7	<ul style="list-style-type: none"> SWBAT classify literary text as a story SWBAT make predictions about what will happen next in a story (RL 3.1) 	Henry and the Buccaneer Bunnies by Carolyn Crimi	7	<ul style="list-style-type: none"> SWBAT identify the author's purpose as: to entertain, to inform, or to persuade. (RI 3.7) SWBAT identify text evidence that supports the author's purpose. 	Summer Olympics Events (Reading A-Z, Level Q)
8	<ul style="list-style-type: none"> SWBAT classify literary text as a story SWBAT make inferences based on a title (RL 3.1) SWBAT make predictions about what will happen next in a story (RL 3.1) 	Class Clown by Johanna Hurwitz	8	<ul style="list-style-type: none"> SWBAT identify the author's purpose as: to entertain, to inform, or to persuade. SWBAT identify text evidence that supports the author's purpose. (RI 3.8) SWBAT determine the intended audience of informational text 	Summer Olympics Events (Reading A-Z, Level Q)
9	<ul style="list-style-type: none"> SWBAT define the connecting reading strategy SWBAT make a personal connection to the text 	Class Clown by Johanna Hurwitz	9	<ul style="list-style-type: none"> SWBAT identify the author's purpose as: to entertain, to inform, or to persuade. SWBAT identify text evidence that supports the author's purpose. SWBAT determine the intended audience of informational text (RI 3.6) 	"Smoking Hurts the Lungs and Heart" (persuade) "Hispanic Population Soars" (inform) "Casey Saves the Play" (entertain)
10	<ul style="list-style-type: none"> SWBAT define the connecting reading strategy SWBAT make a personal connection to the text 	Class Clown by Johanna Hurwitz	10	<ul style="list-style-type: none"> SWBAT identify the author's purpose as: to entertain, to inform, or to persuade. SWBAT identify text evidence that supports the author's purpose. (RI 3.8) SWBAT determine the intended audience of informational text 	"Fit For Life" (inform) "A Tricky Monkey" (entertain) "Ice City" for independent text
11	<ul style="list-style-type: none"> SWBAT identify the components of a good summary SWBAT summarize text using their own words (RL 3.2) 	Class Clown by Johanna Hurwitz	11	<ul style="list-style-type: none"> SWBAT determine the author's point of view on a given topic (RI 3.6) SWBAT generate own point of view (independent of author's) 	Everest: Reaching for the Sky by Joy Masoff

12	<ul style="list-style-type: none"> SWBAT identify the components of a good summary SWBAT summarize text using their own words (RL 3.2) 	Class Clown by Johanna Hurwitz	12	<ul style="list-style-type: none"> SWBAT determine the author's point of view on a given topic (RI 3.6) SWBAT identify important facts from the text. SWBAT select facts from a text to prove ideas from the text. 	Everest: Reaching for the Sky by Joy Masoff
13	<ul style="list-style-type: none"> SWBAT identify the components of a good summary SWBAT summarize text using their own words (RL 3.2) 	Class Clown by Johanna Hurwitz	13	<ul style="list-style-type: none"> SWBAT identify important facts in a text. (RI 3.1) SWBAT select facts from a text to prove ideas from the text. SWBAT make predictions based on factual evidence. SWBAT predict a scenario based on facts from the text. 	Everest: Reaching for the Sky by Joy Masoff
14	<ul style="list-style-type: none"> SWBAT classify literary text as a story SWBAT make inferences based on a title SWBAT define author's purpose (RL 3.5) SWBAT identify the author's purpose of a paragraph (RL 3.5) SWBAT identify the author's purpose of a passage 	The Girl Who Hated Books by Manjusha Pawagi	14	<ul style="list-style-type: none"> SWBAT determine the author's point of view on a given topic (RI 3.6) SWBAT identify important facts from the text. SWBAT select facts from a text to prove ideas from the text. SWBAT generate own point of view (independent of author's) 	Coral Reefs (Reading A-Z, Level Q)
15	<ul style="list-style-type: none"> SWBAT define author's purpose (RL 3.5) SWBAT identify the author's purpose of a paragraph SWBAT identify the author's purpose of a passage (RL 3.5) 	The Girl Who Hated Books by Manjusha Pawagi	15	<ul style="list-style-type: none"> SWBAT determine the author's point of view on a given topic SWBAT identify important facts from the text. (RI 3.1) SWBAT select facts from a text to prove ideas from the text. SWBAT generate own point of view (independent of author's) 	Extreme Animals (Reading A-Z, Level Q)
16	<ul style="list-style-type: none"> SWBAT classify literary text as a story SWBAT make inferences based on a title SWBAT define author's purpose (RL 3.5) SWBAT identify the author's purpose of a paragraph (RL 3.5) SWBAT identify the author's purpose of a passage 	The Ugly Duckling by Jerry Pinkney - G2	16	<ul style="list-style-type: none"> SWBAT define inference. SWBAT identify how to make an inference. SWBAT infer meaning from a specific line in an informational text. (RI 3.1) 	Salmon: A Link in the Food Chain (Reading A-Z, Level Q)
17	<ul style="list-style-type: none"> SWBAT define author's purpose (RL 3.5) SWBAT identify the author's purpose of a paragraph SWBAT identify the author's purpose of a passage (RL 3.5) 	The Ugly Duckling by Jerry Pinkney	17	<ul style="list-style-type: none"> SWBAT define inference. SWBAT identify how to make an inference. SWBAT infer meaning from a specific line in a text or a graph/diagram (RI 3.1) 	"Saving the Animals"
18	<ul style="list-style-type: none"> SWBAT classify literary text as a story SWBAT make inferences based on a title SWBAT define author's purpose (RL 3.5) SWBAT identify the author's purpose of a paragraph SWBAT identify the author's purpose of a passage (RL 3.5) 	Miss Brooks Loves Books! (and I Don't) by Barbara Bottner	18	<ul style="list-style-type: none"> SWBAT identify facts in a text using supporting details. SWBAT identify opinions in a text using clue words. SWBAT distinguish between facts and opinions in a text. (RI 3.1) 	A Butterfly Is Patient by Dianna Hutts Aston and Sylvia Long
19	<ul style="list-style-type: none"> SWBAT identify explicit information in a text (RL 3.1) SWBAT identify the difference between explicit information and drawing conclusions 	King of the Playground by Phyllis Reynolds Naylor	19	<ul style="list-style-type: none"> SWBAT identify facts in a text using supporting details. 	A Butterfly Is Patient by Dianna Hutts Aston and Sylvia Long

	<ul style="list-style-type: none"> SWBAT draw reasonable conclusions in a text by using prior knowledge (schema) and textual evidence 			<ul style="list-style-type: none"> SWBAT identify opinions in a text using clue words. SWBAT distinguish between facts and opinions in a text. (RI 3.1) 	
20	<ul style="list-style-type: none"> SWBAT identify explicit information in a text SWBAT identify the difference between explicit information and drawing conclusions SWBAT draw reasonable conclusions in a text by using prior knowledge (schema) and textual evidence (RL 3.1) 	Mirette on the High Wire by Emily Arnold McCully	20	<ul style="list-style-type: none"> SWBAT identify facts in a text using supporting details. SWBAT identify opinions in a text using clue words. SWBAT determine opinions in charts. SWBAT distinguish between facts and opinions in a text. 	A Visit to Kitt Peak (Reading A-Z, Level Q)
21	<ul style="list-style-type: none"> SWBAT determines the topic in literary text SWBAT identify an additional title that reflects the main idea in a story (RL 3.2) 	Mirette on the High Wire by Emily Arnold McCully	21	<ul style="list-style-type: none"> SWBAT identify facts in a text using supporting details. SWBAT identify opinions in a text using clue words. SWBAT determine opinions in charts. SWBAT distinguish between facts and opinions in a text. (RI 3.1) 	Fireworks (Reading A-Z, Level Q)
22	<ul style="list-style-type: none"> End of unit assessment 		22	<ul style="list-style-type: none"> SWBAT identify facts in a text using supporting details. SWBAT identify opinions in a text using clue words. SWBAT distinguish between facts and opinions in a text. (RI.3.1) 	Play Review: You Can't Have My Golden Charms & Finding Nemo Movie Review
Unit 2 23	<ul style="list-style-type: none"> SWBAT identify characteristics of the realistic fiction genre (RL 3.5) SWBAT make inferences based on the title SWBAT identify the elements of a realistic fiction story (setting, characters, problem, attempts to resolve the problem, and solution) 	My Rotten Red-headed Older Brother by Patricia Polacco	23	<ul style="list-style-type: none"> End of unit assessment 	
24	<ul style="list-style-type: none"> SWBAT identify first person or third person points of view in a narrative (RL 3.6) SWBAT to identify the narrator in the story (RL 3.6) 	Super-completely and Totally the Messiest! By Judith Viorst	Unit 2 24	<ul style="list-style-type: none"> SWBAT identify the title SWBAT understand the purpose of a title SWBAT identify some text features of an informational text (table of contents, headings and subheadings) (RI 3.5) SWBAT use text features to find information in a text 	Volcano: The Eruption and Healing of Mount St. Helens by Patricia Lauber
25	<ul style="list-style-type: none"> SWBAT identify first person or third person points of view in a narrative (RL 3.6) SWBAT to identify the narrator in the story (RL 3.6) 	Tony's Bread by Tomie dePaola	25	<ul style="list-style-type: none"> SWBAT identify some text features of an informational text (varied typeface such as bold and italicized text and glossary) (RI 3.5) SWBAT analyze how text features help readers comprehend an information 	Volcano: The Eruption and Healing of Mount St. Helens by Patricia Lauber

26	<ul style="list-style-type: none"> • SWBAT identify main and secondary characters (RL 3.3) • SWBAT figure out the personality trait of the main and secondary characters by drawing on specific details from the text 	Tony's Bread by Tomie dePaola	26	<ul style="list-style-type: none"> • SWBAT identify some text features of an informational text (photographs, labels, captions) • SWBAT identifies specific purpose of a graphic • SWBAT analyze how text features help readers comprehend an information (RI 3.5) 	<p>Volcano: The Eruption and Healing of Mount St.</p> <p>Helens by Patricia Lauber</p> <p>Mighty Glaciers by Ned Jensen (Reading A to Z, Level L) for independent text</p>
27	<ul style="list-style-type: none"> • SWBAT identify first person or third person points of view in a narrative (RL.3.6) • SWBAT to identify the narrator in the story 	Cool Zone with the Pain & the Great One by Judy Blume (Ch 1-2)	27	<ul style="list-style-type: none"> • SWBAT identify text features in an informational text (index, charts/graphs) (RI 3.5; RI 3.7) • SWBAT analyze information on a chart or graph • SWBAT analyze how text features help readers comprehend information. 	<p>Volcano: The Eruption and Healing of Mount St.</p> <p>Helens by Patricia Lauber</p>
28	<ul style="list-style-type: none"> • SWBAT identify main and secondary characters • SWBAT figure out the personality trait of the main and secondary characters by drawing on specific details from the text (RL 3.3) • SWBAT determines the topic in literary text • SWBAT identify an additional title that reflects the main idea in a story 	Cool Zone with the Pain & the Great One by Judy Blume (Ch 3-4)	28	<ul style="list-style-type: none"> • SWBAT identify text features in an informational text (maps) (RI 3.7) • SWBAT analyze how text features help readers comprehend information. 	Expedition 40: The Secret of the Seasons (Reading A-Z, Level R)
29	<ul style="list-style-type: none"> • SWBAT figure out the personality trait of the main and secondary characters by drawing on specific details from the text (RL.3.3) • SWBAT determines the topic in literary text • SWBAT identify an additional title that reflects the main idea in a story 	Silver Packages by Cynthia Rylant	29	<ul style="list-style-type: none"> • SWBAT identify text features in an informational text (diagrams) (RI 3.7) • SWBAT analyze how text features help readers comprehend information. 	Expedition 40: The Secret of the Seasons (Reading A-Z, Level R)
30	<ul style="list-style-type: none"> • SWBAT prove the personality trait of the secondary character by drawing on specific details from the text (RL.3.3) • SWBAT determines the topic in literary text • SWBAT identify an additional title that reflects the main idea in a story 	Chili Pepper Powder Surprise, Reading A-Z, Level Q	30	<ul style="list-style-type: none"> • SWBAT identify text features in an informational text (diagrams) (RI 3.7) • SWBAT analyze how text features help readers comprehend information. 	Earthquakes, Volcanoes, and Tsunamis (Reading A-Z, Level Q)
31	<ul style="list-style-type: none"> • SWBAT analyze character relationships of the main and secondary characters. (RL.3.3) • SWBAT determines the topic in literary text • SWBAT identify an additional title that reflects the main idea in a story 	Worst Friends (Spotlight on...Plot) by Agnes Gardner	31	<ul style="list-style-type: none"> • SWBAT identify text features in an informational text (parentheses and white space) (RI 3.5) • SWBAT analyze how text features help readers comprehend information. 	Earthquakes, Volcanoes, and Tsunamis (Reading A-Z, Level Q)
32	<ul style="list-style-type: none"> • SWBAT define conflict. (RL.3.3) • SWBAT identify and describe an external (man against man) conflict. (RL.3.3) • SWBAT analyze character relationships of the main and 	The Mystery in the Backyard (Spotlight on...Plot) by Tom Conklin	32	<ul style="list-style-type: none"> • SWBAT understand characteristics of a dictionary (RI 3.5) • SWBAT look up words in the glossary in a dictionary (RI 3.5; L.3.4.a; L.3.4.d) 	Tsunamis (Reading A-Z; level S)

	secondary characters.				
33	<ul style="list-style-type: none"> SWBAT identify and describe an internal (man against self) conflict (RL.3.3) 	The Memory String by Eve Bunting	33	<ul style="list-style-type: none"> SWBAT understand characteristics of thesauruses SWBAT look up words in the informational text in a thesaurus and find synonyms (L.3.4.a; L.3.4.d) 	Tsunamis (Reading A-Z; level S)
34	<ul style="list-style-type: none"> SWBAT identify and describe an external (man against man) conflict. (RL.3.3) SWBAT identify and describe an internal (man against self) conflict (RL.3.3) 	The Memory String by Eve Bunting	34	<ul style="list-style-type: none"> SWBAT utilize both a dictionary and a thesaurus to look up either the meaning or a synonym of a word using previously read text in this unit. (L.3.4.a; L.3.4.d) 	Previously used text
35	<ul style="list-style-type: none"> SWBAT identify the plot of a story. (RL.3.1) SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an internal (man against self) conflict 	Morty and Suitcase Caper, Reading A-Z, Level Q	35	<ul style="list-style-type: none"> End of unit assessment 	
36	<ul style="list-style-type: none"> SWBAT identify main characters SWBAT figure out the personality trait of the main characters by drawing on specific details from the text (RL.3.3) SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an internal (man against self) conflict 	Stone Fox by John Reynolds Gardiner Ch. 1	Unit 3 36	<ul style="list-style-type: none"> SWBAT identify characteristics of a descriptive text (RI 3.4) SWBAT identify another name for the topic of a section SWBAT discuss facts learned about a topic 	...If You Lived 100 Years Ago by Ann McGovern
37	<ul style="list-style-type: none"> SWBAT identify secondary characters SWBAT figure out the personality trait of the secondary characters by drawing on specific details from the text (RL.3.3) SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an internal (man against self) conflict 	Stone Fox by John Reynolds Gardiner Ch. 2	37	<ul style="list-style-type: none"> SWBAT identify characteristics of a descriptive text SWBAT identify another name for the topic of a section (RI 3.2) SWBAT discuss facts learned about a topic 	...If You Lived 100 Years Ago by Ann McGovern
38	<ul style="list-style-type: none"> SWBAT figure out the personality trait of the secondary characters by drawing on specific details from the text SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an external (man against nature) conflict) (RL.3.3) SWBAT identify and describe an internal (man against self) conflict 	Stone Fox by John Reynolds Gardiner Ch. 3-4	38	<ul style="list-style-type: none"> SWBAT identify characteristics of a descriptive text SWBAT identify another name for the topic of a section SWBAT discuss facts learned about a topic (RI 3.1) 	...If You Lived 100 Years Ago by Ann McGovern
39	<ul style="list-style-type: none"> SWBAT identify a character's perspective (RL.3.6) 	Stone Fox by John Reynolds	39	<ul style="list-style-type: none"> SWBAT identify problem/solution text structure of 	The Great Chicago Fire by

	<ul style="list-style-type: none"> SWBAT figure out the personality trait of the secondary characters by drawing on specific details from the text SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an external (man against nature) conflict) SWBAT identify and describe an internal (man against self) conflict 	Gardiner Ch. 5-6		<p>information in a text</p> <ul style="list-style-type: none"> SWBAT determine the problem of a situation in an informational text (RI.3.2) SWBAT determine the solution of a situation in an informational text (RI.3.2) 	Janet McHugh
40	<ul style="list-style-type: none"> SWBAT figure out why a character says or does something (character motivation) (RL.3.3) SWBAT compare and contrast the personality traits of Willy and Stone Fox SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an external (man against nature) conflict) SWBAT identify and describe an internal (man against self) conflict 	Stone Fox by John Reynolds Gardiner Ch. 7-8	40	<ul style="list-style-type: none"> SWBAT determine the problem of a situation in an informational text (RI.3.2) SWBAT determine the solution of a situation in an informational text (RI.3.2) 	The Great Chicago Fire by Janet McHugh
41	<ul style="list-style-type: none"> SWBAT determines the topic in literary text (RL 3.2) SWBAT identify an additional title that reflects the main idea in a story (RL 3.2) SWBAT determine the theme, or the big idea, of the story SWBAT identify and describe an external (man against man) conflict. SWBAT identify and describe an external (man against nature) conflict) SWBAT identify and describe an internal (man against self) conflict 	Stone Fox by John Reynolds Gardiner Ch. 9-10	41	<ul style="list-style-type: none"> SWBAT define cause and effect. (RI.3.3) SWBAT use signal words (if, then, because, since, so, before, after) to show cause and effect relationships. SWBAT analyze information and present it in a timelines 	Old Penn Station by William Low
42	<ul style="list-style-type: none"> End of unit assessment 		42	<ul style="list-style-type: none"> SWBAT define cause and effect. SWBAT use signal words (if, then, because, since, so, before, after) to show cause and effect relationships. SWBAT to determine the cause and effect (RI 3.3) 	Old Penn Station by William Low
Unit 3 43	<ul style="list-style-type: none"> SWBAT identify the plot of a story SWBAT identify the lesson learned by a character (RL 3.2) SWBAT identify the moral of a story (RL 3.2) 	The Bee Tree by Patricia Polacco	43	<ul style="list-style-type: none"> SWBAT define cause and effect. SWBAT use signal words (if, then, because, since, so, before, after) to show cause and effect relationships. SWBAT analyze information and present it in a timeline (RI 3.7) 	Titanic (Reading A-Z, Level S)
44	<ul style="list-style-type: none"> SWBAT identify characteristics of fables (RL 3.5) SWBAT identify the plot of a story. 	Wolf and Lean Dog (EL article)	44	<ul style="list-style-type: none"> SWBAT define cause and effect. SWBAT use signal words (if, then, because, since, 	Titanic (Reading A-Z, Level S)

	<ul style="list-style-type: none"> SWBAT identify make-believe statements in a fable SWBAT identify the moral of a fable. (RL 3.2) 	Fox and Wolf (EL article)		<p>so, before, after) to show cause and effect relationships.</p> <ul style="list-style-type: none"> SWBAT to determine the cause and effect (RI 3.3) 	
45	<ul style="list-style-type: none"> SWBAT identify the plot of a story. SWBAT determine characteristics about the characters of a story. SWBAT identify make-believe statements in a fable SWBAT identify the moral of a fable. (RL 3.2) 	The Wolf in Sheep's Clothing (EL article)	45	<ul style="list-style-type: none"> SWBAT identify characteristics of the sequential/time order text structure SWBAT analyze information presented in timelines (RI.3.7) 	Inventions (Reading A-Z, Level R)
46	<ul style="list-style-type: none"> SWBAT identify the plot of a story. SWBAT determine characteristics about the characters of a story. SWBAT identify make-believe statements in a fable SWBAT identify examples of figurative language (similes and metaphors) (RL.3.4) SWBAT identify the moral of a fable (RL.3.2) 	Lon Po Po by Ed Young	46	<ul style="list-style-type: none"> SWBAT identify characteristics of the sequential/time order text structure SWBAT determine the cause and effect of sequential events (RI.3.3) 	Inventions (Reading A-Z, Level R)
47	<ul style="list-style-type: none"> SWBAT identify the plot of a story. SWBAT determine characteristics about the characters of a story. SWBAT identify make-believe statements in a fable SWBAT identify examples of figurative language (similes and metaphors) (RL.3.4) SWBAT identify the moral of a fable (RL.3.2) 	Lon Po Po by Ed Young A Golden Tragedy by Reading A-Z (Level P; F&P Level N) for independent text	47	<ul style="list-style-type: none"> End of unit assessment 	
48	<ul style="list-style-type: none"> SWBAT identify the plot of a story. SWBAT determine characteristics about the characters of a story. SWBAT determine the theme of the story by using clues from the plot and character development. SWBAT identify examples of figurative language (similes and metaphors) SWBAT use supporting details about the plot and characters to support the theme. (RL.3.2; RL.3.3) 	Great Joy, the Self-Respecting Ox (Spotlight On...) The Golden Flute, Reading A-Z, Level Q for independent text	Unit 4 48	<ul style="list-style-type: none"> SWBAT identify the author's point of view about wolves SWBAT identify the main idea of a paragraph using the first or last sentence (RI 3.2) 	"Face to Face" in Face to Face with Wolves by Jim and Judy Brandenburg
49	<ul style="list-style-type: none"> SWBAT determine the characteristics of multiple characters in a story SWBAT identify the plot of a story. SWBAT determine the theme of the story by using clues from the plot and character development. (RL.3.2; RL.3.3) SWBAT identify examples of figurative language 	Mufaro's Beautiful Daughters Chinzaemon the Silent, Reading A-Z, Level Q for independent text	49	<ul style="list-style-type: none"> SWBAT identify the main idea of a paragraph using the first or last sentence SWBAT use the clues in a paragraph to figure out the main idea of a paragraph (RI 3.2) SWBAT use the main idea of a passage to create a title for a passage. 	"Face to Face" in Face to Face with Wolves by Jim and Judy Brandenburg

	(similes and metaphors) <ul style="list-style-type: none"> SWBAT use supporting details about the plot and characters to support the theme. 				
50	<ul style="list-style-type: none"> SWBAT identify characteristics of legends (RL.3.5) SWBAT identify the plot of a story. SWBAT identify make-believe statements in a legend SWBAT identify examples of figurative language (alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	Johnny Appleseed by Jane Yolen	50	<ul style="list-style-type: none"> SWBAT identify specific facts and details about the appearance and behaviors of wolves SWBAT identify the main idea of a paragraph using the supporting details in a paragraph. (RI 3.2) 	"Meet the Wolf" in Face to Face with Wolves by Jim and Judy Brandenburg
51	<ul style="list-style-type: none"> SWBAT identify characteristics of tall tales (RL.3.5) SWBAT identify the plot of a story. SWBAT identify make-believe statements in a tall tale SWBAT identify examples of figurative language (alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	John Henry by Julius Lester	51	<ul style="list-style-type: none"> SWBAT identify the main idea of a section of a text using the main idea of each paragraph. (RI 3.2) 	"Meet the Wolf" in Face to Face with Wolves by Jim and Judy Brandenburg
52	<ul style="list-style-type: none"> SWBAT recognize terms commonly used in drama (RL.3.5) Classify literary text as a play (based on a tall tale) SWBAT identify examples of figurative language (alliteration, onomatopoeia, hyperbole) 	Master Man	52	<ul style="list-style-type: none"> SWBAT identify the main idea of a section of a text using the main idea of each paragraph. SWBAT figure out the main idea of a text using the chapter headings. (RI 3.2) 	"Making A Comeback" in Face to Face with Wolves by Jim and Judy Brandenburg
53	<ul style="list-style-type: none"> SWBAT recognize terms commonly used in drama (RL.3.5) Classify literary text as a play (based on a tall tale) SWBAT identify examples of figurative language (alliteration, onomatopoeia, hyperbole) 	Master Man	53	<ul style="list-style-type: none"> SWBAT distinguish main details from secondary details in a paragraph (RI 3.2) 	"Making A Comeback" in Face to Face with Wolves by Jim and Judy Brandenburg
54	<ul style="list-style-type: none"> SWBAT recognize terms commonly used in drama (RL.3.5) Classify literary text as a play (based on a tall tale) SWBAT identify examples of figurative language (alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	Master Man	54	<ul style="list-style-type: none"> SWBAT identify the steps for textual analysis SWBAT use the steps of textual analysis to extract information from a passage (RI 3.1) 	" Ghosts in the Twilight " pgs. 21 - 26
55	<ul style="list-style-type: none"> SWBAT identify characteristics of myths (RL.3.5) SWBAT identify the plot of a story. SWBAT identify make-believe statements in a myth SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) 	World Mythology: Athena by B.A. Hoena	55	<ul style="list-style-type: none"> SWBAT distinguish main details from secondary details in a text (RI 3.1; RI 3.2) 	" Ghosts in the Twilight " pgs. 21 - 26

	<ul style="list-style-type: none"> SWBAT determine the theme of the story by using clues from the plot and character development. 				
56	<ul style="list-style-type: none"> SWBAT identify characteristics of myths SWBAT identify the plot of a story. SWBAT identify make-believe statements in a myth (RL.3.5) SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	World Mythology: Athena by B.A. Hoena	56	<ul style="list-style-type: none"> SWBAT identify the steps for textual analysis SWBAT use the steps of textual analysis to extract information from a passage (RI 3.1) 	Humans Have Killed off Plants and Animals article
57	<ul style="list-style-type: none"> SWBAT identify characteristics of myths SWBAT identify the plot of a story. (RL.3.1) SWBAT identify make-believe statements in a myth SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	World Mythology: Zeus by B.A. Hoena	57	<ul style="list-style-type: none"> SWBAT identify the components of an informational text retell SWBAT retell an informational text passage (RI 3.2) 	The White Wolf article
58	<ul style="list-style-type: none"> SWBAT identify characteristics of myths SWBAT identify the plot of a story. (RL.3.1) SWBAT identify make-believe statements in a myth SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	World Mythology: Zeus by B.A. Hoena	58	<ul style="list-style-type: none"> SWBAT identify the components of an informational text retell SWBAT retell an informational text passage (RI 3.2) 	Catching Wolves Catching Yawns article
59	<ul style="list-style-type: none"> SWBAT identify characteristics of myths SWBAT identify the plot of a story. (RL.3.1) SWBAT identify make-believe statements in a myth SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues from the plot and character development. 	World Mythology: Poseidon by B.A. Hoena	59	<ul style="list-style-type: none"> SWBAT distinguish main details from secondary details in a text SWBAT identify the main idea of a text using the main idea of each section of text (RI 3.2) 	A Plan To Protect Wolves article
60	<ul style="list-style-type: none"> SWBAT identify characteristics of myths SWBAT identify the plot of a story. (RL.3.1) SWBAT identify make-believe statements in a myth SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) SWBAT determine the theme of the story by using clues 	World Mythology: Poseidon by B.A. Hoena	60	<ul style="list-style-type: none"> SWBAT identify the steps for textual analysis SWBAT use the steps of textual analysis to extract information from a passage. (RI 3.1) SWBAT answer questions that require thinking beyond the text. 	Dogs and Wolves article

	from the plot and character development.				
61	<ul style="list-style-type: none"> • SWBAT identify examples of figurative language (similes, metaphors, alliteration, onomatopoeia, hyperbole) (RL.4.4) • SWBAT determine the theme of the story by using clues from the plot and character development. 	Sugar Cane: A Caribbean Rapunzel	61	<ul style="list-style-type: none"> • End of unit assessment 	
62	<ul style="list-style-type: none"> • End of unit assessment 		Unit 5 62	<ul style="list-style-type: none"> • SWBAT identify steps in a "how-to" everyday text • SWBAT draw conclusions about information in a "how-to" everyday text (RI 3.1) 	How to Write Secret Messages, Text 4 in Non Fiction Text Passages
Unit 4 63	<ul style="list-style-type: none"> • SWBAT identify characteristics of the magical fantasy genre. (RL.3.5) 	Jumanji by Chris Van Allsburg	63	<ul style="list-style-type: none"> • SWBAT identify steps in a "how-to" everyday text • SWBAT draw conclusions about information in a "how-to" everyday text (RI 3.2) 	How To Make a Swan, Text 13 in Non Fiction Text Passages
64	<ul style="list-style-type: none"> • SWBAT determine the setting changes in a magical fantasy text. (RL.3.3; RL.3.5) • SWBAT determine how the setting impacted the story. 	Golem by David Wisniewski	64	<ul style="list-style-type: none"> • SWBAT identify characteristics of newspaper articles • SWBAT determine the main idea of a newspaper article (RI 3.2) 	Choice of NewsELA article
65	<ul style="list-style-type: none"> • SWBAT analyze the impact secondary characters make on main characters (their thoughts, actions, and mood/feelings). (RL.3.3) 	The Dragon's Child by Jenny Nimmo	65	<ul style="list-style-type: none"> • SWBAT identify characteristics of magazine articles • SWBAT determine the main idea of a magazine article • SWBAT identify the author's purpose of a magazine article (RI 3.1) 	Choice of magazine article
66	<ul style="list-style-type: none"> • SWBAT analyze the impact secondary characters make on main characters (their thoughts, actions, and mood/feelings). (RL.3.3) 	The Dragon's Child by Jenny Nimmo	66	<ul style="list-style-type: none"> • SWBAT determine the main idea of a poster (RI 3.2) 	Talent Show, Text 6 in Non Fiction Text Passages Text 6 in Non Fiction Text Passages (G2-3)
67	<ul style="list-style-type: none"> • SWBAT figure out why a character says or does something (character motivation) (RL.3.3) • SWBAT go beyond a character's dialogue to figure out the non-literal meaning of what a character says. 	The Dragon's Child by Jenny Nimmo	67	<ul style="list-style-type: none"> • SWBAT determine fact and opinion in advertising (RI 3.1) • SWBAT locate details in advertisement • SWBAT recognize an assumption made in advertisement 	Text 12 and 23 in Non Fiction Text Passages (G2-3)
68	<ul style="list-style-type: none"> • SWBAT figure out why a character says or does something (character motivation) • SWBAT go beyond a character's dialogue to figure out the non-literal meaning of what a character says. (RL.3.3) 	The Dragon's Child by Jenny Nimmo	68	<ul style="list-style-type: none"> • SWBAT determine fact and opinion in advertising • SWBAT locate details in advertisement (RI 3.1) • SWBAT recognize an assumption made in advertisement 	Crockett Travel Agency, Text 21 in Non Fiction Text Passages
69	<ul style="list-style-type: none"> • SWBAT make logical predictions about a character's thoughts, actions and mood/feelings (RL.3.3) 	The Wretched Stone by Chris Van Allsburg	69	<ul style="list-style-type: none"> • End of unit assessment 	

70	<ul style="list-style-type: none"> • SWBAT make logical predictions about a character's thoughts, actions and mood/feelings (RL.3.3) 	The Wretched Stone by Chris Van Allsburg	Unit 6 70	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT define the scientific concept of "adaptation." 	Bullfrog at Magnolia Circle: Bullfrog Habitat Pgs. 4-7 and 12-15
71	<ul style="list-style-type: none"> • Identifies make-believe statements in literary text (RL.3.1) • Identifies onomatopoeia (Charlotte's Web) (RL.3.4) • Interprets onomatopoeia in literary text 	Charlotte's Web Ch 1-2	71	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT define the scientific concept of habitat. • SWBAT explain what helps a bullfrog survive. 	Bullfrog at Magnolia Circle: Bullfrog Habitat Pgs. 4-7 and 12-15
72	<ul style="list-style-type: none"> • Identifies imagery or description (RL.3.4) • Identifies a literal description that supports a given idea • Identifies onomatopoeia (Charlotte's Web) • Interprets onomatopoeia in literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 3-4	72	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) 	Bullfrog at Magnolia Circle: Bullfrog Habitat Pgs. 8-11 and 16-25
73	<ul style="list-style-type: none"> • Identifies imagery or description (RL.3.4) • Identifies a literal description that supports a given idea • Identifies onomatopoeia (Charlotte's Web) • Interprets onomatopoeia in literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 5-6	73	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT define the scientific concepts of predator and prey. • SWBAT explain what adaptations help bullfrogs survive. 	Bullfrog at Magnolia Circle: Bullfrog Habitat Pgs. 8-11 and 16-25
74	<ul style="list-style-type: none"> • Infers the meaning of a phrase in a literary text (RL.3.4) • Uses context to determine the meaning of a phrase • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 7-8	74	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT explain what adaptations help bullfrogs survive. 	Bullfrog at Magnolia Circle: Bullfrog Life Cycle Pgs. 26-31
75	<ul style="list-style-type: none"> • Infers the meaning of a phrase in a literary text (RL.3.4) • Uses context to determine the meaning of a phrase • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 9-10	75	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT define the scientific concept of amphibian. 	Bullfrog at Magnolia Circle: Bullfrog Life Cycle Pg. 32
76	<ul style="list-style-type: none"> • Infers the meaning of a phrase in a literary text (RL.3.4) • Uses context to determine the meaning of a phrase • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 11-12	76	<ul style="list-style-type: none"> • SWBAT identify the main idea and supporting details (RI 3.1; RI 3.2) • SWBAT describe the different kinds of animal adaptations. 	"Staying Alive: Animal Adaptations"

77	<ul style="list-style-type: none"> • Infers the meaning of a phrase in a literary text (RL.3.4) • Uses context to determine the meaning of a phrase • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 13-14	77	<ul style="list-style-type: none"> • SWBAT use text features to find information (RI 3.5) • SWBAT determine the meaning of key words about freaky frogs. 	Everything You Need to Know about Frogs and Other Slippery Creatures
78	<ul style="list-style-type: none"> • Analyzes dialogue to understand characters (RL.3.3) • Analyzes the effect of word choice in literary text • Identifies dialogue as the primary structure of a literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch. 15-16	78	<ul style="list-style-type: none"> • SWBAT ask and answer questions about frogs' skin (RI 3.1) • SWBAT describe how frogs shed their skin 	Everything You Need to Know about Frogs and Other Slippery Creatures
79	<ul style="list-style-type: none"> • Analyzes dialogue to understand characters (RL.3.3) • Analyzes the effect of word choice in literary text • Identifies dialogue as the primary structure of a literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 17-18	79	<ul style="list-style-type: none"> • SWBAT ask and answer questions about frogs' habitat (RI 3.1) • SWBAT describe an adaptation that helps a frog survive in a particular habitat. 	Everything You Need to Know about Frogs and Other Slippery Creatures
80	<ul style="list-style-type: none"> • Analyzes dialogue to understand characters • Analyzes the effect of word choice in literary text (RL.3.3) • Identifies dialogue as the primary structure of a literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 19-20	80	<ul style="list-style-type: none"> • SWBAT identify the main idea of an excerpt from by reading the text closely (RI 3.2) 	"The Spadefoot Toad"
81	<ul style="list-style-type: none"> • Analyzes dialogue to understand characters • Analyzes the effect of word choice in literary text (RL.3.3) • Identifies dialogue as the primary structure of a literary text • Identifies the tone or mood of the text (RL.3.4) 	Charlotte's Web Ch 21-22	81	<ul style="list-style-type: none"> • SWBAT ask and answer questions about glass frogs (RI 3.1) 	Everything You Need to Know about Frogs and Other Slippery Creatures "The Glass Frog" Pgs. 32-33
82	<ul style="list-style-type: none"> • End of unit assessment 		82	<ul style="list-style-type: none"> • SWBAT ask and answer questions about water-holding frogs (RI 3.1) 	Everything You Need to Know about Frogs and Other Slippery Creatures "The Water Holding Frog" Pgs. 36-37
Unit 5 83	<ul style="list-style-type: none"> • SWBAT define the genre historical fiction (RI 3.5) • SWBAT identify historical terms in historical fiction • SWBAT distinguish between historical fact and fiction in a historical fiction text (RL 3.5) 	Short piece about Internment Camps during WW2 The Bracelet by Yoshiko Uchida	83	<ul style="list-style-type: none"> • SWBAT ask and answer questions about the Amazon horned frog (RI 3.1) 	Everything You Need to Know about Frogs and Other Slippery Creatures "Amazon Horned Frog" Pgs. 20-21

84	<ul style="list-style-type: none"> SWBAT apply knowledge learned from an informational article to understand a narrative text SWBAT explain how the character's lives are affected by the historical setting of the story (RL 3.5) 	Short article about the Jewish experience during WW2	84	<ul style="list-style-type: none"> SWBAT identify the main idea and details in two texts: Deadly Poison Dart Frogs and Poison Dart Frogs Up Clos SWBAT compare and contrast the main ideas and key details of sections of Deadly Poison Dart Frogs and Poison Dart Frogs Up Close (RI.3.9) 	Deadly Poison Dart Frogs Pgs. 14-15 Poison Dart Frogs Up Close Pgs. 8-9
85	<ul style="list-style-type: none"> SWBAT build their schema of a historical time period using an informational article (RI 3.9; RL 3.9) SWBAT identify some causes and effects of WW2 SWBAT predict the historical terms/facts that will be encountered in a historical fiction text (WW2 time period) 	WW2 Informational Text article Sadako Pre-reading	85	<ul style="list-style-type: none"> End of unit assessment 	
86	<ul style="list-style-type: none"> SWBAT explain how the historical setting impacts the characters' actions, thoughts, feelings, and motivations. (RL 3.3) SWBAT determine cause and effect in text 	Sadako by Eleanor Coerr Ch 1-2	Unit 7 86	<ul style="list-style-type: none"> SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Japan (RI 3.8) 	Exploring Countries: Japan
87	<ul style="list-style-type: none"> SWBAT explain how the historical setting impacts the characters' actions, thoughts, feelings, and motivations. SWBAT determine cause and effect in text (RL 3.1) 	Sadako by Eleanor Coerr Ch 3-4	87	<ul style="list-style-type: none"> SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Japan (RI 3.8) 	Exploring Countries: Japan
88	<ul style="list-style-type: none"> SWBAT apply knowledge of a time period to understand the character's feelings/mental state (RL 3.3; RL 3.9) 	Sadako by Eleanor Coerr Ch 5-6	88	<ul style="list-style-type: none"> SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Japan (RI 3.8) 	Exploring Countries: Japan
89	<ul style="list-style-type: none"> SWBAT determines the topic in literary text SWBAT identify an additional title that reflects the main idea in a story SWBAT determine the theme, or the big idea, of the story (RL 3.2) SWBAT analyze evaluate text for evidence of bias or stereotypes SWBAT connect a theme in historical fiction to today's world. 	Sadako by Eleanor Coerr 7-9	89	<ul style="list-style-type: none"> SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Italy (RI 3.8) 	Exploring Countries: Italy
90	<ul style="list-style-type: none"> SWBAT analyze different perspectives on the same historical time period in a historical fiction text (RL 3.9) 	Informational Article about the Civil War (needs to be selected) Pink and Say by Patricia Polacco	90	<ul style="list-style-type: none"> SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Italy (RI 3.8) 	Exploring Countries: Italy

91	<ul style="list-style-type: none"> • SWBAT determine and explain character change as a result of a historical event (RL 3.3) • SWBAT determine the theme of a historical fiction text SWBAT analyze evaluate text for evidence of bias or stereotypes 	Pink and Say by Patricia Polacco	91	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Italy (RI 3.8) 	Exploring Countries: Italy
92	<ul style="list-style-type: none"> • End of unit assessment 		92	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Iraq (RI 3.8) 	Exploring Countries: Iraq
Unit 6 93	<ul style="list-style-type: none"> • SWBAT identify common themes in literature. (RL 3.9) • SWBAT determine the lesson learned by a character in a story. (RL 3.2) • SWBAT figure out the theme of a story by using knowledge of the lesson the character learned. • SWBAT use supporting details about the plot and characters to support the theme. 	The Honest-to-Goodness Truth by Patricia C. McKissack	93	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Iraq (RI 3.8) 	Exploring Countries: Iraq
94	<ul style="list-style-type: none"> • SWBAT determine the lesson learned by a character in a story. • SWBAT figure out the theme of a story by using knowledge of the lesson the character learned. • SWBAT use supporting details about the plot and characters to support the theme. (RL 3.1; RL 3.2) 	Wings by Christopher Myers	94	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of Iraq (RI 3.8) 	Exploring Countries: Iraq
95	<ul style="list-style-type: none"> • SWBAT figure out the internal conflict of a character. (RL 3.3) • SWBAT determine the theme of the story by using clues from the plot and character development. • SWBAT use supporting details about the plot and characters to support the theme. 	Grandma's Purple Flowers by Adjoa J. Burrowes	95	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of India (RI 3.8) 	Exploring Countries: India
96	<ul style="list-style-type: none"> • SWBAT compare and contrast the themes of two texts (RL 3.9) 	Grandma's Purple Flowers by Adjoa J. Burrowes and The Memory String by Eve Bunting	96	<ul style="list-style-type: none"> • SWBAT cites text evidence to answer questions to important factual, inferential, and critical thinking questions about the country of India (RI 3.8) 	Exploring Countries: India
97	<ul style="list-style-type: none"> • SWBAT determine the big idea of a section of text. • SWBAT use supporting details about the plot and characters to support the big idea of a chapter. (RL 3.1; RL 3.2) • SWBAT use the big idea of a chapter to create a title 	Sarah, Plain and Tall by Patricia MacLachlan (Ch 1)	97	<ul style="list-style-type: none"> • SWBAT compare and contrast information presented in previously read texts (RI 3.9; RL 3.9) 	Previously read texts

98	<ul style="list-style-type: none"> SWBAT determine the big idea of a section of text. SWBAT use supporting details about the plot and characters to support the big idea of a chapter. (RL 3.1; RL 3.2) SWBAT use the big idea of a chapter to create a title 	Sarah, Plain and Tall (Ch 2 and 3)	98	<ul style="list-style-type: none"> End of unit assessment 	
99	<ul style="list-style-type: none"> SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) SWBAT predict the theme of a story using what they know about the events and characters in a story 	Sarah, Plain and Tall (Ch 4 -6)	Unit 8 99	<ul style="list-style-type: none"> SWBAT identify compare and contrast key words. SWBAT use compare and contrast key words to compare two animals. (RL 3.4) 	Alligators and Crocodiles by Trudi Strain Trueit
100	<ul style="list-style-type: none"> SWBAT determine the theme of a story. (RL 3.2) SWBAT use supporting details about the plot and characters to support the big idea of a text. 	Sarah, Plain and Tall (Ch 7-9)	100	<ul style="list-style-type: none"> SWBAT compare and contrast a subject in an informational text (RI 3.9) 	Colonial Life by Brendan January Trouble in Amazon
101	<ul style="list-style-type: none"> SWBAT determine the big idea of a section of text. SWBAT use supporting details about the plot and characters to support the big idea of a chapter. (RL 3.1; RL 3.2) SWBAT use the big idea of a chapter to create a title 	The BFG by Roald Dahl Ch. 1-2	101	<ul style="list-style-type: none"> SWBAT define compare and contrast. (RI 3.9) SWBAT identify compare and contrast as a text structure. SWBAT determine the main idea of a text SWBAT identify details used to support the main idea 	"How do Animals Adapt?" by Bobbie Kalman Desert People (Reading A-Z Level P)
102	<ul style="list-style-type: none"> SWBAT determine the big idea of a section of text. SWBAT use supporting details about the plot and characters to support the big idea of a chapter. (RL 3.2) SWBAT use the big idea of a chapter to create a title. 	The BFG by Roald Dahl Ch. 3-4	102	<ul style="list-style-type: none"> SWBAT compare and contrast information presented in two texts on the same topic (adaptation) (RI 3.9) 	"How do Animals Adapt?" by Bobbie Kalman Desert People (Reading A-Z Level P)
103	<ul style="list-style-type: none"> SWBAT determine the big idea of a section of text. SWBAT use supporting details about the plot and characters to support the big idea of a chapter. (RL 3.2) SWBAT use the big idea of a chapter to create a title. 	The BFG by Roald Dahl Ch. 5-6	103	<ul style="list-style-type: none"> SWBAT compare and contrast information presented in two texts on the same topic (solar system) (RI 3.9) SWBAT determine the main idea of a text SWBAT identify details used to support the main idea 	Our Solar System by Seymour Simon Our Solar System (Reading A-Z, Level S)
104	<ul style="list-style-type: none"> SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) SWBAT predict the theme of a story using what they 	The BFG by Roald Dahl Ch. 7-8	104	<ul style="list-style-type: none"> SWBAT compare and contrast information presented in two texts on the same topic SWBAT evaluate which text was more useful for giving information on the topic (RI 3.1; RI 3.9) 	Our Solar System by Seymour Simon Our Solar System

	know about the events and characters in a story				(Reading A-Z, Level S)
105	<ul style="list-style-type: none"> • SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) • SWBAT predict the theme of a story using what they know about the events and characters in a story 	The BFG by Roald Dahl Ch. 9-10	105	<ul style="list-style-type: none"> • End of unit assessment 	
106	<ul style="list-style-type: none"> • SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) • SWBAT predict the theme of a story using what they know about the events and characters in a story 	The BFG by Roald Dahl Ch. 11-12	Unit 9 106	<ul style="list-style-type: none"> • SWBAT identify characteristics of a persuasive text • SWBAT identify the author's purpose in an informative text • SWBAT distinguish between informative and persuasive texts (RL 3.9) 	<p>Are Organized Sports Better for Kids Than Pickup Games? Pgs. 20-21</p> <p>Should We Drill for Oil in Protected Areas? Pgs. 9-10</p>
107	<ul style="list-style-type: none"> • SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) • SWBAT predict the theme of a story using what they know about the events and characters in a story 	The BFG by Roald Dahl Ch. 13-14	107	<ul style="list-style-type: none"> • SWBAT determine the main idea of a persuasive text • SWBAT determine the author's opinion about a topic in a persuasive text (RL 3.6) 	<p>Should Kids Play Video Games? Pgs. 8-9</p> <p>Should There Be Space Exploration? Pgs. 7-9</p>
108	<ul style="list-style-type: none"> • SWBAT use supporting details about the plot and characters to support the big idea of a text. (RL 3.1; RL 3.2) 	The BFG by Roald Dahl Ch. 15-16	108	<ul style="list-style-type: none"> • SWBAT distinguish between fact and opinion in a persuasive text (RL 3.1) 	<p>Should There Be Space Exploration? Pgs. 7-9</p> <p>Summer: 15 Days or 2 ½ Months?</p>
109	<ul style="list-style-type: none"> • SWBAT use supporting details about the plot and characters to support the big idea of a text. (RL 3.1; RL 3.2) 	The BFG by Roald Dahl Ch. 17-18	109	<ul style="list-style-type: none"> • SWBAT determine the main idea of a persuasive text • SWBAT determine the author's opinion about a topic in a persuasive text (RL 3.6) 	Should There Be Space Exploration? Pgs. 26-2
110	<ul style="list-style-type: none"> • SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) • SWBAT predict the theme of a story using what they know about the events and characters in a story 	The BFG by Roald Dahl Ch. 19-20	110	<ul style="list-style-type: none"> • SWBAT identify the facts used to support argument in a persuasive text (RL 3.8) 	<p>Is It Better to Be Judged by a Jury of Your Peers Than by a Judge? Pgs. 7-8</p> <p>Should There Be Zoos? Pgs. 23-24</p>
111	<ul style="list-style-type: none"> • SWBAT determine the causes that affected a character's actions, dialogue, or feelings. (RL 3.1; RL 3.3) • SWBAT predict the theme of a story using what they 	The BFG by Roald Dahl Ch. 21	111	<ul style="list-style-type: none"> • SWBAT identify the facts used to support argument in a persuasive text (RL 3.8) 	Should We Drill for Oil in Protected Areas? Pgs. 11-12

	know about the events and characters in a story				Should Kids Play Video Games? Pgs. 16-17 Should There Be Zoos? Pgs. 7-10
112	<ul style="list-style-type: none"> • SWBAT determine the theme of a story. (RL 3.2) • SWBAT use supporting details about the plot and characters to support the big idea of a text. 	The BFG by Roald Dahl Ch. 22	112	<ul style="list-style-type: none"> • SWBAT identify the steps for textual analysis • SWBAT use the steps of textual analysis to extract information from a passage • SWBAT figure out cause and effect relationships in a passage. (RL 3.1; RL 3.3) 	Should We Use Green Energy Sources That Could Endanger Animals?
113	<ul style="list-style-type: none"> • End of unit assessment 		113	<ul style="list-style-type: none"> • SWBAT distinguish their own opinion from that of the author in a persuasive text (RL 3.6) 	Should There Be Presidential Term Limits? Pg. 20 Should There Be Space Exploration? Pgs. 31-32
Unit 7 114	<ul style="list-style-type: none"> • SWBAT classify a nursery rhyme vs. a poem (RL 3.5) • SWBAT identify elements of poetry (rhyme, rhythm, and repetition) 	Select nursery rhymes Every Second Something Happens by Christine San Jose and Bill Johnson Reading, Rhyming, and 'Rithmetic by Dave Crawley	114	<ul style="list-style-type: none"> • End of unit assessment 	
115	<ul style="list-style-type: none"> • SWBAT identify elements of poetry (rhyme, rhythm, and repetition) (RL 3.5) 	A Light in the Attic by Shel Silverstein <i>"How Not to Have to Dry the Dishes"</i> <i>"Strange Wind"</i> <i>"Bear in There"</i> <i>"Standing is Stupid"</i> Words With Wings: A Treasury of African American Poetry by Belinda Rochelle <i>"This Morning"</i>	Unit 10 115	<ul style="list-style-type: none"> • SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	One Well: The Story of Water on Earth—Where Is Water on Earth? Pgs. 4-7
116	<ul style="list-style-type: none"> • SWBAT identify sensory details in poems (RL 3.4) 	The Hound Dog's Haiku and Other Poems for Dog Lovers by Michael J. Rosen	116	<ul style="list-style-type: none"> • SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Where in the World Is Water?"

117	<ul style="list-style-type: none"> SWBAT identify and describe figurative language (similes and metaphors) in poetry - Read Works: Grade 3, Lesson 3 SWBAT distinguish between a simile and a metaphor (RL 3.4) 	"The Pilot" poem and "My Favorite Day" poem (provided by Read Works)	117	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Rivers and Streams"
118	<ul style="list-style-type: none"> SWBAT identify and describe the main idea of a poem (RL 3.2) - Read Works: Grade 5, Lesson 1 	Words With Wings: A Treasury of African American Poetry by Belinda Rochelle <i>"John, Who is Poor"</i> by Gwendolyn Brooks <i>"Primer"</i> by Rita Dove <i>"Happy Family"</i> by Dr. Maya Angelou	118	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Rivers and Streams"
119	<ul style="list-style-type: none"> SWBAT identify and describe the theme of a poem (RL 3.2) SWBAT describe the emotion or tone of a poem 	Random House Book of Poetry for Children -Edited by Jack Prelutsky <i>"Cockpit in the Clouds"</i> - pg 99 <i>"City"</i> - pg 98 <i>"Two People"</i> - pg 143 <i>"The Reason I Like Chocolate"</i> - pg 119 <i>"Keziah"</i> - pg 120	119	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"River to the Sea"
120	<ul style="list-style-type: none"> SWBAT identify and describe the theme of a poem SWBAT describe the emotion or tone of a poem (RL.3.4) 	Random House Book of Poetry for Children -Edited by Jack Prelutsky <i>"Homework"</i> - pg 141 <i>"The Crocodile"</i> - pg 81 <i>"Don't Worry if Your Job is Small"</i> - pg 186 <i>"Foul Shot"</i> - pg 220	120	<ul style="list-style-type: none"> SWBAT compare and contrast the similarities and differences between the two texts about rivers and streams (RI 3.9) 	Two texts about rivers and streams
121	<ul style="list-style-type: none"> SWBAT analyze how poems are constructed by identifying lines, stanzas, and the use of punctuation in poetry (line breaks and white space) (RL.3.5) SWBAT understand the author's purpose for writing a poem 	The Underwear Salesman by J. Patrick Lewis	121	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	One Well: "Recycling Water in the Well" Pg. 8
122	<ul style="list-style-type: none"> End of unit assessment 		122	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"The Water Cycle" (from the USGS)
Unit 8	<ul style="list-style-type: none"> SWBAT identify biographical facts about Patricia Polacco's life (RI 3.1) 	Article about Patricia Polacco	123	<ul style="list-style-type: none"> SWBAT compare and contrast the similarities and differences between the two texts about the water cycle (RI 3.9) 	One Well: "Recycling Water in the Well"

123					Pg. 8 "The Water Cycle" (from the USGS)
124	<ul style="list-style-type: none"> SWBAT examine how the author's life influenced her writing (RI 3.9; RL 3.9) 	The Keeping Quilt by Patricia Polacco	124	<ul style="list-style-type: none"> SWBAT ask and answer questions about informational text (RI 3.1) 	One Well, "People at the Well" Pgs. 16-17
125	<ul style="list-style-type: none"> SWBAT examine how Patricia Polacco's background influenced the characters in her story. (RL 3.9; RI 3.9) 	Rechenka's Eggs by Patricia Polacco	125	<ul style="list-style-type: none"> SWBAT ask and answer questions about informational text (RI 3.1) 	One Well, "People at the Well" Pgs. 20-21
126	<ul style="list-style-type: none"> SWBAT examine how Patricia Polacco's background influenced the characters in her story. (RL 3.9; RI 3.9) 	Mrs. Katz and Tush by Patricia Polacco	126	<ul style="list-style-type: none"> SWBAT ask and answer questions about informational text (RI 3.1) 	One Well, "People at the Well" Pgs. 24-25
127	<ul style="list-style-type: none"> SWBAT examine how Patricia Polacco's background influenced the characters in her story. (RL 3.9; RI 3.9) 	Mrs. Mack by Patricia Polacco	127	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Dry Days in Australia"
128	<ul style="list-style-type: none"> SWBAT compare and contrast the main characters in 2 of Patricia Polacco's books (RL 3.3; RL 3.9) 	Thank You, Mr. Falkner and other Polacco texts	128	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Tackling the Trash"
129	<ul style="list-style-type: none"> SWBAT analyze the theme/message that Patricia Polacco wanted to voice in one of her stories (RL 3.2) 	Chicken Sunday by Patricia Polacco	129	<ul style="list-style-type: none"> SWBAT identify the main idea and key details (RI 3.1; RI 3.2) 	"Ryan Hreljac: The Boy Who Built a Well"
130	<ul style="list-style-type: none"> SWBAT analyze the theme/message that Patricia Polacco wanted to voice in one of her stories 	The Butterfly by Patricia Polacco	130	<ul style="list-style-type: none"> End of unit assessment 	
131	<ul style="list-style-type: none"> SWBAT compare/contrast the themes in 2 of Patricia Polacco's books (RL 3.9) 	Various Patricia Polacco text	Unit 11 131	<ul style="list-style-type: none"> SWBAT define biography SWBAT define autobiography SWBAT distinguish biography and autobiography using a story's point of view. (RI 3.6) 	Bessie Coleman (Reading A-Z)
132	<ul style="list-style-type: none"> SWBAT examine the characteristics of Patricia Polacco's style of writing (RL 3.9) 	Various Patricia Polacco text	132	<ul style="list-style-type: none"> SWBAT distinguish main details from secondary details in a biography. (RI 3.1; RI 3.2) SWBAT retell events of a biography in order. (RI 3.1; RI 3.3) 	Bessie Coleman (Reading A-Z)

133	<ul style="list-style-type: none"> End of unit assessment 		133	<ul style="list-style-type: none"> SWBAT infer an author's unstated opinion about a subject using facts from the text. (RI 3.6) 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 1 & 2
134			134	<ul style="list-style-type: none"> SWBAT identify important events of a biography in order. (RI 3.1; RI 3.3) 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 3 & 4
135			135	<ul style="list-style-type: none"> SWBAT determine the motivations of a secondary character/person in a biography (RI 3.1) SWBAT explain the effect of a significant secondary person on another person's life 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 5
136			136	<ul style="list-style-type: none"> SWBAT explain the impact of a significant event on a person's life. (RI 3.3) 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 6 & 7
137			137	<ul style="list-style-type: none"> SWBAT use a text feature to find and explain facts in a text. (RI 3.5) 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 8 & 9
138			138	<ul style="list-style-type: none"> SWBAT explain the significant impacts of a person in history. (RI 3.3) 	The Story of Jackie Robinson, Bravest Man in Baseball by Margaret Davidson Ch. 10
139			139	<ul style="list-style-type: none"> End of unit assessment 	

Third Grade Standards Overview

Standard	Description	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8
		Strengthening Good Habits	I Can't Believe It's Not Real!	The Moral of the Story Is...	Spells & Magic	Going Back in Time!	Common Themes in Literature	Poetry	Author's Study
Unit Title									
Reading Standards for Literature: Third Grade		RC - N	RC - N	RC - N	RC - N	RC - N	RC - N	RC - N	RC - N
Key Ideas and Details:									
RL.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	X	X	X	X	X	X		
RL.3.2	Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	X	X	X		X	X	X	X
RL.3.3	Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events		X		X	X	X	X	X
Craft and Structure:									
RL.3.4	Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.			X	X				
RL.3.5	Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	X	X	X	X	X			
RL.3.6	Distinguish their own point of view from that of the narrator or those of the characters.		X						
Integration of Knowledge and Ideas:									
RL.3.7	Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)								
RL.3.8	(RL.3.8 not applicable to literature)								
RL.3.9	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)						X		X

Third Grade Standards Overview

Range of Reading and Level of Text Complexity:												
RL.3.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.											
Standard	Description	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11
Unit Title		What Does It Mean to be a Reader of Informational Text?	Volcanoes, Earthquakes, Tsunamis! (Text Features)	Communities of the Past (Text Structures)	Wolves - Main Idea I	Common Text Structures II	Frogs - Main Idea II	Comparing Main Ideas	Yes or No? Can You Be Persuaded?	Yes or No? Can You Be Persuaded?	Fresh-water	Biographies
Reading Standards for Information: Third Grade		RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF	RC - NF
Key Ideas and Details:												
RI.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	X		X	X	X	X		X	X	X	X
RI.3.2	Determine the main idea of a text; recount the key details and explain how they support the main idea.			X	X	X	X				X	X
RI.3.3	Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.			X						X		X
Craft and Structure:												
RI.3.4	Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.			X								
RI.3.5	Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.	X	X	X			X					X
RI.3.6	Distinguish their own point of view from that of the author of a text.	X										X
Integration of Knowledge and Ideas:												
RI.3.7	Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).	X	X									X
RI.3.8	Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).	X						X		X		

Third Grade Standards Overview

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Third Grade Standards Overview

Third Grade Standards Overview

Third Grade Standards Overview

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4th Grade Non-Fiction Unit 1: Nonfiction Overview

Vision of Excellence

ENDURING UNDERSTANDINGS

- When reading any kind of text, fiction or non-fiction, good readers always consider their own schema, or background knowledge, about the topic of the text, and ask questions about what they might read about. While reading, good readers continue to ask questions, while also looking for answers to the questions they've already asked. By doing this, good readers stay actively engaged in their text, which aids comprehension.
- Good readers always self-monitor to ensure they are comprehending what they are reading.
- Good readers always use text features to help them better access information and, thus, better understand the text. Text features help readers to clarify and expand upon what is written in the text itself.

UNIT STANDARDS

RL.4.1 - Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.4 - Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.

RI.4.5 - Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

RI.4.7 - Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.4.9 - Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

KNOWLEDGE	SKILLS
<p>Ask Questions - a strategy good readers use to better understand and enjoy the text, good readers generate questions before, during, and after reading and then look for the answers as they read.</p> <p>Clicking - the story is making sense</p> <p>Clunking - comprehension is breaking down</p> <p>Literary Non- Fiction - a genre of text that uses literary styles and techniques to create factually accurate narratives</p> <p>Fix Up Strategies - ways good readers problem-solve to find the meaning of unknown words and phrases</p> <ul style="list-style-type: none"> - Context clues - word, phrases, or ideas that can be used to help the reader determine the meaning of other, unknown words or phrases. Generally, context clues surround the unknown word or phrase, coming both before and after - Background knowledge / Schema - everything that you already know - Knowledge of common word parts - ex. Affixes (prefixes/suffixes) and roots - use the meanings of these to determine the general meaning of the word itself - Glossary - located at the very back of a book, Lists words specific to the text (usually the ones bolded / italicized) along with their definitions, in alphabetical order. Like a mini-dictionary just for that book. <p>Non-Fiction Text Features - text structures most commonly seen in non-fiction text (but also often present in fiction texts) that enable the reader to more easily access and understand key information</p>	<p>Ask and answer questions</p> <ul style="list-style-type: none"> - "What does my schema make me wonder about this topic?" - "What questions pop into my head?" - "What questions do I have about the text that might be answered as I keep reading?" - Look for answers to these questions as you read <p>Self-monitor for understanding (clicking / clunking)</p> <ul style="list-style-type: none"> - Pause while reading and think, "Does this make sense?" - Re-read when comprehension has broken down (clunking) <p>Use non-fiction text features</p> <ul style="list-style-type: none"> - Determine what information you're looking for, and use the appropriate text feature to quickly find that information, OR - Identify the type of text feature, then determine what it is telling you about the text <p>Determine sequence of events (from a timeline)</p> <ul style="list-style-type: none"> - Far left = earliest / first in chronological order - Far right = latest / last in chronological order - The title of the timeline tells what these events are part of <p>Synthesize information from two texts on the same topic</p> <ul style="list-style-type: none"> - Gather important details from each text - Put the details from both texts together to generate big ideas <p>Compare and contrast information</p>

Text Feature	Location	Purpose	<ul style="list-style-type: none"> - How is information presented? (ex. text structure, text features) - What information is the same? - What information is different? - Does one have more facts or opinions than the other? Why? - What is the author's purpose of each text?
Table of Contents	Inside front cover (very beginning of book)	Lists the chapters or main headings in the book in order with the page that each starts on; allows the reader to quickly flip to one main part of the text	
Heading / Subheading	At the top of a section of text	Tells what that section of text is mostly about (like a title for a small section); related to the section's main idea	
Stylized Text (bold, italics)	Throughout the text	Used to indicate vocabulary words that are usually defined within the text itself. Also used to highlight important points in the text.	
Index	The very back of a book (last pages)	Lists all the topics covered in the text in alphabetical order, along with the page numbers where that topic is mentioned.	
Glossary	The very back of a book (last pages, usually before the index)	Lists words specific to the text (usually the ones bolded / italicized) along with their definitions, in alphabetical order. Like a mini-dictionary just for that book.	
Captions	Underneath or near a picture or illustration	Explain what the picture / illustration is about and help connect the picture / illustration to the text	
Labels	On a diagram or illustration	Show the reader exactly what each part of a diagram or illustration is	
Photographs	Throughout the text	Used to enhance and support information found in the written text	
Parentheses	Throughout the text	Usually used to show pronunciations of tricky words (sometimes the same ones that are bolded / italicized). Also used to give a	

		brief definition of a word, or brief background information, in the body of the text itself.	
Timeline	Throughout the text	Used to show the order of events from earliest to latest or beginning to end. Events are listed in chronological (time) order.	
Sequence - the order of events			

CORRELATING GLAD STRATEGIES

Cognitive Content Dictionary - for Tier III, content-specific vocabulary words, and words that students are supposed to use context clues to determine meaning. Pre-populate the CCD chart (lamine one for your classroom so you can erase it) with the words you'll encounter that day, and then as you come to those words in the text, stop and have students predict the meaning. Then, model how you'd use the word itself AND the context it's in (context clues) to determine the actual meaning. This needs to be heavily modeled in the beginning of the year, and then students can be more independent with this later on (even getting to do this independently). Note that sometimes, there will be no context that might help students generate their own definition. In this case, still have students predict meaning (some may have schema for the words), but spend more time on the actual meaning and oral sentences.

Inquiry Chart (KWL) - as a way to activate students' schema and reinforce the idea that good readers actively use schema to make predictions and inferences during reading. Rather than only doing this at the very beginning of a text, you can do separate inquiry charts before, during, and after reading - this will help students catalogue the things that they learn as they go through a text, as well as illustrate how good readers can use what they integrate into their schema as they read about a topic.

Narrative input chart - Although typically used to show the arc of narrative stories, you can modify this to illustrate a sequence of events, as through a timeline.

Observation Chart - as introductory activity for any non-fiction text - put a photo (or several photos) of the topic(s) of the text on a blank piece of paper, without labeling them, and ask students to make observations and ask questions about each. This strategy is also useful before engaging in any new topic or content to get students thinking about what they already know and what they wonder. Can also be used before reading a second text on the same topic, to have students activate their prior learnings.

Big Book - for all the different non-fiction text features

Chant - Non-Fiction Text Features

Nonfiction, nonfiction, nonfiction text features (2x)

First, table of contents, where to find information (2x)

Second, photograph, what it looks like (2x)

Third, labels, parts of a picture (2x)

Fourth, caption, explains the picture (2x)

Fifth, glossary, defines the words (2x)

You can also add these:

(number), heading, describes the section (2x)
(number), index, names and page numbers (2x)
(number), diagram, picture with labels (2x)

Comparative Input Chart – to help students compare and contrast information. Draw pictures of the topics/texts being compared with information about each surrounding the outside. Place these side by side to visually facilitate comparisons.

POTENTIAL PITFALLS

Students may not realize when they are not actually comprehending. Students may have a particularly hard time with this if their fluency is good and they can physically read all or most of the words on the page – they may not realize that although they can read the words, they don't actually understand what those words are saying. Help students build their awareness of their own comprehension by stopping frequently, or training them to stop frequently, while reading to synthesize or determine the main idea. If students have a hard time with this, it probably means they were "clunking" and need to go back to re-read.

Students may get too wrapped up in using fix-it strategies to determine the meaning of unknown words. Often as readers, we see unknown words and are able to maintain comprehension with a general understanding of the word or phrase, rather than an exact definition. Make sure students know that in most cases, they do not need a dictionary definition in order to continue reading! (The exception would be for Tier III content-specific words, which usually are defined within the text itself).

Standards Matrix

Standard	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Day 8	Day 9	Day 10
RL.4.1										
RL.4.2										
RL.4.3										
RL.4.4										
RL.4.5										
RL.4.6										
RL.4.7										
RL.4.8										
RL.4.9										
RL.4.10										
RI.4.1										
RI.4.2										
RI.4.3										
RI.4.4							X	X		
RI.4.5		X	X		X	X				
RI.4.6										
RI.4.7				X						
RI.4.8										
RI.4.9						X			X	
RI.4.10										

Assessment Connection

ASSESSMENT	SKILLS
STEP bottom lines	STEP 12 – Text Features IV – Stand Alone Visuals STEP 13 – Text Features IV – Dependent Visuals STEP 14 – Compare and Contrast
NWEA: 50th percentile	RI.4.5 Classifies text as informational (1) RI.4.5 Understands characteristics of a dictionary (1) RI.4.5 Text Features (subheadings, etc.) (2) RI.4.5 Timelines (1) RI.4.9 Synthesizing between two texts (2)

Long Term Plan

DAY	OBJECTIVES	TEXT SELECTION	LINK
1	<ul style="list-style-type: none"> SWBAT follow a step-by-step process to activate their prior knowledge, generate questions, and locate answers to build content understanding. 	Gorillas (Living in the Wild: Primates) by Lori McManus	
2	<ul style="list-style-type: none"> SWBAT identify when they are clicking (the story is making sense) and when they are clunking (comprehension is breaking down). SWBAT use the click vs. clunk strategy to re-read when comprehension has broken down (RI.4.1) SWBAT identify characteristics of literary nonfiction. (RI.4.5) 	Article: Gorilla Rescue	Resource Link
3	<ul style="list-style-type: none"> SWBAT use fix up strategies to enhance their understanding of a subject and learn new information. (RI.4.4) (Context Clues and Background Knowledge) 	Africa True book by Mel Freidman	Sample Anchor Chart NF Text Features Organizer
4	<ul style="list-style-type: none"> SWBAT use fix up strategies to enhance their understanding of a subject and learn new information. (RI.4.4) (Knowledge of Common Word Parts and Glossary) 	Africa True book by Mel Freidman	
5	<ul style="list-style-type: none"> SWBAT identify nonfiction text features and use them to sort and deepen their understanding of content. (RI.4.5) 	Looking at the Congo by Kathleen Pohl (650L)	Sample Anchor Chart NF Text Features Organizer

6	<ul style="list-style-type: none"> SWBAT identify stand-alone visuals (nonfiction text features) and use them to sort and deepen their understanding of content. (RI.4.7) 		Text Structure PPT
7	<ul style="list-style-type: none"> SWBAT identify nonfiction text features and use them to sort and deepen their understanding of content. (RI.4.5) 	Gorillas (Living in the Wild: Primates) by Lori McManus	Graphic Organizer
8	<ul style="list-style-type: none"> SWBAT identify nonfiction text features to understand a timeline of events. (RI.4.5) SWBAT determine sequence of events from a timeline. (RI.4.1) SWBAT compare and contrast information from two text (article and video). (RI.4.9) 	Article - Zoo Atlanta Printable Text from Website	
9	<ul style="list-style-type: none"> SWBAT accurately synthesize information from two texts on the same topic. (RI 4.9) 	Ivan: The Remarkable True Story of the Shopping Mall Gorilla by Katherine Applegate Article: Gorilla Rescue	
10	<ul style="list-style-type: none"> Assessment 		

Additional Resources

ANCHOR CHART IDEAS

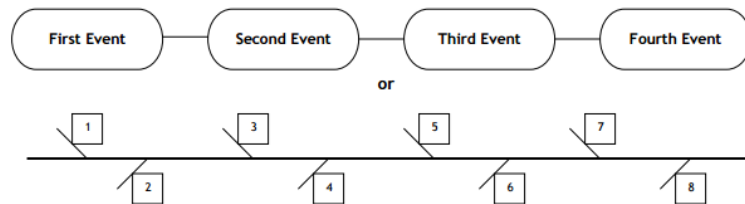
Integrating Information from Multiple Sources

Topic:

Source	Information Learned
Big Ideas:	

Sequence

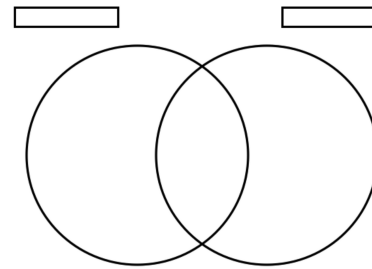
Chronological/Sequence:



Inquiry Chart (KWL)

What I know	What I want to know	What I've learned

Compare and Contrast



NARRATIVE CONNECTION

Unit 1: Metacognitive Strategies

Just as students are practicing being metacognitive in this non-fiction unit, self-monitoring for meaning, they are practicing similar strategies in their narrative unit. Remind students that being metacognitive while reading is something good readers do all the time, no matter what type of text they are reading.

Unit Reflections

PRE UNIT REFLECTIONS

Read Aloud

- What text lists did you omit, add, etc.? Why?
- What objectives did you omit, add, etc.? Why?
- What anchor charts did you omit, add, etc.? Why?

Reading Comprehension

- What text lists did you omit, add, etc.? Why?
- What objectives did you omit, add, etc.? Why?
- What anchor charts did you omit, add, etc.? Why?

MID UNIT REFLECTIONS

Read Aloud

- How far did you get along?
- What skills were students strongest in?
- Weakest in?
- Why?

Reading Comprehension

- How far did you get along?
- What skills were students strongest in?
- Weakest in?
- Why?

POST UNIT REFLECTIONS

Read Aloud

- How far did you get along?
- What skills were students strongest in?
- Weakest in?
- Why?

Reading Comprehension

- How far did you get along?
- What skills were students strongest in?
- Weakest in?
- Why?

Grade & unit #	G2 ELA Unit 4 Fairy Tales and Tall Tales (Traditional Literature)	Created by	
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UNIT SUMMARY

# of Days	Standard	Objectives Primary = bolded, secondary = not bolded
5	RL.2.2 - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.	<ul style="list-style-type: none"> • SWBAT identify the moral in both texts (RL.2.2) • SWBAT compare and contrast the morals of both texts (RL.2.2; RL.2.9) • SWBAT identify the theme, lesson, or moral, in “The Fisherman and His Wife” (RL.2.2) • SWBAT identify the theme, lesson, or moral, in “The Emperor’s New Clothes” (RL.2.2) • SWBAT identify the theme, lesson, or moral, in two Cinderella stories from around the world (RL.2.2; RL.2.9) • SWBAT identify the theme, lesson, or moral, in the folk tale (RL.2.2) •
4	RL.2.5 - Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.	<ul style="list-style-type: none"> • SWBAT compare and contrast characteristics of fairy tales in “The Fisherman and His Wife” with the characteristics of fairy tales in “The Emperor’s New Clothes” (RL.2.5; RL.2.9) • SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) • SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) • SWBAT compare and contrast other characteristics of tall tales in “John Henry” with the characteristics of tall tales in “Pecos Bill” (RL.2.5; RL.2.9) • SWBAT compare and contrast orally the characteristics of tall tales in “Paul Bunyan,” “John Henry,” and “Casey Jones” (RL.2.5; RL.2.9)
2	RL.2.9 - Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures	<ul style="list-style-type: none"> • SWBAT compare and contrast the morals of both texts (RL.2.2; RL.2.9) • SWBAT compare and contrast characteristics of fairy tales in “The Fisherman and His Wife” with the characteristics of fairy tales in “The Emperor’s New Clothes” (RL.2.5; RL.2.9) SWBAT identify the theme, lesson, or moral, in two Cinderella stories from around the world (RL.2.2; RL.2.9) • SWBAT compare and contrast other characteristics of tall tales in “John Henry” with the characteristics of tall tales in “Pecos Bill” (RL.2.5; RL.2.9) • SWBAT compare and contrast orally the characteristics of tall tales in “Paul Bunyan,” “John Henry,” and “Casey Jones” (RL.2.5; RL.2.9)

Guiding Qs	Answers
What is this unit mostly about?	
Which standards will be heavily prioritized?	
Which standards are not as heavily prioritized?	

VISION OF EXCELLENCE (VoE)

Standard Summary

<Copy and paste the following tables for each standard in the unit>

Standard Name:	RL.2.2 - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
Aligned Objectives	<ul style="list-style-type: none"> • SWBAT identify the moral in both texts (RL.2.2) • SWBAT compare and contrast the morals of both texts (RL.2.2; RL.2.9) • SWBAT identify the theme, lesson, or moral, in “The Fisherman and His Wife” (RL.2.2) • SWBAT identify the theme, lesson, or moral, in “The Emperor’s New Clothes” (RL.2.2) • SWBAT identify the theme, lesson, or moral, in two Cinderella stories from around the world (RL.2.2; RL.2.9) • SWBAT identify the theme, lesson, or moral, in the folk tale (RL.2.2)
Aligned Knowledge	<ul style="list-style-type: none"> • People have always created stories to explain the world around them and to teach lessons about things, traits, and actions

(glossary)

that they value. Certain stories have been passed on for generations, sometimes taking slightly different forms, but always maintaining the original lesson, moral, or theme valued by that group of people.

- Authors of literary texts include details that help readers make sense of stories.
- Good readers create an effective recounting or retelling of literary text(s) that includes key ideas and details (e.g., characters, settings, problem/solution)
- Authors add lessons to their stories to help us learn about our own lives
- Folktales = a story originating in popular culture, typically passed on by word of mouth
- fables = a narrative short story, typically with animals as characters, conveying a moral.
- fairy tales = a children's story about magical and imaginary beings and lands
- Central message, moral, lesson = the lesson or message the author wants to teach us about our lives using this story
- central ideas = main ideas that lead to the moral or lesson
- key ideas are important ideas about the main topic of the story
- retell = to tell a story again (using main details from the original text)
- Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- the lesson and moral and theme is the what the author is trying to teach us in the story
- problem is what the character wants or needs but cannot have
- solution is how the problem gets fixed
- sequence is the order in which the story takes place
- summary is a only the most important information in a story; usually STORY elements and theme / moral / lesson
 - to summarize:
 - Identify and restate only the key parts and ideas of a text, using STORY elements as a guide
 - Explain how the theme / moral / lesson of the story was revealed (ex. Through character actions throughout a story, through how the problem was resolved, etc)
- main idea is The central, “big” idea of a given piece of text; what all the details are about ; in a paragraph, usually the first or last paragraphs; in a text, usually related to the title and/or theme; is the lesson the author wants o you learn about the main topic
- What the author is trying to teach us in the story
 - usually what the main character learns in the story, or what is revealed as the character changes throughout a story
 - reflects what the author values
 - usually very generalizable across a variety of texts / many texts share the same general theme
- Determine Theme:
 - Infer – use text evidence + schema
 - Think about how the main character changes in the story
 - Think about how the problem was resolved

	<ul style="list-style-type: none"> • In stories with clear antagonists and protagonists, think about the contrast between these two characters – the author is usually trying to tell us to act like the protagonist, or to NOT act like the antagonist • the moral of a story is what the author is trying to teach us in the story • the lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story
Aligned Skills	<ul style="list-style-type: none"> • Recount/retell (or graphically represent) key details from literary texts, including fables and folktales from diverse cultures • Determine central message, lesson or moral • Describe how key details show a central message, lesson or moral • Recount stories, Identify details of a story (e.g., characters, setting, conflict, plot). • Recount stories by summarizing key events. • Explain the key details of a story (e.g., characters, setting, conflict, plot). • Identify key details to determine the central message, lesson, or moral of a literary text. • Determine the lesson/message/moral of the story including fables and folktales from diverse cultures, and determine their central message, lesson, or moral
Aligned STEP Bottom lines	STEP 8 – Theme STEP 9 – Cross-book Themes STEP 7 – Character Motive
Aligned NWEA Skills	<ul style="list-style-type: none"> • Identifies the moral of a fable • Identifies the moral of a story • Identifies theme in literary text • Summarizes literary text • Determines main idea in literary text • Determines the topic in literary text • Identifies a title that reflects main idea in literary text
What’s not covered in this standard? What’s not covered in this standard?	This is the final unit for this standard. Teach to mastery.
Aligned Assessment Stems	Recount the key events in the story. What happens in the story?

	<p>Which of the following statements recounts the plot of the story?</p> <p>How does X...? Why does X...?</p> <p>Which detail from the text shows that X learns Y?</p> <p>Which details from the text show the central message/lesson/moral of the story?</p> <p>In this passage, X learns Y. What key details in the story help the reader understand this lesson?</p> <p>Where/when/what/who/ does X...?</p> <p>What lesson is this story teaching you?</p> <p>What did X and Y learn at the end of both stories?</p>
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Standard Name:	RL.2.5 - Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
Aligned Objectives	<ul style="list-style-type: none"> • SWBAT compare and contrast characteristics of fairy tales in “The Fisherman and His Wife” with the characteristics of fairy tales in “The Emperor’s New Clothes” (RL.2.5; RL.2.9) • SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) • SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) • SWBAT compare and contrast other characteristics of tall tales in “John Henry” with the characteristics of tall tales in “Pecos Bill” (RL.2.5; RL.2.9) • SWBAT compare and contrast orally the characteristics of tall tales in “Paul Bunyan,” “John Henry,” and “Casey Jones” (RL.2.5; RL.2.9)
Aligned Knowledge (glossary)	<ul style="list-style-type: none"> • All texts of a particular genre follow a similar, predictable structure; understanding this common structure helps good readers better understand and enjoy the text. • Characters, like people in real life, have feelings that change in response to events that occur. These feelings are predictable based on what we know about the character’s personality, motivation, and from our own personal experience (schema). • Story Structure: beginning, rising action, middle, falling action, end <ul style="list-style-type: none"> ○ beginning: where the story starts ○ middle: where the events that lead to the solution occur ○ end: when the story is over and the problem has been solved. • sequence: events that happen in the story, happen in order • stories are structured with story elements: setting, character, plot, problem, events, attempts to resolve the solution, solution • stories have a beginning, middle and end • setting is where and when the story takes place • characters are people or animals or objects that are talking in the story • problem is something the character wants or needs but cannot have • attempts to resolve the problem are when they try and try to solve the problem through different events in the story

	<ul style="list-style-type: none"> • solution is how the problem gets fixed • an inference is when you use evidence from the text plus schema to draw a conclusion • the cause of an event is why something happens • effect is what happens as a result • conflict is the same as problem • resolution is the same as solution • setting can have an impact on characters • Characters' actions can impact the setting • Characters actions can impact the plot
Aligned Skills	<ul style="list-style-type: none"> • Describe the overall structure of a story, including how the beginning introduces the story and the ending concludes the story • Identify the different parts of the story (Beginning, middle, end) • go back to find the middle of the text • locate key information from the question within the text • sequencing events • identify a specific event from the sequence of the story • know that when you are asked to look at a the beginning or end of the text you go to the very beginning or the very end.
Aligned STEP Bottom lines	<p>STEP 6 – STORY Elements III</p> <p>STEP 7 – Character Motive</p>
Aligned NWEA Skills	<ul style="list-style-type: none"> • Identifies use of repetition in poetry • Identifies use of rhyme in poetry • Understands characteristics of fiction • Classifies literary text as a nursery rhyme • Classifies literary text as a story • Classifies literary text as a tall tale • Classifies literary text as fantasy • Classifies literary text as historical fiction • Classifies literary text as poetry • Identifies make-believe statements in literary text

What's not covered in this standard?	
Aligned Assessment Stems	<p>What happens in the beginning/middle/end of this story?</p> <p>What is the beginning/middle/end of this story about?</p> <p>Explain how the story is organized. What is the overall structure of the passage?</p> <p>What do you find out from the beginning of the "(text)X"?</p> <p>What happens in the MIDDLE of the story?</p> <p>What does the beginning of "(text)X" tell the reader?</p> <p>Describe the parts of a story (beginning and end)?</p> <p>Why does X want to Y?</p>

Standard Name:	RL.2.9 - Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures
Aligned Objectives	<ul style="list-style-type: none"> • SWBAT compare and contrast the morals of both texts (RL.2.2; RL.2.9) • SWBAT compare and contrast characteristics of fairy tales in “The Fisherman and His Wife” with the characteristics of fairy tales in “The Emperor’s New Clothes” (RL.2.5; RL.2.9) SWBAT identify the theme, lesson, or moral, in two Cinderella stories from around the world (RL.2.2; RL.2.9) • SWBAT compare and contrast other characteristics of tall tales in “John Henry” with the characteristics of tall tales in “Pecos Bill” (RL.2.5; RL.2.9) • SWBAT compare and contrast orally the characteristics of tall tales in “Paul Bunyan,” “John Henry,” and “Casey Jones” (RL.2.5; RL.2.9)
Aligned Knowledge (glossary)	<ul style="list-style-type: none"> • compare is to finding out how things are the same • contrast is to find out how things are different • Author(s): the person or people who wrote the story • Culture: a way of life of a group of people • Setting is where and when the story takes place. • Plot (main events, problem/solution) • Retell is telling the story in your own words, telling all the details of the story elements. • Character/character traits are who the character is on the inside based on their actions, • • The plot is the problem, the attempts to resolve the problem and solution in a story • • The plot is the juicy part of the story • • Plot consists of: <ul style="list-style-type: none"> ○ • Exposition <ul style="list-style-type: none"> ▪ The beginning of the story ▪ Introduction to the characters and setting

- Gives us background information
- • Rising Action
 - When the main events in the story take place that build towards the problem/conflict
 - Helps to move the plot along
 - Includes suspense
- • Climax
 - The exciting part where we find the problem/conflict, and something has to be done to resolve it
 - Conflicts can be internal or external
 - Internal conflict
 - Person vs. self
 - External conflict
 - Person vs. nature
 - Person vs. person
 - The part the reader is waiting for •
- Falling Action
 - When the problems begin to be wrapped up and solve •
- Resolution
 - The end of the story, when a decision is made and the problem/conflict is solve
 - When all loose ends are tied up for the reader
 - When we figure out the theme

Central message is:

- What the author is trying to teach us in the story
 - usually what the main character learns in the story, or what is revealed as the character changes throughout a story
 - reflects what the author values
 - usually very generalizable across a variety of texts / many texts share the same general theme
- To determine theme:
- Use “figuring out” strategy (inferring)
- Think about how the main character changes in the story
- Think about how the problem was resolved
- in stories with clear antagonists and protagonists, think about the contrast between these two characters
 - the author is usually trying to tell us to act like the protagonist, or to NOT act like the antagonist
- the moral of a story is What the author is trying to teach us in the story
- the lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story
- the point of view reflects what the author values

Aligned Skills	<ul style="list-style-type: none"> • Identify and describe the settings of two or more texts • Identify and describe character(s') traits in two or more texts • Retell the plots of two or more texts • Identify the central message/lesson of two or more texts • Infer – use text evidence + schema • Think about how the main character changes in the story • Compare and contrast two or more versions of the same story by different authors or from different cultures • Compare and contrast the plot • Compare and contract the parts of a story.
Aligned STEP Bottom lines	STEP 6 – STORY Elements III
Aligned NWEA Skills	Compares and contrasts ideas presented in two or more literary texts
What's not covered in this standard?	
Aligned Assessment Stems	<p>What is the main idea of both passages?</p> <p>What is the _____ in both stories?</p> <p>What is different about ____ instead of ____?</p> <p>What do both passages say about ____?</p> <p>How was ____ different from ____ in the stories ____ and ____?</p> <p>Which of the following statements identifies the most important details presented in the two texts?</p> <p>In what way is story X similar to/different from story Y?</p> <p>Which of the following statements identifies the similarities/differences between the two stories?</p> <p>How is Text A's detail/description of X similar to/different than Text B's detail/description of X?</p> <p>Why is detail/description X in Text A similar to/different than detail/description X in Text B?</p>

Teacher Pre-Work

Guiding Qs	Answers
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Which knowledge/skills from this standard do you already feel comfortable teaching?	
Which knowledge/skills might be new or are you less comfortable teaching?	
What do you notice about alignment between STEP, NWEA, and knowledge and skills for this standard?	
In your own words, what is this standard mostly about?	

Assessment Cover Page

Skill	Aligned Questions/question stems	Misconceptions/Error Analysis	KPs: Knowledge	KPs: Skills
<i>Name micro-skill that is part of larger standard</i> Comparing and contrasting character motivation <i>(part of larger compare and contrast standard)</i>	<i>Some of these will be from unit assessment, others will be from SBAC released Qs.</i> #1 from unit assessment What did character x and character y both do when z happened? #4 from unit assessment Why did character x say ___ but character y say ___?	<i>These should be based on error analysis of questions from unit assessment and other anticipated errors.</i>		

Text: Look! by Marilyn Kratz

·SWBAT define fable as a type of story that involves talking animals.

From unit assessment
1. Is Look! a fairy tale or a fable? Use RACCE to support your answer.

RL.2.2

Identify moral

From the unit assessment
2. What is the moral of the story?
a. Bears are wise animals.
b. Don't run too fast, otherwise other animals will stop you.
c. Take time to appreciate the beauty around you.
d. It's better to sit than run.

RL.2.2

Central message/lesson

SWBAT respond to open ended questions with RACCE

From the unit assessment
3. Use RACCE to support your answer for Question #2.

<p>RL.2.5</p> <p>SWBAT describe illustrations of the sea in "The Fisherman and His Wife"</p>	<p>From the unit assessment</p> <p>4. Why did the author include the picture at the beginning of the passage?</p> <p>a. To show what the flower looked like</p> <p>b. To show how much bigger a rabbit is than a frog</p> <p>c. To show a meadow</p> <p>d. To show the rabbit rushing past the frog</p>			
<p>RL.2.5</p> <p>· SWBAT describe how the fisherman feels about asking for more wishes and how the flounder feels about granting each wish in "The Fisherman and His Wife"</p>	<p>From the unit assessment</p> <p>5. How do the animals feel at the end of the story?</p> <p>a. The animals feel calm and enjoy what is around them</p> <p>b. The animals feel tired from running so quickly</p> <p>c. The animals feel rushed because they have to start running again</p> <p>d. The animals feel bored of looking out into the land</p>			
Text: The Golden Touch				

<p>· SWBAT define fantasy</p>	<p>From the unit assessment 6. What is the genre of <u>The Golden Touch</u>?</p> <p>a. legend</p> <p>b. myth</p> <p>c. tall tale</p> <p>d. fantasy</p>			
<p>RL.2.5</p> <p>· SWBAT describe how the fisherman feels about asking for more wishes and how the flounder feels about granting each wish in "The Fisherman and His Wife"</p>	<p>From the unit assessment 7. How does King Midas feel when Marygold's lips turn to gold? Why?</p> <p>a. He feels upset because he is the fondest of his daughter, Marygold, than anything else in the world.</p> <p>b. He feels delighted because his wish for more gold came true.</p> <p>c. He feels furious at the stranger for not telling him that Marygold would turn into gold.</p> <p>d. He feels wise that he has made the right decision to turn Marygold into gold.</p>			

<p>RL.2.5</p> <p>SWBAT describe the characters, plot, and setting</p>	<p>From the unit assessment 8. What sentence from the text demonstrates how King Midas’s problem is solved?</p> <p>a. “You are wiser now,” said the stranger. b. “So you’ve made a discovery,” observed the stranger. “Which is of more value: the Golden Touch or your own loving daughter?” c. “Take a vase of the water and sprinkle it over any object you desire to change into its former condition.” d. “Oh, my child,” answered Midas.</p>			
<p>RL.2.2</p> <p>Theme</p> <p>· SWBAT identify the theme, lesson, or moral, in “The Fisherman and His Wife” (RL.2.2)</p>	<p>From the unit assessment 9. The theme of <u>The Golden Touch</u> is...</p> <p>a. It’s okay to be greedy, as long as you don’t hurt your family. b. Good fathers don’t turn their daughters into gold. c. Family is more important than having more things. Kings can be silly.</p>			

<p>RL.2.2</p> <p>SWBAT respond to open ended questions with RACCE</p>	<p>From the unit assessment</p> <p>10. Use RACCE to support your answer for Question #9.</p>			
<p>SWBAT identify make-believe statements in literary text</p>	<p>11. Identify a make-believe statement found in either texts.</p> <p>a. A bedpost turned into gold.</p> <p>b. A spotted green frog jumped—rush, rush, rush—on his way to the pond.</p> <p>c. The rabbit sat down beside the frog and looked. He dipped the pitcher into the water.</p>			
<p>2.9</p> <p>SWBAT compare and contrast the morals of both texts</p>	<p>12. How are the themes in <u>Look!</u> and <u>The Golden Touch</u> similar or different to one another? Choose all that apply.</p> <p>a. Both stories' themes are about appreciating what is in front of you.</p> <p>b. Both stories' themes are about how make-believe characters make great stories.</p> <p>c. The theme in <u>Look!</u> is</p>			

	<p>about not being in a rush to enjoy what you have, while the theme in <u>The Golden Touch</u> is about needing to rush.</p> <p>d. The theme in <u>Look!</u> is remembering not to be so busy so that you can enjoy the little things in life, while the theme in <u>The Golden Touch</u> is not to be so greedy.</p>			
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Guiding Qs	Answers
In your own words, what does this standard ask students to do?	
What does this standard look like at its most basic level?	
What does this standard look like at the highest level?	

Teacher Complexity - Assessments

Text Feature	Complexity Notes
Word usage/syntax	

Vocabulary	
Structure	
Length	

UNIT PLANNING

Teacher Pre-Work

Guiding Qs	Answers
What do you notice about the word usage/syntax of the texts in the unit?	
What do you notice about the vocabulary of the texts in the unit?	
What do you notice about the text structure of the texts in the unit?	

	<p>story that involves talking animals.</p> <ul style="list-style-type: none">● SWBAT moral as the lesson of the story● SWBAT identify the moral in both texts (RL.2.2)● SWBAT compare and contrast the morals of both texts <p>SWBAT respond to open ended questions with RACCE</p>	<p>story?</p> <p>In this passage, X learns Y. What key details in the story help the reader understand this lesson?</p> <p>What lesson is this story teaching you?</p> <p>What did X and Y learn at the end of both stories?</p>	<p>learns in the story, or what is revealed as the character changes throughout a story</p> <p>How:</p> <ul style="list-style-type: none">● you can find the moral by thinking through what the character learns as they attempt to resolve the problem● determine the character lesson● relate/apply the character lesson to real life <p>Why:</p> <ul style="list-style-type: none">● we find the moral of a story to see what the author wanted us to learn● this helps us learn from the characters in our books	<table><tr><td>Problem:</td><td>Attempts to resolve:</td><td>Solution:</td></tr><tr><td colspan="3">Character lesson:</td></tr><tr><td colspan="3">Moral</td></tr></table>	Problem:	Attempts to resolve:	Solution:	Character lesson:			Moral												
Problem:	Attempts to resolve:	Solution:																					
Character lesson:																							
Moral																							
2	<p>Text:</p> <p>The Fox and the Crow</p> <p>The Lion and the Mouse</p> <ul style="list-style-type: none">● SWBAT define fable as a type of story that involves talking animals.● SWBAT moral as the lesson of the story	<p>From the unit assessment</p> <p>4. What lesson is the author trying to teach us in the story?</p> <p>From the unit assessment</p> <p>7. How did___ solve his problem?</p> <p>From the unit assessment</p> <p>10. What happens at the ___ of both stories?</p> <p>From the unit assessment</p> <p>9 How were X from Y and W from Z similar?</p>	<p>What:</p> <ul style="list-style-type: none">● fables as a type of story that involves talking animals and end with a moral● compare is to finding out how things are the same● contrast is to find out how things are different● the moral of a story is what the author is	<table><tr><td colspan="3">Theme / Message / Moral / Lesson</td></tr><tr><td colspan="3">Theme:</td></tr><tr><td colspan="3">Specific lines in the text that reveal theme:</td></tr><tr><td>Problem:</td><td>Attempts to resolve:</td><td>Solution:</td></tr><tr><td colspan="3">Character lesson:</td></tr><tr><td colspan="3">Moral</td></tr></table>	Theme / Message / Moral / Lesson			Theme:			Specific lines in the text that reveal theme:			Problem:	Attempts to resolve:	Solution:	Character lesson:			Moral			<p>Oral Drill:</p> <p>Example for application of KPs:</p> <p>Think Aloud applying KPs to this day’s text:</p>
Theme / Message / Moral / Lesson																							
Theme:																							
Specific lines in the text that reveal theme:																							
Problem:	Attempts to resolve:	Solution:																					
Character lesson:																							
Moral																							

- SWBAT identify the moral in both texts
- **SWBAT compare and contrast the morals of both texts (RL.2.2; RL.2.9)**

SWBAT respond to open ended questions with RACCE

Recount the key events in the story.
Which detail from the text shows that X learns Y?
Which details from the text show the central message/lesson/moral of the story?
In this passage, X learns Y. What key details in the story help the reader understand this lesson?
What lesson is this story teaching you?
What did X and Y learn at the end of both stories?

What is the morale of both passages?
What is the _____ in both stories?
What is different about _____ instead of _____?
What do both passages say about ____?
How was ____ different from _____ in the stories _____ and _____?
Which of the following statements identifies the most important details presented in the two texts?
In what way is story X similar to/different from story Y?
Which of the following statements identifies the similarities/differences between the two stories?
How is Text A's detail/description of X similar to/different than Text B's detail/description of X?
Why is detail/description X in Text A similar to/different than detail/description X in Text B?

trying to teach us in the story

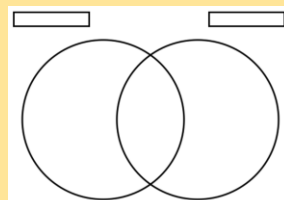
- the lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story

How:

- read two texts to find the moral
- you can find the moral by thinking through what the character learns as they attempt to resolve the problem
- determine the character lesson
- relate/apply the character lesson to real life
- determine if the moral of two stories is the same or different by identifying it similarities and differences

Why:

- We do this to see if different stories can teach us the same or different things about the read world



Comparing / Contrasting Texts (can do this as a Venn diagram also)

	Text 1	Text 2
Genre		
S		
T		
O		
R		
Y		
Theme		

3	<p>Text: The Fisherman and His Wife (Engage NY, Domain 1)</p> <p>Lesson Plan on Box</p> <ul style="list-style-type: none">SWBAT fairy tales and fairy tale elementsSWBAT describe the characters, plot, and settingSWBAT identify the theme, lesson, or moral, in “The Fisherman and His Wife” (RL.2.2)SWBAT describe how the fisherman feels about asking for more wishes and how the flounder feels about granting each wish in “The Fisherman and His Wife”SWBAT describe illustrations of the sea in “The Fisherman and His Wife” <p>SWBAT respond to open ended questions with RACCE</p>	<p>From the unit assessment 4. What lesson is the author trying to teach us in the story?</p> <p>From the unit assessment 7. How did___ solve his problem?</p> <p>From the unit assessment 4. What lesson is the author trying to teach us in the story?</p> <p>Recount the key events in the story. Which detail from the text shows that X learns Y? Which details from the text show the central message/lesson/moral of the story? In this passage, X learns Y. What key details in the story help the reader understand this lesson? What lesson is this story teaching you? What did X and Y learn at the end of both stories? What did X and Y learn at the end of both stories?</p>	<p>What:</p> <ul style="list-style-type: none">Fairy tales are fairy tales = a children's story about magical and imaginary beings and landsFairy tales have the same story elements as a narrative fiction storythe theme of a story is what the author is trying to teach us in the storysometimes more than one theme can occur in a storytheme can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">you can find the theme by thinking through what the character learns as they attempt to resolve the problemdetermine the character lessonrelate/apply the character lesson to real life <p>Why:</p> <ul style="list-style-type: none">we find the theme of a story to see what	<div>Theme / Message / Moral / Lesson</div> <div>Theme:</div> <div>Specific lines in the text that reveal theme:</div> <div>Elements of Fairy Tales:</div> <table><tr><th>Element of Fairy Tale</th><th>Evidence from Text</th></tr><tr><td>Special beginning or ending</td><td></td></tr><tr><td>Good vs. Evil</td><td></td></tr><tr><td>Elements of Magic</td><td></td></tr><tr><td>Royalty</td><td></td></tr><tr><td>Things happen in Threes</td><td></td></tr></table> <table><tr><th>Problem:</th><th>Attempts to resolve:</th><th>Solution:</th></tr><tr><td></td><td></td><td></td></tr></table> <div>Character lesson:</div> <div>Moral</div>	Element of Fairy Tale	Evidence from Text	Special beginning or ending		Good vs. Evil		Elements of Magic		Royalty		Things happen in Threes		Problem:	Attempts to resolve:	Solution:				<p>Oral Drill:</p> <p>Example for application of KPs:</p> <p>Think Aloud applying KPs to this day’s text:</p>
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Elements of Magic																							
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Things happen in Threes																							
Problem:	Attempts to resolve:	Solution:																					

			<p>the author wanted us to learn</p> <ul style="list-style-type: none">this helps us learn from the characters in our books								
4	<p>Text: The Emperor’s New Clothes (Engage NY, Domain 1)</p> <p>Lesson Plan on Box</p> <ul style="list-style-type: none">SWBAT identify the theme, lesson, or moral, in “The Emperor’s New Clothes” (RL.2.2)SWBAT describe how the people feel upon seeing the Emperor in his underwear in “The Emperor’s New Clothes”SWBAT describe the illustration of the spinners, weavers, and tailors in “The Emperor’s New Clothes” <p>SWBAT respond to open ended questions with RACCE</p>	<p>From the unit assessment 8. The theme of ____ is</p> <p>From the unit assessment 7. How did ____ solve his problem?</p> <p>Recount the key events in the story. Which detail from the text shows that X learns Y? Which details from the text show the central message/lesson/moral of the story? In this passage, X learns Y. What key details in the story help the reader understand this lesson? What lesson is this story teaching you? What did X and Y learn at the end of both stories?</p>	<p>What:</p> <ul style="list-style-type: none">Characters feel a certain way as a reaction to an event or action of another character.the theme of a story is what the author is trying to teach us in the storysometimes more than one theme can occur in a storytheme can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">you can find the theme by thinking through what the character learns as they attempt to resolve the problemdetermine the character lessonrelate/apply the character lesson to real life	<p>Using Illustrations:</p> <table><tr><td>Part in text</td><td>Illustration</td><td>Enhanced Understanding / WHY did the illustrator choose this part?</td></tr><tr><td></td><td></td><td></td></tr></table>	Part in text	Illustration	Enhanced Understanding / WHY did the illustrator choose this part?				
Part in text	Illustration	Enhanced Understanding / WHY did the illustrator choose this part?									

			<p>Why:</p> <ul style="list-style-type: none">we find the theme of a story to see what the author wanted us to learnthis helps us learn from the characters in our booksillustrations help us create a more accurate image in our minds, building our schema																				
5	<p>Text:</p> <ul style="list-style-type: none">SWBAT compare and contrast characteristics of fairy tales in “The Fisherman and His Wife” with the characteristics of fairy tales in “The Emperor’s New Clothes” (RL.2.5; RL.2.9)SWBAT describe how the beast feels when the merchant takes his rose in “Beauty and the Beast, Part I”SWBAT describe an illustration of the beast in “Beauty and the	<p>From unit assessment</p> <p>1. What does the ____ paragraph of the passage tell the reader?</p> <p>From the unit assessment</p> <p>10. What happens at the ____ of both stories?</p> <p>From the unit assessment</p> <p>9 How were X from Y and W from Z similar?</p> <p>From the unit assessment</p> <p>5. What does the ____ paragraph tell the reader?</p> <p>From the unit assessment</p> <p>6. Why did the author include the ____ paragraph of the passage?</p> <p>Select all that apply.</p> <p>From the unit assessment</p> <p>2. Why did the author include the picture at the ____ of the passage?</p> <p>From unit assessment</p>	<p>What:</p> <ul style="list-style-type: none">fables as a type of story that involves talking animals and end with a moralcompare is to finding out how things are the samecontrast is to find out how things are differentthe moral of a story is what the author is trying to teach us in the storythe lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story	<div><div><div></div><div></div></div><p>Using Illustrations:</p><table><tr><td>Part in text</td><td>Illustration</td><td>Enhanced Understanding / WHY did the illustrator choose this part?</td></tr><tr><td></td><td></td><td></td></tr></table></div> <div><p>Elements of Fairy Tales:</p><table><tr><td>Element of Fairy Tale</td><td>Evidence from Text</td></tr><tr><td>Special beginning or ending</td><td></td></tr><tr><td>Good vs. Evil</td><td></td></tr><tr><td>Elements of Magic</td><td></td></tr><tr><td>Royalty</td><td></td></tr><tr><td>Things happen in Threes</td><td></td></tr></table></div>	Part in text	Illustration	Enhanced Understanding / WHY did the illustrator choose this part?				Element of Fairy Tale	Evidence from Text	Special beginning or ending		Good vs. Evil		Elements of Magic		Royalty		Things happen in Threes		
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<p>Beast, Part I” SWBAT respond to open ended questions with RACCE</p>	<p>1. What does the ____ paragraph of the passage tell the reader?</p> <p>What happens in the beginning/middle/end of this story? What is the beginning/middle/end of this story about? Explain how the story is organized. What is the overall structure of the passage? What do you find out from the beginning of the "(text)X"? What happens in the MIDDLE of the story? What does the beginning of "(text)X" tell the reader? Describe the parts of a story (beginning and end)? Why does X want to Y? What is the _____ in both stories? What is different about ____ instead of ____? How was ____ different from ____ in the stories ____ and ____? In what way is story X similar to/different from story Y? Which of the following statements identifies the similarities/differences between the two stories? How is Text A's detail/description of X similar to/different than Text B's detail/description of X? Why is detail/description X in Text A similar to/different than detail/description X in Text B?</p>	<p>How:</p> <ul style="list-style-type: none">● read two texts to find the moral● you can find the moral by thinking through what the character learns as they attempt to resolve the problem● determine the character lesson● relate/apply the character lesson to real life● determine if the moral of two stories is the same or different by identifying it similarities and differences● <p>Why:</p> <p>We do this to see if different stories can teach us the same or different things about the read world</p> <p>We can learn about diverse cultures by looking at their stories that are passed down through centuries</p>	<div><p>STORY:</p><table><tr><td>S</td><td></td></tr><tr><td>T</td><td></td></tr><tr><td>O</td><td></td></tr><tr><td>R</td><td></td></tr><tr><td>Y</td><td></td></tr><tr><td colspan="2">What's the theme or big idea?</td></tr></table></div>	S		T		O		R		Y		What's the theme or big idea?	
S															
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O															
R															
Y															
What's the theme or big idea?															

6

Text:
[Two Cinderella versions](#)

Other Cinderella versions found [here](#)

- SWBAT define fantasy
- **SWBAT identify the theme, lesson, or moral, in two Cinderella stories from around the world (RL.2.2; RL.2.9)**
- SWBAT compare and contrast the two different Cinderella versions

SWBAT respond to open ended questions with RACCE

Recount the key events in the story.
 Which detail from the text shows that X learns Y?
 Which details from the text show the central message/lesson/moral of the story?
 In this passage, X learns Y. What key details in the story help the reader understand this lesson?
 What lesson is this story teaching you?
 What did X and Y learn at the end of both stories?
 What is the _____ in both stories?
 What is different about _____ instead of _____?
 How was _____ different from _____ in the stories _____ and _____?
 In what way is story X similar to/different from story Y?
 Which of the following statements identifies the similarities/differences between the two stories?
 How is Text A's detail/description of X similar to/different than Text B's detail/description of X?
 Why is detail/description X in Text A similar to/different than detail/description X in Text B?

What:

- compare is to finding out how things are the same
- contrast is to find out how things are different
- the moral of a story is what the author is trying to teach us in the story
- the lesson or moral c
- an show what the main character learns in the story, or what is revealed as the character changes throughout a story

How:

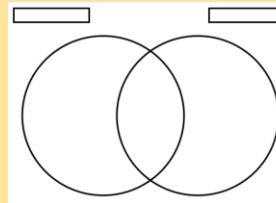
- read two texts to find the moral
- you can find the moral by thinking through what the character learns as they attempt to resolve the problem
- determine the character lesson
- relate/apply the character lesson to real life
- determine if the moral of two stories is the same or different by identifying it

STORY:

S	
T	
O	
R	
Y	
What's the theme or big idea?	

Comparing / Contrasting Texts (can do this as Venn diagram also)

	Text 1	Text 2
Genre		
S		
T		
O		
R		
Y		
Theme		



			<p>similarities and differences</p> <ul style="list-style-type: none"> • <p>Why: We do this to see if different stories can teach us the same or different things about the read world We can learn about diverse cultures by looking at their stories that are passed down through centuries</p>		
7	<p>Text: Paul Bunyan (Engage NY, Domain 1) Lesson Plan on Box</p> <ul style="list-style-type: none"> • SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) • SWBAT identify make-believe statements in literary text <p>SWBAT respond to open ended questions with RACCE</p>	<p>From unit assessment 2. What does the ____ paragraph of the passage tell the reader? From the unit assessment 2. Why did the author include the picture at the ____ of the passage? From the unit assessment 5. What does the ____ paragraph tell the reader? From the unit assessment 6. Why did the author include the ____ paragraph of the passage? Select all that apply.</p> <p>What happens in the beginning/middle/end of this story? What is the beginning/middle/end of this story about? Explain how the story is organized. What is the overall structure of the passage? What do you find out from the beginning of the "(text)X"? What happens in the MIDDLE of the story? What does the beginning of "(text)X" tell the reader?</p>	<p>What:</p> <ul style="list-style-type: none"> • A tall tale is a story with elements that can happen in real life. • Tall tales are often make-believe; not real • Tall tales have the elements of a narrative text <p>How:</p> <ul style="list-style-type: none"> • When you read a narrative text you can ask yourself "could this really happen in real life" <p>Why:</p> <ul style="list-style-type: none"> • Tall tales allow us to use our imagination and visualize a life much different from our own. 		

		Describe the parts of a story (beginning and end)? Why does X want to Y?			
8	<p>Text: Pecos Bill (Engage NY, Domain 1) Lesson Plan on Box</p> <ul style="list-style-type: none"> SWBAT define tall tales as stories with things that could not happen in real life (RL.2.5) SWBAT identify make-believe statements in literary text SWBAT compare and contrast other characteristics of tall tales in “Paul Bunyan” with the characteristics of tall tales in “Pecos Bill” <p>SWBAT respond to open ended questions with RACCE</p>	<p>From unit assessment 3. What does the ____ paragraph of the passage tell the reader?</p> <p>From the unit assessment 3. Why did the author include the picture at the ____ of the passage?</p> <p>From the unit assessment 5. What does the ____ paragraph tell the reader?</p> <p>From the unit assessment 6. Why did the author include the ____ paragraph of the passage? Select all that apply.</p> <p>What happens in the beginning/middle/end of this story? What is the beginning/middle/end of this story about? Explain how the story is organized. What is the overall structure of the passage? What do you find out from the beginning of the "(text)X"? What happens in the MIDDLE of the story? What does the beginning of "(text)X" tell the reader? Describe the parts of a story (beginning and end)? Why does X want to Y?</p>	<p>What:</p> <ul style="list-style-type: none"> A tall tale is a story with elements that can happen in real life. Tall tales are often make-believe; not real Tall tales have the elements of a narrative text compare is to finding out how things are the same contrast is to find out how things are different <p>How:</p> <ul style="list-style-type: none"> When you read a narrative text you can ask yourself “could this really happen in real life” Determine if the elements of the two texts are the same or different and how <p>Why: Tall tales allow us to use our imagination and visualize a life much different from our own</p>		

9	<p>Text: John Henry (Engage NY, Domain 1) Lesson Plan on Box</p> <ul style="list-style-type: none"> • SWBAT define tall tales as stories with things that could not happen in real life • SWBAT identify make-believe statements in literary text • SWBAT compare and contrast other characteristics of tall tales in “John Henry” with the characteristics of tall tales in “Pecos Bill” (RL.2.5; RL.2.9) <p>SWBAT respond to open ended questions with RACCE</p>	<p>From unit assessment 4. What does the ____ paragraph of the passage tell the reader?</p> <p>From the unit assessment 4. Why did the author include the picture at the ____ of the passage?</p> <p>From the unit assessment 5. What does the ____ paragraph tell the reader?</p> <p>From the unit assessment 6. Why did the author include the ____ paragraph of the passage? Select all that apply.</p> <p>What happens in the beginning/middle/end of this story? What is the beginning/middle/end of this story about? Explain how the story is organized. What is the overall structure of the passage? What do you find out from the beginning of the "(text)X"? What happens in the MIDDLE of the story? What does the beginning of "(text)X" tell the reader? Describe the parts of a story (beginning and end)? Why does X want to Y? What is the ____ in both stories? What is different about ____ instead of ____? How was ____ different from ____ in the stories ____ and ____? In what way is story X similar to/different from story Y? Which of the following statements</p>	<p>What:</p> <ul style="list-style-type: none"> • A tall tale is a story with elements that can happen in real life. • Tall tales are often make-believe; not real • Tall tales have the elements of a narrative text • compare is to finding out how things are the same • contrast is to find out how things are different <p>How:</p> <ul style="list-style-type: none"> • When you read a narrative text you can ask yourself “could this really happen in real life” • Determine if the elements of the two texts are the same or different and how <p>Why: Tall tales allow us to use our imagination and visualize a life much different from our own</p>		
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10	<p>Text: Casey Jones (Engage NY, Domain 1) Lesson Plan on Box</p> <ul style="list-style-type: none">SWBAT define tall tales as stories with things that could not happen in real lifeSWBAT identify make-believe statements in literary textDescribe how the words from the “Ballad of Casey Jones” tell the story about Casey JonesSWBAT compare and contrast orally the characteristics of tall tales in “Paul Bunyan,” “John Henry,” and “Casey Jones” (RL.2.5; RL.2.9)	<p>From unit assessment 5. What does the ____ paragraph of the passage tell the reader?</p> <p>From the unit assessment 5. Why did the author include the picture at the ____ of the passage?</p> <p>From the unit assessment 5. What does the ____ paragraph tell the reader?</p> <p>From the unit assessment 6. Why did the author include the ____ paragraph of the passage? Select all that apply.</p> <p>What is the _____ in both stories? What is different about ____ instead of ____? How was ____ different from ____ in the stories ____ and ____? In what way is story X similar to/different from story Y? Which of the following statements identifies the similarities/differences between the two stories? How is Text A's detail/description of X similar to/different than Text B's detail/description of X? Why is detail/description X in Text A</p>	<p>What:</p> <ul style="list-style-type: none">A tall tale is a story with elements that can happen in real life.Tall tales are often make-believe; not realTall tales have the elements of a narrative textcompare is to finding out how things are the samecontrast is to find out how things are different <p>How:</p> <ul style="list-style-type: none">When you read a narrative text you can ask yourself “could this really happen in real life”Determine if the elements of the two texts are the same or different and how <p>Why: Tall tales allow us to use our</p>	<p>Comparing / Contrasting Texts (can do this as Venn diagram also)</p> <table><tr><th></th><th>Text 1</th><th>Text 2</th></tr><tr><td>Genre</td><td></td><td></td></tr><tr><td>S</td><td></td><td></td></tr><tr><td>T</td><td></td><td></td></tr><tr><td>O</td><td></td><td></td></tr><tr><td>R</td><td></td><td></td></tr><tr><td>Y</td><td></td><td></td></tr><tr><td>Theme</td><td></td><td></td></tr></table>		Text 1	Text 2	Genre			S			T			O			R			Y			Theme			
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11	<p>Text: Seven Chinese Sisters by Kathy Tucker</p> <ul style="list-style-type: none">SWBAT define folk talesSWBAT identify the theme, lesson, or moral, in the folk tale (RL.2.2) <p>SWBAT respond to open ended questions with RACCE</p>	<p>From the unit assessment 3. What were the X Y? From the unit assessment 4. What lesson is the author trying to teach us in the story? From the unit assessment 7. How did___ solve his problem? From the unit assessment 8. The theme of ___ is</p> <p>Which character is telling the story? Who is telling the story? What is X's point of view about Y? How does character X speak differently from character Y?</p> <p>Which character is telling the story? Who is telling the story? What is X's point of view about Y? How does character X speak</p>	<p>What:</p> <ul style="list-style-type: none">Folktales are stories originating in popular culture, typically passed on by word of mouth. the moral of a story is what the author is trying to teach us in the storythe lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">you can find the moral by thinking	<p>Theme / Message / Moral / Lesson</p> <table><tr><td colspan="3">Theme:</td></tr><tr><td colspan="3">Specific lines in the text that reveal theme:</td></tr></table> <table><tr><td>Problem:</td><td>Attempts to resolve:</td><td>Solution:</td></tr></table> <p>Character lesson:</p> <p>Moral</p> <p>STORY:</p> <table><tr><td>S</td><td></td></tr><tr><td>T</td><td></td></tr><tr><td>O</td><td></td></tr><tr><td>R</td><td></td></tr><tr><td>Y</td><td></td></tr><tr><td colspan="2">What's the theme or big idea?</td></tr></table>	Theme:			Specific lines in the text that reveal theme:			Problem:	Attempts to resolve:	Solution:	S		T		O		R		Y		What's the theme or big idea?		
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12	<p>Text: Why Snails Have Shells: Minority and Han Folktales from China by Carolyn Han</p> <ul style="list-style-type: none">SWBAT define folk talesSWBAT identify the theme, lesson, or moral, in the folk tale (RL.2.2) <p>SWBAT respond to open ended questions with RACCE</p>	<p>From the unit assessment 3. What were the X Y?</p> <p>From the unit assessment 4. What lesson is the author trying to teach us in the story?</p> <p>From the unit assessment 7. How did___ solve his problem?</p> <p>From the unit assessment 8. The theme of ___ is</p> <p>Which character is telling the story? Who is telling the story? What is X’s point of view about Y? How does character X speak differently from character Y? Recount the key events in the story. Which detail from the text shows that X learns Y? Which details from the text show the central message/lesson/moral of the</p>	<p>What:</p> <ul style="list-style-type: none">Folktales are stories originating in popular culture, typically passed on by word of mouth. the moral of a story is what the author is trying to teach us in the storythe lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">you can find the moral by thinking	<div>STORY:<table><tr><td>S</td><td></td></tr><tr><td>T</td><td></td></tr><tr><td>O</td><td></td></tr><tr><td>R</td><td></td></tr><tr><td>Y</td><td></td></tr><tr><td colspan="2">What's the theme or big idea?</td></tr></table></div> <div>Theme / Message / Moral / Lesson<table><tr><td>Theme:</td></tr><tr><td>Specific lines in the text that reveal theme:</td></tr></table></div>	S		T		O		R		Y		What's the theme or big idea?		Theme:	Specific lines in the text that reveal theme:	
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13	<p>Text:</p> <p>The Legend of the Bluebonnet by Tommie dePaola</p> <ul style="list-style-type: none">SWBAT define legendsSWBAT identify the theme, lesson, or moral, in the legend (RL.2.2) <p>SWBAT respond to open ended questions with RACCE</p>	<p>Recount the key events in the story.</p> <p>Which detail from the text shows that X learns Y?</p> <p>Which details from the text show the central message/lesson/moral of the story?</p> <p>In this passage, X learns Y. What key details in the story help the reader understand this lesson?</p> <p>What lesson is this story teaching you?</p> <p>What did X and Y learn at the end of both stories?</p>	<p>What:</p> <ul style="list-style-type: none">Folktales are stories originating in popular culture, typically passed on by word of mouth. the moral of a story is what the author is trying to teach us in the storythe lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">you can find the moral by thinking through what the	<p>Theme / Message / Moral / Lesson</p> <table><tr><td>Theme:</td></tr><tr><td>Specific lines in the text that reveal theme:</td></tr></table> <table><tr><td>Problem:</td><td>Attempts to resolve:</td><td>Solution:</td></tr><tr><td colspan="3">Character lesson:</td></tr><tr><td colspan="3">Moral</td></tr></table>	Theme:	Specific lines in the text that reveal theme:	Problem:	Attempts to resolve:	Solution:	Character lesson:			Moral			
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14	<p>Text: The Legend of the Indian Paintbrush by Tommie dePaola</p> <ul style="list-style-type: none">● SWBAT define legends● SWBAT identify the theme, lesson, or moral, in the legend (RL.2.2) <p>SWBAT respond to open ended questions with RACCE</p>	<p>Recount the key events in the story. Which detail from the text shows that X learns Y?</p> <p>Which details from the text show the central message/lesson/moral of the story?</p> <p>In this passage, X learns Y. What key details in the story help the reader understand this lesson?</p> <p>What lesson is this story teaching you?</p> <p>What did X and Y learn at the end of both stories?</p>	<p>What:</p> <ul style="list-style-type: none">● Folktales are stories originating in popular culture, typically passed on by word of mouth. the moral of a story is what the author is trying to teach us in the story● the lesson or moral can show what the main character learns in the story, or what is revealed as the character changes throughout a story <p>How:</p> <ul style="list-style-type: none">● you can find the moral by thinking through what the character learns as	<p>Theme / Message / Moral / Lesson</p> <table><tr><td colspan="3">Theme:</td></tr><tr><td colspan="3">Specific lines in the text that reveal theme:</td></tr></table> <table><tr><td>Problem:</td><td>Attempts to resolve:</td><td>Solution:</td></tr><tr><td colspan="3">Character lesson:</td></tr><tr><td colspan="3">Moral</td></tr></table>	Theme:			Specific lines in the text that reveal theme:			Problem:	Attempts to resolve:	Solution:	Character lesson:			Moral			
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15	Unit assessment				Unit celebration

Unit Processing:

Does your unit cover all the content from your unit assessment? Does it cover all the content from your VoE?

Did you make changes to the unit from it's original composition? Why?