UNIT 3- NARRATIVE STUDY OF HISTORICAL FICTION
5TH GRADE- UNIT OF STUDY

GRANDVIEW SCHOOL DISTRICT #200
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**UNIT 3- NARRATIVE STUDY OF HISTORICAL FICTION**

**OVERVIEW**

In this unit, students will use what they know about the characteristics of historical fiction texts and poetry. Students will analyze characters and themes to comprehend and analyze a variety of historical fiction and poetry. Students will compare texts, from various time periods, by focusing on the exploits of the main characters and/or of the time period and identifying universal truths and lessons learned about humankind. In this process, students will interpret and compare themes and synthesize thinking in summaries and responses to demonstrate a deep reading of texts. Students will identify, define and make meaning of figurative language to help support comprehension.

**BALANCE LITERACY COMPONENTS**

Refer to UNIT 1

**LESSON STRUCTURE**

<table>
<thead>
<tr>
<th>Reading</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>High teacher responsibility Low student responsibility</strong></td>
<td><strong>Low teacher responsibility High student responsibility</strong></td>
</tr>
<tr>
<td><strong>Launch (2-5 min):</strong></td>
<td><strong>Launch (2-5 min):</strong></td>
</tr>
<tr>
<td>• We are preparing kids to learn. Review LT and SC.</td>
<td>• We are preparing kids to learn. Review LT and SC.</td>
</tr>
<tr>
<td>• Discussing the connection to previous work and how this will help them for future learning</td>
<td>• Discussing the connection to previous work and how this will help them for future learning</td>
</tr>
<tr>
<td><strong>Whole group lesson:</strong> (20-25 min)</td>
<td><strong>Mini-lesson:</strong> (20-25 min)</td>
</tr>
<tr>
<td>Can take the forms of: Read aloud (RA) or Shared Reading (SR). Most times it is:</td>
<td>Can take the forms of: Shared writing, mentor text, samples, student work or teacher work. Most times it is:</td>
</tr>
<tr>
<td>• Teach – explicitly model the skill or strategy</td>
<td>• Teach – explicitly model the skill or strategy</td>
</tr>
<tr>
<td>o Active Engagement – Do as a class, group or individual depending on needs of students and lesson</td>
<td>o Do as a class, group or individual depending on needs of students and lesson</td>
</tr>
<tr>
<td>o Invite students to quickly do or think about how they will try on the work</td>
<td>o Invite students to quickly do or think about how they will try on the work</td>
</tr>
<tr>
<td><strong>Guided practice</strong> (10 - 45 min):</td>
<td><strong>Active Engagement:</strong></td>
</tr>
<tr>
<td>• Use group roles and team tasks</td>
<td>o Do as a class, group or individual depending on needs of students and lesson</td>
</tr>
<tr>
<td>• Partner work</td>
<td>o Invite students to quickly do or think about how they will try on the work</td>
</tr>
<tr>
<td>• Reinforce connecting the work to the transferable skills.</td>
<td><strong>Independent writing:</strong> (10 - 45 min):</td>
</tr>
<tr>
<td>• Review LT and SC were appropriate</td>
<td>• Use group roles and team tasks</td>
</tr>
<tr>
<td></td>
<td>• Partner work</td>
</tr>
<tr>
<td></td>
<td>• Reinforce connecting the work to the transferable skills.</td>
</tr>
<tr>
<td><strong>Independent reading:</strong> To support independence and to help students stay engaged and focused during reading time. You will set them up by trying the lesson from whole group lesson and to build stamina. Usually goes like:</td>
<td><strong>Independent writing:</strong> (10 - 45 min):</td>
</tr>
<tr>
<td>• Mini-lesson – explicitly model the transferable skill or strategy.</td>
<td>• Use group roles and team tasks</td>
</tr>
<tr>
<td>• Individual work - teacher job is to confer will kids read</td>
<td>• Partner work</td>
</tr>
<tr>
<td>• Share (WE DO): Students return to the carpet. The teacher calls attention to students who demonstrated the targeted reading strategy. Celebrate successes; validate efforts. This is also a good time to talk about how the routines enabled or hindered the students’ ability to grow as readers.</td>
<td>• Reinforce connecting the work to the transferable skills.</td>
</tr>
<tr>
<td></td>
<td>• Have student self-assess using LT and SC AND</td>
</tr>
<tr>
<td></td>
<td><strong>Independent Reading:</strong> (shorter but not eliminated)</td>
</tr>
<tr>
<td></td>
<td>See reading column for details</td>
</tr>
</tbody>
</table>

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DURATION - APPROXIMATELY 27-30 INSTRUCTIONAL DAYS

NARRATIVE STUDY OF HISTORICAL FICTION

<table>
<thead>
<tr>
<th>LESSON</th>
<th>Text/Assessment/etc.</th>
<th>Learning Target/Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 1:</strong> Getting ready to read different genres</td>
<td></td>
<td><strong>Learning Target:</strong> Students will determine the features of different types of narrative texts. <strong>Success Criteria:</strong> - Create a list of features of narrative texts - Determine the genre of a text - Justify thinking</td>
</tr>
<tr>
<td><strong>Lesson 2 &amp; 8:</strong> Developing theories</td>
<td></td>
<td><strong>Learning Target:</strong> Students will grow theories about characters (predict and infer) and revise/confirm predictions and inferences based on story evidence. <strong>Success Criteria:</strong> - Follow along and listen to text read aloud - Make and discuss predictions and/or inferences - Find evidence to revise or confirm predictions - Develop one theory with text-based evidence</td>
</tr>
<tr>
<td><strong>Lesson 3 &amp; 9:</strong> Literary Analysis</td>
<td></td>
<td><strong>Learning Target:</strong> Students will use key details to identify patterns in a text. <strong>Success Criteria:</strong> - I will reread the text and my notes to look for patterns - I will use evidence to revise my thinking - I will discuss my thinking with a partner/class</td>
</tr>
<tr>
<td><strong>Lesson 4 &amp; 10:</strong> Main Idea</td>
<td></td>
<td><strong>Learning Target:</strong> Students will explain the main idea. <strong>Success Criteria:</strong> - Reread a text - I will use evidence to revise my thinking - Determine a possible main idea - I will discuss my thinking with a partner/class</td>
</tr>
<tr>
<td><strong>Lesson 5 &amp; 11:</strong> Theme Statement</td>
<td></td>
<td><strong>Learning Target:</strong> Students will infer a theme from a narrative with text-based evidence. <strong>Success Criteria:</strong> - Reread a text - Determine a possible theme topic - Determine a possible theme statement - Orally discuss evidence that supports theme statement</td>
</tr>
<tr>
<td><strong>Lesson 6 &amp; 12:</strong> Team Tasks</td>
<td></td>
<td><strong>Learning Target:</strong> Students will collaborate with peers using a team task. <strong>Success Criteria:</strong></td>
</tr>
<tr>
<td><strong>Lesson 7 &amp; 13:</strong> Written Response</td>
<td></td>
<td><strong>Learning Target:</strong> I will write responses to their reading and identify attributes of well-written responses. <strong>Success Criteria:</strong> - Follow along and observe a shared writing - Write a theme statement - Provide evidence to support opinion - Identify 2-3 attributes of a well-written response</td>
</tr>
</tbody>
</table>

COMMON CORE STATE STANDARDS (CCSS)

How this unit builds on previous learning and builds to future learning: Every unit is built using multiple common core standards for a given grade level. Within each individual unit, there are a few standards that rise as a priority. In this unit, each standard is addressed as a priority. These are indicated in bold.

<table>
<thead>
<tr>
<th>4th Grade</th>
<th>5th Grade</th>
<th>6th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.4.1:</strong> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. <strong>RL.4.2:</strong> Determine a theme of a story, drama, or poem from details in the text; summarize the text. <strong>RL.4.3:</strong> Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</td>
<td><strong>RL.5.1:</strong> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. <strong>RL.5.2:</strong> Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. <strong>RL.5.4:</strong> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the...</td>
<td></td>
</tr>
</tbody>
</table>

LIT-05-U3-Narrative_Study_of_Historical_Fiction.docx
**ENGLISH LANGUAGE PROFICIENCY (ELP) STANDARDS:**

### ELP STANDARD 4.5.1

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use a very limited set of strategies to:</td>
<td>Use an emerging set of strategies to:</td>
<td>Use a developing set of strategies to:</td>
<td>Use an increasingly wide range of strategies to:</td>
<td>Use a wide range of strategies to:</td>
</tr>
<tr>
<td>• Identify a few key words and phrases</td>
<td>• Determine the main idea and retell a few key details</td>
<td>• Determine the main idea or theme, and retell familiar stories</td>
<td>• Determine the main idea or theme, and explain how some key details support the main idea or theme</td>
<td>• Determine two or more main ideas or themes, and explain how key details support the main ideas or themes</td>
</tr>
</tbody>
</table>

**ELA PRACTICES THAT CORRESPOND TO ELP 4.5.1**

- **EP1.** Support analyses of a range of grade-level complex texts with evidence.
- **EP3.** Construct valid arguments from evidence and critique the reasoning of others.
- **EP4.** Build and present knowledge from research by integrating, comparing, and synthesizing ideas from texts.
- **EP5.** Build upon the ideas of others and articulate his or her own ideas when working collaboratively.

### ELP STANDARD 4.5.8

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relying heavily on context, visual aids, and knowledge of morphology in his or her native language</td>
<td>Using context, some visual aids, reference materials, and knowledge of morphology in his or her native language</td>
<td>Using context, visual aids, reference materials, and a developing knowledge of English morphology</td>
<td>Using context, reference materials, and an increasing knowledge of English morphology</td>
<td>Using context, reference materials, and knowledge of English morphology</td>
</tr>
<tr>
<td>Recognize the meaning of a few frequently occurring words, phrases, and formulaic expressions</td>
<td>Determine the meaning of some frequently occurring words and phrases.</td>
<td>Determine the meaning of general academic and content specific words and phrases.</td>
<td>Determine the meaning of a growing number of idiomatic expressions.</td>
<td>Determine the meaning of figurative language (e.g., metaphors, similes, adages, and proverbs).</td>
</tr>
</tbody>
</table>

**Ongoing Standards:**

**ELP Standard 4.**

- RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

**Ongoing Standards:**

**ELP Standard 5.**

- RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.
| ELP STANDARD 10: make accurate use of standard English to communicate in grade-appropriate speech and writing . . . |
|-----|-----|-----|-----|-----|
| Level 1 | Level 2 | Level 3 | Level 4 | Level 5 |
| Recognize and use a small number of frequently occurring nouns, noun phrases, and verbs | Recognize and use some frequently occurring nouns, pronouns, verbs, prepositions, adjectives, adverbs, and conjunctions | Use some relative pronouns (e.g., who, whom, which, that) | Use some relative pronouns (e.g., who, whom, which, that) | Use relative pronouns (e.g., who, whom, which, that) |
| Understand and respond to simple questions | Produce simple sentences in response to prompts | Use some prepositional phrases | Use some relative adverbs (e.g., where, when, why) | Use relative adverbs (e.g., where, when, why) |
| | | Produce and expand simple and compound sentences | Use prepositional phrases | Use prepositional phrases |
| | | | | Use subordinating conjunctions |
| | | | | Produce and expand simple, compound, and a few complex sentences |
| | | | | Use relative pronouns (e.g., who, whom, which, that) |
| | | | | Use relative adverbs (e.g., where, when, why) |
| | | | | Use the progressive and perfect verb tenses |
| | | | | Produce and expand simple, compound, and complex sentences |

**ELA PRACTICES THAT CORRESPOND TO ELP 4-5.10**

**EP2.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**EP6.** Use English structures to communicate context-specific messages.
FUNCTION (SKILL) | BEGINNING LEVEL | ADVANCED LEVEL
---|---|---
**Inquiry and Investigation—Ask Questions** | What is/are ___? | I wonder what will happen if ___.
 | | I want to find out why ___.
 | | I’d like to know what would/will happen if ___.
**Inquiry and Investigation—Developing ideas and theories** | I think ___ is going to ___. It is ___. | My idea is that ___ is going to ___.
 | | I think ___ because ___.
 | | My idea-conjecture-theory about this question or problem is that ___ is going to ___.
 | | because ___.
**Inquiry and Investigation—Revise ideas and theories based on new information** | I thought ___. Now I think ___. | When I first started, I thought ___ was going to ___.
 | | Now I think ___. | At first I expected ___ to ___. Then I discovered ___, so my new idea/ theory is ___.
**Describing Characters** | At first ___ is/are ___.
 | She/he is (not) ___.
 | Then, she/he is ___. | At the beginning of the story she/he ___.
 | Then she/he learns ___ (or changes) when ___.
 | At the end, she/he ___. | When the story begins, she/he is ___.
 | As result of ___ she/he ___.
 | By the end of the story she/he ___. | Initially, she is/has ___.
 | As a result of ___, she ___. Eventually, she ___.
**Describing Setting (time, place)** | The setting is ___.
The time is ___. | The setting of the story is ___. It is ___ and ___.
The time is ___. This is important because ___.
 | | When the story takes place in around ___. This setting is significant because ___.
 | | The story takes place during the ___. ___ can be described as ___. This setting is significant because ___.

**TEXT**

**Source Text:**
- *The Other Side* by Jacqueline Woodson
- *So Far From the Sea* by Eve Bunting
- *I have Heard of a Land* by Joyce Carol Thomas

**Guided Practice Source Text:**
- *Freedom on the Menu* by Carole Boston Weatherford
- *Each Kindness* by Jacqueline Woods
- *Baseball Saved Us* by Ken Mochizuki

**PROFESSIONAL RESOURCES**
- *The Continuum of Literacy Learning* by Gay Su Pinnell and Irene C. Fountas
- *Teaching for Comprehending and Fluency* by Fountas and Pinnell
- Common Core State Standards: [http://www.k12.wa.us/ELA/Standards.aspx](http://www.k12.wa.us/ELA/Standards.aspx)
- English Language Proficiency Standards (April 2014) CCSSO: [http://www.k12.wa.us/MigrantBilingual/ELD.aspx](http://www.k12.wa.us/MigrantBilingual/ELD.aspx)

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LESSON 1 – INTRODUCTION TO DIFFERENT GENRES

LEARNING TARGET / SUCCESS CRITERIA:

**Learning Target:**
Students will determine the features of different types of narrative texts.

**Success Criteria:**
- Create a list of features of narrative texts.
- Determine the genre of a text.
- Justify your thinking.

**Note:** Learning target and success criteria should be reviewed with students at the launch of every lesson in the unit and referred back to throughout the lesson to determine if students are making progress toward their target. At the end of the lesson refer back to the learning target and success criteria and have student’s self-reflect on their progress of each success criteria.

**SUGGESTED RESOURCES:**

**Charts:**
- Co-created chart: Fiction vs. Nonfiction
- Co-create chart: What strategies I use to analyze

**Materials:**
- Bins of books: Realistic fiction, historical fiction, science fiction, fantasy, etc.
  - Place a variety of genres in each book bin.

**ROUTES:**

**Reviewing Classroom Routines:**
- Meeting Area Expectations
- Active listeners and speakers
- Establishing Partnerships
- Think-pair-share

**SHARED READING (SR):**

**INTRODUCTION TO NARRATIVE OF GENRES:** (THIS MAY TAKE MORE THAN ONE DAY)

- Ask students to think about what they’ve already learned about fiction and nonfiction
- Co-Create chart “Fiction vs. Nonfiction”. (see sample)
- Have groups of students browse the books in the bin to identify the genres.
- Have a conversation with the students about what are the key reading strategies needed to analyze different fiction genres.
- “Readers I want you to think about the different hats you wear in a day. Some of you wear a sports hat (baseball, football...), babysitting hat (taking care of brothers/sisters), and a student hat. When you wear these hats you think and act differently, so as reader of narrative genres we wear different hats as well. Today we are going look at the different strategies we use to understand different genres.” Co-create chart “What strategies I use to analyze” (this chart will stay up all year so students can refer to it)

<table>
<thead>
<tr>
<th>Fiction</th>
<th>What strategies I use to analyze.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Realistic Fiction</td>
<td>Be able to connect to the events and character in a real life setting.</td>
</tr>
<tr>
<td>Historical Fiction</td>
<td>Understand time period and connect to character thought, words and action even though the setting is unfamiliar.</td>
</tr>
<tr>
<td>Fantasy</td>
<td>Knowing that things that cannot happen in real life are real in the book.</td>
</tr>
<tr>
<td>Mystery</td>
<td>Focus on analyzing the clues to see if they’re helpful or not in solving the mystery.</td>
</tr>
<tr>
<td>Science Fiction</td>
<td>Accepting the impossible things that science says it might be real in the future as if they already happen.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fiction vs. Nonfiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction</td>
</tr>
<tr>
<td>Imaginative stories (not true)</td>
</tr>
<tr>
<td>May have come from an experience</td>
</tr>
</tbody>
</table>
GUIDED PRACTICE:
**Exploration Task:** Give students source sets of different genres. Students explore the genre and collect ideas to add to chart about what they are noticing about the different genres to the guiding questions.

**SHARE OUT:**
Students reconvene in the meeting area to:
- Students share their findings and add to the chart.
- Revisit learning target and success criteria.

GUIDED READING (GR) / SMALL GROUP
INSTRUCTION:
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferencing notes, etc.

INDEPENDENT READING (IR):
From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 2- DEVELOPING THEORIES (2-3 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria:</th>
</tr>
</thead>
</table>
| Students will grow theories about characters (predict and infer) and revise/confirm predictions and inferences based on story evidence. | ● Follow along and listen to text read aloud  
● Make and discuss predictions and/or inferences  
● Find evidence to revise or confirm predictions  
● Develop one theory with text-based evidence |

Note to Teacher: these success criteria's are suggestions, feel free to adjust to accommodate your student's needs especially for day two and three.

SUGGESTED RESOURCES:

Source Text:
• The Other Side by Jacqueline Woodson
• Guided Practice Source Text: Freedom on the Menu by Carole Boston Weatherford

Charts:
• Pre-Made: What Readers Do to Develop Theories (Make Predictions/Inferences)  
• Pre-Made: Good readers track their thinking by using the marginia (or annotating the text) strategy.  
• Co-created chart: Developing Theories about Characters (*Predictions and **Inferences)  
• OPTIONAL DEFINITION CHART:

<table>
<thead>
<tr>
<th>Good readers make predictions, inferences, and develop theories</th>
</tr>
</thead>
</table>
| **A prediction**  
● to foresee what will happen in a text, based on students' background knowledge and text-based evidence.  
Example: Cinderella is so kind to her evil step-sisters, so I think something good will happen to her. Even though her sisters treat her like their maid because they have her scrub floors, etc. . . . . , in the end I think Cinderella will live a happier life. |
| **An inference**  
● to make a judgment or conclusion using background knowledge and evidence from the text.  
Example: Cinderella is accepting because she accepts what is given to her. For example, she never fights or argues when her step-family treats her badly. |
| **Developing a theory**  
● to take multiple ideas (predictions or inferences) and come up with a bigger idea based on the text so far, similar to drawing a conclusion but different because sometimes you haven’t finished the story so you are drawing possible conclusions.  
Example: Cinderella doesn’t give up hope. She lost her mother, lost the sense of family that she once had, lost the relationship she had with her father. Not only that, her step-mother and step sisters treat her terribly. This shows that she is willing to endure the hard parts to get through this situation. I think she could appear weak because she is does everything she is told, but in the end I think it will make her stronger. |

ROUTINES:

Reviewing Classroom Routines:
• Meeting Area Expectations  
• Active listeners and speakers  
• Think-pair-share  
• Establishing Partnerships

SHARED READING (SR):

NOTE TEACHER:
• Students should have a copy of the text to document their thinking  
• You’re going to co-create “Developing Theories (*Predictions and **Inferences) about Characters” chart with students throughout the next few lessons so have the chart with headings pre-made.

• Reference the “Close Reading chart” from unit 1-lesson 2. (SEE APPENDIX)

• Prior to the lesson preselect text and plan for a share reading. Note to teacher: throughout the unit, prior to each lesson in which you are delivering a shared reading, preview your text selection and plan by chunking the text for appropriate stopping points to engage students in responding to literal and open-ended questions through think-pair-share. As students Think-Pair-Share at meaningful points of the story, listen in to students, to gauge student meaning making and approximations to the new learning and thinking.
Remind students that as 4th graders they learned to make theories. Have students explain the purpose of a theory. (Note to teacher: you can have “What readers do to develop Theories pre-made to refer to if students are unclear; this will be explained in more detail as you think aloud).

Teacher models by THINKING ALOUD and MODELS HOW TO USE MARGINALIA (annotating the text) to make strong predictions and inferences about characters’ thoughts, words, and actions using evidence from the text. (Pre-made chart can be used to refer to if needed—Good Readers track...)

Model how to annotate text about characters—making inferences on traits, conflict/struggle, be on the lookout for character change and character relationships/roles; make predictions about how character reacts, and/or how character resolves the conflict. Connect how the time period affects the characters’ thoughts, words, and actions.

RELEASE THINKING TO STUDENTS AFTER YOU MODEL YOUR FIRST INFERENCE (SUGGESTED 1ST STOP AFTER A FEW PAGES AND CLARIFY WHO IS WHO BEFORE CONTINUING). Students turn and talk... (Sample of a turn and talk questions:)
- What are we learning about characters?
- What affect is the time period having on them?
- What evidence can you find to support your thinking?

The whole group engages in conversation about the character. Teacher highlights student thinking when they share out (can write it down somewhere if appropriate).

Teacher models how to reread text and find evidence (if needed).

Teacher continues reading and engages class in discussing text and making inferences along the way through partner conversations.

Teacher models how to develop a theory and provide evidence on “Developing Theories (*Predictions and **Inferences) about Characters” chart. (Note to teacher: this is a co-created chart that will be done with students)

On the final day: (may be day 2 or 3 day of your shared reading). Teacher models how to reread text and find evidence to support students’ thinking—labeling the reading work when students are using characters’ thoughts, words, actions, etc. to develop their thoughts.

Finish the story and add any final thoughts to the chart “Developing Theories (*Predictions and **Inferences) about Characters.”
Rubric for Developing Theories

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing theories</td>
<td>Offers multiple, different, insightful theories on theme</td>
<td>Offers a theory or theme</td>
<td>Offers an attempt at developing a theory or theme</td>
<td>Offers a literal statement or phrase</td>
</tr>
<tr>
<td></td>
<td>Demonstrates a variety of precise textual evidence gathering</td>
<td>Demonstrates multiple adequate textual evidence gathering</td>
<td>Demonstrates some ineffective, or no textual evidence gathering</td>
<td>Demonstrates no textual evidence</td>
</tr>
<tr>
<td></td>
<td>Demonstrated altering theories based on textual evidence</td>
<td>Some demonstration of altering theory based on textual evidence</td>
<td>No demonstration of altering theories</td>
<td>Does not revise or confirm theory</td>
</tr>
</tbody>
</table>

**MINI-LESSON: GROUP ROLES/TEAM TASK**

**Launch:** “Throughout this unit and throughout this school year, you will work in collaboration with your peers. Collaboration is a skill that you will need for your entire life.”

**Mini-Lesson: Introduction to/review group roles and team tasks**
- Review group roles (students should be familiar with these, but take time to develop and understanding of each role).
- Each student should have a copy of the group roles for reference.
• Introduce how to navigate team tasks. **Model** how to read through the task to determine end product.

**ACTIVE ENGAGEMENT: ANTICIPATING PROBLEMS WITH GROUPS ROLES**

The following are problems that students may encounter while using group roles/team tasks. You will want to **problem-solve** with students what to do if these types of problems should arrive:

<table>
<thead>
<tr>
<th>Facilitator (Encourage): This student gets the discussion moving. Organizing the team to complete the task is also part of this role.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Gets team off to quick start</td>
</tr>
<tr>
<td>• Has team read aloud the directions and the task?</td>
</tr>
<tr>
<td>• Makes sure everyone understands the task and understands how they will contribute to the steps leading to task and the final task itself.</td>
</tr>
<tr>
<td>• Leads “Go Around” after “private think time”</td>
</tr>
<tr>
<td>• Organizes the team so they can complete the task</td>
</tr>
<tr>
<td>“__, would you read first?”</td>
</tr>
<tr>
<td>“Does anyone have any questions?”</td>
</tr>
<tr>
<td>“Remember after ‘private think time’ we each have to be prepared to explain or ask a question.”</td>
</tr>
<tr>
<td>“See if you understand more after the ‘Go Around’.”</td>
</tr>
</tbody>
</table>

**Team Captain (elaborator):** This student makes certain all participate and keeps the conversation connected and building upon what others have already said. Every so often (perhaps once per question for a list of questions, or at the end for one question), this student provides a summary of the discussion for other students to approve or amend.

<table>
<thead>
<tr>
<th>Team Captain (elaborator):</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Encourages participation by all.</td>
</tr>
<tr>
<td>• Tracks who has spoken and connects ideas in “Go Around”</td>
</tr>
<tr>
<td>• Reminds team of the norms</td>
</tr>
<tr>
<td>• Asks others to explain an idea that has been shared.</td>
</tr>
<tr>
<td>• Summarizes/jots down what group says</td>
</tr>
<tr>
<td>• Substitutes for absent roles</td>
</tr>
<tr>
<td>“Remember to put the materials in the center, so we are all able to see when we use them to explain.”</td>
</tr>
<tr>
<td>“Let’s go around to give each of us a chance to ask a question or explain what we are thinking about this”</td>
</tr>
<tr>
<td>“I noticed that we need to build an idea, rather than just throw a bunch of ideas out. So, can you start us off and then we’ll all try to build upon that idea?”</td>
</tr>
<tr>
<td>“I noticed that we were all listening and watching while explained.”</td>
</tr>
<tr>
<td>“I didn’t have to remind anyone to listen to speaker today.”</td>
</tr>
</tbody>
</table>

**Recorder/Reporter:** This student will listen to what others say and record/report the information, asking the original speaker if the interpretation is correct. This role also makes sure “all voices are heard.”

<table>
<thead>
<tr>
<th>Recorder/Reporter:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Explains (to the whole class) an idea, thinking, or solution that came up in the team</td>
</tr>
<tr>
<td>• Reports on team’s progress—time needed</td>
</tr>
<tr>
<td>• Makes sure each team member records individually</td>
</tr>
<tr>
<td>• Organizes team to share the written and/or oral report.</td>
</tr>
<tr>
<td>“Which idea should I share?”</td>
</tr>
<tr>
<td>“How do we best combine all of our thinking to share out?”</td>
</tr>
<tr>
<td>“Remember we all need to record what we put on the poster.”</td>
</tr>
<tr>
<td>“Let’s agree on how we want to explain that idea on the poster before you write it.”</td>
</tr>
<tr>
<td>“Now that we have decided what we need to write on the poster, let’s split up the work so everybody helps.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resource Manager: This person organizes resources and makes sure each person has access to materials.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Collects, distributes, and returns supplies</td>
</tr>
<tr>
<td>• Calls the teacher over after checking that everyone in group has the same question</td>
</tr>
<tr>
<td>• Makes sure everyone is able to see and use the materials</td>
</tr>
<tr>
<td>• Organizes clean up</td>
</tr>
<tr>
<td>“Since we are all stuck, I will call the teacher for help.”</td>
</tr>
<tr>
<td>“Remember to use the materials in the center of the table when you explain/justify your thinking.”</td>
</tr>
<tr>
<td>“Make sure we each have access to the text/resources to use during ‘private think time’.”</td>
</tr>
<tr>
<td>“We only have five minutes left, so let’s make certain we meet all requirements of the task.”</td>
</tr>
</tbody>
</table>

**Timekeeper:** Someone needs to make sure that the group stays on track and gets through a reasonable amount of material in the given time period (often combined this role with resource manager).

<table>
<thead>
<tr>
<th>Timekeeper:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Collects, distributes, and returns supplies</td>
</tr>
<tr>
<td>• Calls the teacher over after checking that everyone in group has the same question</td>
</tr>
<tr>
<td>• Makes sure everyone is able to see and use the materials</td>
</tr>
<tr>
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</tr>
<tr>
<td>“We only have five minutes left, so let’s make certain we meet all requirements of the task.”</td>
</tr>
</tbody>
</table>

**GUIDED PRACTICE:**

| LIT-05-U3-Narrative_Study_of_Historical_Fiction.docx |
Teacher Note: The text that the students will be working with during guided practice they will use in unit #4 for the comparative literary essay. Students would have gone through two text practices by the end of this unit.

Collaborative Practice: On Freedom on the Menu by Carole Boston Weatherford or another historical fiction piece, students will work independently and in partnerships to closely read, annotate, and discuss key ideas around character within this story.

SHARE OUT:
Students reconvene in the meeting area to:
• Students share their findings
• Revisit learning target and success criteria.

GUIDED READING (GR) / SMALL GROUP INSTRUCTION:
• Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
• Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

INDEPENDENT READING (IR):
From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 3 - LITERARY ANALYSIS CHART (1-3 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

Learning Target: Students will use key details to identify patterns in a text.

Success Criteria:
- I will reread the text and my notes to look for patterns
- I will use evidence to revise my thinking
- I will discuss my thinking with a partner/class

SUGGESTED RESOURCES:

Source Text:
- *The Other Side* by Jacqueline Woodson
- Guided Practice Source Text: *Freedom on the Menu* by Carole Boston Weatherford

Charts:
- Literary Analysis Chart (This is a VERY LARGE chart you might want use butcher paper) you will be adding to it throughout the unit.

ROUTINES

Reviewing Classroom Routines:
- Meeting Area Expectations
- Active listeners and speakers
- Think-pair-share
- Establishing Partnerships

SHARED READING (SR):

- “In previous lessons we jotted a bunch of evidence/details. I’m going to look back at my annotations and see if any of those ideas can help me find patterns. As we are re-reading closely to analyze for patterns, it is helpful to look across the evidence we collected so we can group similar details. We are going to use the “Literary Analysis Chart” to help us organize our thinking. Watch how I demonstrate how to find patterns based on what I noticed from my annotations. I am going to re-read it, so we see were the evidence fits in the Inference, Conflict, Resolution or Setting column to form a pattern. I want you to be thinking about what patterns are we noticing?” Teacher note: If students are struggling even after a turn and talk push in and model your thinking.
- As you fill out the chart encourage students to use evidence to support their thinking.
- Using the information the class has written thus far on the anchor chart determine what the historical perspective is. (Note to teacher: Add story elements to big chart “Literary Analysis Chart”: On the Historical Perspective column, answer the following standards-based question: What is the author's perspective on this historical time period?) (Teacher note: The last three columns will be filled out later.)

<table>
<thead>
<tr>
<th>Literary Analysis Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text</strong></td>
</tr>
<tr>
<td>The Other Side by</td>
</tr>
<tr>
<td>Jacqueline Woodson</td>
</tr>
<tr>
<td>Clover</td>
</tr>
<tr>
<td>-Curious, but</td>
</tr>
<tr>
<td>cautious</td>
</tr>
<tr>
<td>-African-American</td>
</tr>
<tr>
<td>Annie</td>
</tr>
<tr>
<td>-Curious, risk-taker</td>
</tr>
<tr>
<td>-White</td>
</tr>
<tr>
<td><strong>Inferences about Character</strong></td>
</tr>
<tr>
<td>Man vs. Society: The fences of racism divide Clover and Annie in a historical time when it is not acceptable for black and white people to come together.</td>
</tr>
<tr>
<td><strong>Conflict</strong></td>
</tr>
<tr>
<td><strong>Resolution</strong></td>
</tr>
<tr>
<td>In the end, Clover and Annie come together and encourage others as well— they know someday the fence will come down. They challenge this idea by sitting on the fence together.</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
</tr>
<tr>
<td>Historical time period when black and white people were set apart (maybe the 50s). A fence in this setting symbolizes the time of segregation. Most of the story takes place in the yard and in the summer—a place and time children usually play and let time pass. But these children are faced with the conflict of the time period, making them question whom they should play with.</td>
</tr>
<tr>
<td><strong>Historical Perspective</strong></td>
</tr>
<tr>
<td>Woodson's perspective of this time period is that it will take a new generation's thinking to make things change because the &quot;old ways of thinking&quot;—segregation is already set. New hope emerges when children grow to understand what is right and wrong, even if it means they disagree with the adults. I think she is trying to show us how children are</td>
</tr>
<tr>
<td><strong>Main Idea Statement</strong></td>
</tr>
<tr>
<td><strong>Possible theme topics</strong></td>
</tr>
<tr>
<td><strong>Theme Statement</strong></td>
</tr>
</tbody>
</table>
tomorrow's future and hope for positive change and in this case—to break down the fences of racism and segregation.

GUIDED PRACTICE

**Collaborative Practice:** On *Freedom on the Menu* by Carole Boston Weatherford or another historical fiction piece, students will work independently and collaboratively to analyze patterns and fill in a literary analysis chart for their chosen text.

**SHARE OUT:**

Students reconvene in the meeting area to:
- Students share their findings.
- Revisit learning target and success criteria.

**GUIDED READING (GR) / SMALL GROUP INSTRUCTION:**
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferencing notes, etc.

**INDEPENDENT READING (IR):**

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 4- MAIN IDEA (1-2 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target: Students will explain the main idea.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Success Criteria:</td>
</tr>
<tr>
<td>Reread a text</td>
</tr>
<tr>
<td>I will use evidence to revise my thinking</td>
</tr>
<tr>
<td>Determine a possible main idea</td>
</tr>
<tr>
<td>I will discuss my thinking with a partner/class</td>
</tr>
</tbody>
</table>

SUGGESTED RESOURCES:

Source Text:
• The Other Side by Jacqueline Woodson
• Guided Practice Source Text: Freedom on the Menu by Carole Boston Weatherford

Charts:
• Literary Analysis Chart
• Somebody, In, Wanted, but, so then Chart

ROUTINES

Reviewing Classroom Routines:
• Meeting Area Expectations
• Active listeners and speakers
• Think-pair-share
• Establishing Partnerships

SHARED READING (SR):

• Teacher reviews previous days’ work on character development.
• Teacher models process of finding a main idea by using the graphic organizer “Somebody, Wanted, So Then, What.” (NOTE: Teacher does not have to exactly follow the words on the graphic organizer, but utilize it to help think about it like this: Somebody = main character(s); Wanted = conflict (what character wanted, struggled with, etc.); But = conflict (what was it that was getting in the way: another person, self-doubt, society, nature, etc.); So then = how was the conflict resolved)
• Teacher elicits thinking from students by revisiting big chart and thinking aloud about how to take ideas from the graphic organizer and construct a main idea statement. Allow students to try to construct one in partnerships based on the information in the “Finding Main Idea” graphic organizer.

<table>
<thead>
<tr>
<th>Finding Main Idea: Somebody, In, Wanted, So Then, What</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somebody</td>
</tr>
<tr>
<td>Clover and</td>
</tr>
<tr>
<td>Annie</td>
</tr>
</tbody>
</table>

Main Idea Statement:
During the time of segregation in the United States, Clover and Annie want to play, but the town’s dividing “fence” between black and white people holds Clover back. By the end, they both sit on the dividing fence and invite other children to do it too.

Literary/Story Elements
• Setting: time period, time of day, place, mood
• Conflict: Man vs. Man, Man vs. Nature, Man vs. Society, and Man vs. Self
• (add more elements, if needed)

LIT-05-U3-Narrative_Study_of_Historical_Fiction.docx
• **EXIT TICKET:** Students record the process for determining the main idea of a narrative on a post-it and place on class chart.

• Chart to place exit tickets on at the end of the lesson:

<table>
<thead>
<tr>
<th>How to Determine the Main Idea in a Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Sample Student Responses)</td>
</tr>
<tr>
<td>• Identify the main character(s), the struggle/conflict, and the resolution</td>
</tr>
<tr>
<td>• Use graphic organizer Somebody, Wanted, So, Then, What to organize thinking</td>
</tr>
<tr>
<td>• Use graphic organizer to write a main idea</td>
</tr>
</tbody>
</table>

---

**GUIDED PRACTICE:**

*Collaborative Practice:* Students will identify main ideas from source sets. Using their historical fiction text, students will work independently and collaboratively to determine a main idea using the “Finding Main Idea: Somebody, In, Wanted, So Then,” chart.

---

**SHARE OUT:**

- Have students share out their main ideas and justify their thinking.
- Revisit learning target and success criteria.

---

**GUIDED READING (GR) / SMALL GROUP INSTRUCTION:**

- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

---

**INDEPENDENT READING (IR):**

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will infer a theme from a narrative with text-based evidence.</td>
<td>• Reread a text</td>
</tr>
<tr>
<td></td>
<td>• Determine a possible theme topic</td>
</tr>
<tr>
<td></td>
<td>• Determine a possible theme statement</td>
</tr>
<tr>
<td></td>
<td>• Orally discuss evidence that supports theme statement</td>
</tr>
</tbody>
</table>

SUGGESTED RESOURCES:

**Source Text:**
- *The Other Side* by Jacqueline Woodson
- Guided Practice Source Text: *Freedom on the Menu* by Carole Boston Weatherford

**Materials:**
- Universal Theme Topics List
- Literary Analysis Chart
- Somebody, In, Wanted, but, so then Chart

ROUTINES

**Reviewing Classroom Routines:**
- Meeting Area Expectations
- Active listeners and speakers
- Think-pair-share
- Establishing Partnerships

SHARED READING (SR):

- Teacher reviews previous days’ work on main idea.
- Teacher introduces chart “Themes: Messages that author’s convey about life” Chart (with two samples of themes and topics) and Universal Theme Topics Chart (you can distribute list or create a chart that stays up in class) and explains how authors use characters (and story elements) to convey a message about life.
- Teacher explains the difference between a theme topic (i.e. Family, Love, Friendships, Death, etc.) and a theme statement (“What can we infer that the author is trying to say about a theme topic as it applies to life in this text?). Explain in that a theme statement does not include specific details about the story, rather it can be applied to any story (this is making a generalization). The teacher notes that a theme statement affects the reader by: raising questions that would give a deeper understanding, change the reader’s views, or give the reader a new perspective on life.
- Teacher does a quick reread or skim of *The Other Side*. Teacher models how to generalize one possible theme statement. Students discuss theme statements in partnerships and share out whole group. Teacher adds students’ thinking to the chart.
- Provide students with a list of possible theme topic words appropriate for the text and create a theme statement.

### Possible Theme Topics for *The Other Side*

<table>
<thead>
<tr>
<th>Theme Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Segregation</td>
</tr>
<tr>
<td>Courage</td>
</tr>
<tr>
<td>Friendship</td>
</tr>
<tr>
<td>Innocence and Youth</td>
</tr>
</tbody>
</table>

### Possible Theme Statements for *The Other Side*

<table>
<thead>
<tr>
<th>Theme Statements</th>
<th>Messages that author’s convey about life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme Topics</td>
<td>Themes</td>
</tr>
<tr>
<td>(sample) Family</td>
<td>Parents and children should take the time to understand each other</td>
</tr>
<tr>
<td>(Sample) Friendships</td>
<td>True friends stick with you even when you make mistakes</td>
</tr>
</tbody>
</table>

**Possibile Theme Statements for *The Other Side***

- **Segregation** - People build “fences” because they are afraid of what is different. OR Racial divides happen only when we allow them.
- **Courage** - Sometimes children have more courage than adults. OR It takes a lot of courage to do things different from what most people are doing.
- **Friendship** - Friendship has no boundaries.
- **Innocence and Youth** - Innocence and youth gives us the courage us to break unexplored boundaries.
GUIDED PRACTICE

Collaborative Practice: On Freedom on the Menu by Carole Boston Weatherford or using their historical fiction sets, students will work independently and collaboratively to determine a possible theme statement.

SHARE OUT:

- Have students share out their theme statements.
- Revisit learning target and success criteria.

GUIDED READING (GR) / SMALL GROUP INSTRUCTION:

- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, confering notes, etc.

INDEPENDENT READING (IR):

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target:</th>
<th>Success Criteria:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will collaborate with peers using a team task.</td>
<td>•</td>
</tr>
</tbody>
</table>

SUGGESTED RESOURCES:

Source Text:
- I have heard of a land by Joyce Carol Thomas
- Guided Practice Source Text: Freedom on the Menu by Carole Boston Weatherford OR Each Kindness by Jacqueline Woods

Materials:
- Team Task Cards

ROUTINES

Reviewing Classroom Routines:
- Meeting Area Expectations
- Active listeners and speakers
- Establishing Partnerships
- Think-pair-share

SHARED READING (SR)

Launch: “Readers in the last few days we’ve learned about developing theories, main idea and determining possible theme statements. Today you are going to work in your table groups and go through the same process we did in The Other Side with the text I have heard of a land. You will be annotating the text, developing a theory, main idea, and theme statement. Remember to allow your group individual think time before sharing out.”

Mini-Lesson: Review group roles and team tasks
- Review group roles (these roles are different that the original ones that were given in lesson 2, but feel free to use either group roles).
- Each student should have a copy of the group roles for reference.
- Call up the facilitator quickly review the task with them.

Norms
- Everyone tries and participates
- We aren’t finished until everyone can explain

Learning Target: We will closely read, annotate a text, and organize our thinking to determine a theme statement

Steps:
- All team members read the task in their head and ask clarifying questions.
- In PTT (Private-Think-Time) read the text, annotate it, and develop theories.
  - Start a “go around” when everybody in your group is done. Then have a conversation about your findings.
  - On “Developing Theories...” chart record the group’s theories that have evidence.
- In PTT (Private-Think-Time) use the graphic organizer “Finding a Main Idea...” to jot down your thinking.
  - Start a “go around” when everybody in your group is done. Then have a conversation on a main idea that your group feels good about.
  - Record on a chart the group’s main idea that was developed from the theories.
- In PTT (Private-Think-Time) find patterns that can lead you to a possible theme statement.
  - Start a “go around” focusing on those patterns that were discovered. Then have a conversation on a possible theme statement.
  - As a group choose a theme statement to record on the chart.
- Review the process you took as readers, make sure your teammates understand the work done because tomorrow you will write a written response on your own.
### GUIDED PRACTICE

**Collaborative Practice:** Using their historical fiction text, have students revisit their theory, main idea, and theme statement. Students will be using this information to do their written response on the next lesson.

**SHARE OUT:**
- Have students share out their theme statements.
- Revisit learning target and success criteria.

**GUIDED READING (GR) / SMALL GROUP INSTRUCTION:**
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferencing notes, etc.

**INDEPENDENT READING (IR):**

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 7 – WRITTEN RESPONSE - (1-2) DAYS

Students will have multiple chances to do this throughout the year so don't drag it out.

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria</th>
</tr>
</thead>
</table>
| I will write responses to their reading and identify attributes of well-written responses. | • Follow along and observe a shared writing  
• Write a theme statement  
• Provide evidence to support opinion  
• Identify 2-3 attributes of a well-written response |

SUGGESTED RESOURCES:

Source Text:
• The Other Side by Jacqueline Woodson
• Guided Practice Source Text: Freedom on the Menu by Carole Boston Weatherford

Materials:
• Copies of the Reading response rubric  
• Chart “Developing Written Responses”.  
• One copy of a well written response to display on the projector.

ROUTINES

• Meeting Area Expectations  
• Active listeners and speakers  
• Think-pair-share  
• Establishing Partnerships

SHARED READING (SR)

• Review Reading Response Rubric (Appendix C)  
• Tell students that this is their opportunity to capture their best thinking about this story. In a few weeks we are going to take several written responses and combine them to write a literary essay.  
• Students should have had experience with this from 4th grade, so this is not new learning.  
• Teacher refers to chart “Developing Written Responses.”  
• Teacher THINKS ALOUD about how to take ideas about theme or author’s perspective (or a blend of both) and chart out some ideas.  
• Once completed with some charting of ideas about text, ask students to take ideas and put into a paragraph or paragraphs. How might we put these ideas together in a paragraph? Have them verbally share how they might do this.  
• Allow time for them to write this alone or with a partner if they need the scaffold. Students should have had experience with this from 4th grade, so this is not new learning.  
• The whole group engages in conversation about the attributes of a well-written response.

GUIDED PRACTICE

*Collaborative Practice:
• Have students write their responses in their notebooks on the text they have been using during guided practice.  
• After they are done with a draft have a whole group discussion about the attributes of a well-written response.  
• Teacher models how by reading student sample responses and find the attributes we are looking for and give explicit direction about possibilities to make it better (if needed).
SHARE OUT:

- What did you do as readers to develop theories (add to chart)? How did your theories help you learn about the character? **OR** What did we do as readers today
- **Teacher note:** You can use the written response to share with parents for grade. You can collect notebooks making sure their name is at the top of and copy them.

GUIDED READING (GR) / SMALL GROUP INSTRUCTION:

- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

INDEPENDENT READING (IR):

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.

---

### Sample Reading Responses

<table>
<thead>
<tr>
<th>Sample of a Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Innocence and youth gives us the courage to break unexplored boundaries. For instance, throughout the story it is clear that all of the kids are “forbidden” from the fence. However, Clover’s mom watches the children as they play together on the fence from afar and never scolds her for doing it. This illustrates how it would be really easy to break the “fence” boundaries as a child during this time period, but not as easy as an adult. It also shows how Clover’s mom may have wanted segregation to end, or was proud of her daughter for breaking the social norm. However, I don’t think it would be as easy for adults to hop up on that fence and come together. I appreciate Woodson’s fresh views children can give adults, especially in this historical fiction picture book, in a time when it was much needed.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sample of a Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Throughout the story Woodson shows how it takes a lot of courage to do things different from most people. For example, in the story the kids are “not allowed” to play on the “other side.” But even though black and white kids are not supposed to play with one another, Annie and Clover do it anyway. In addition, Annie was white and initiated this friendship, showing how daring and brave she was—knowing that she would probably be in big trouble if white people found out about it. Clover’s mom also watches the children as they play together and never says anything. This shows how it took a lot of courage for them to play together because even the black and white adults didn’t do anything together during this time period. Having courage is really important to make things change.</td>
</tr>
</tbody>
</table>

---

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LESSON 8 - DEVELOPING THEORIES (2-3 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

**Learning Target:** Students will grow theories about characters (predict and infer) and revise/confirm predictions and inferences based on story evidence.

**Success Criteria:**
- Follow along and listen to text read aloud
- Make and discuss predictions and/or inferences
- Find evidence to revise or confirm predictions
- Develop one theory with text-based evidence

**Note to Teacher:** these success criteria’s are suggestions, feel free to adjust to accommodate your student’s needs especially for day two and three.

SUGGESTED RESOURCES:

**Source Text:**
- *So Far From the Sea* by Eve Bunting
- Guided Practice Source Text: *Baseball Saved Us* by Ken Mochizuki

**Charts:**
- Pre-Made: What Readers Do to Develop Theories (Make Predictions/Inferences)
- Pre-Made: Good readers track their thinking by using the marginalia (or annotating the text) strategy.
- Co-created chart: Developing Theories about Characters (*Predictions and **Inferences)
- **OPTIONAL DEFINITION CHART:**

<table>
<thead>
<tr>
<th>Good readers make predictions, inferences, and develop theories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A prediction</strong></td>
</tr>
<tr>
<td>• to foresee what will happen in a text, based on students’ background knowledge and text-based evidence.</td>
</tr>
<tr>
<td><strong>Example:</strong> Cinderella is so kind to her evil step-sisters, so I think something good will happen to her. Even though her sisters treat her like their maid because they have her scrub floors, etc. . . . . , in the end I think Cinderella will live a happier life.</td>
</tr>
<tr>
<td><strong>An inference</strong></td>
</tr>
<tr>
<td>• to make a judgment or conclusion using background knowledge and evidence from the text.</td>
</tr>
<tr>
<td><strong>Example:</strong> Cinderella is accepting because she accepts what is given to her. For example, she never fights or argues when her step-family treats her badly.</td>
</tr>
<tr>
<td><strong>Developing a theory</strong></td>
</tr>
<tr>
<td>• to take multiple ideas (predictions or inferences) and come up with a bigger idea based on the text so far, similar to drawing a conclusion but different because sometimes you haven’t finished the story so you are drawing possible conclusions.</td>
</tr>
<tr>
<td><strong>Example:</strong> Cinderella doesn’t give up hope. She lost her mother, lost the sense of family that she once had, lost the relationship she had with her father. Not only that, her step-mother and step-sisters treat her terribly. This shows that she is willing to endure the hard parts to get through this situation. I think she could appear weak because she is does everything she is told, but in the end I think it will make her stronger.</td>
</tr>
</tbody>
</table>

ROUTINES:

**Reviewing Classroom Routines:**
- Meeting Area Expectations
- Active listeners and speakers
- Think-pair-share
- Establishing Partnerships

SHARED READING (SR):

**NOTE TEACHER:**
- Students should have a copy of the text to document their thinking
- You’re going to co-create “Developing Theories (*Predictions and **Inferences) about Characters” chart with students throughout the next few lessons so have the chart with headings pre-made.
- Reference the “Close Reading chart” from unit 1-lesson 2.
- Prior to the lesson preselect text and plan for a share reading. **Note to teacher:** throughout the unit, prior to each lesson in which you are delivering a shared reading, preview your text selection and plan by chunking the text for appropriate stopping points to engage students in responding to literal and open-ended questions through think-pair-share. As students Think-Pair-Share at meaningful points of the story, listen in to students, to gauge student meaning making and approximations to the new learning and thinking.

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Remind students that as 4th graders they learned to make theories. Have students explain the purpose of a theory. (Note to teacher: you can have “What readers do to develop Theories pre-made to refer to if students are unclear; this will be explained in more detail as you think aloud).

**Teacher models by THINKING ALOUD and MODELS HOW TO USE MARGINALIA** (annotating the text) to make strong predictions and inferences about characters’ thoughts, words, and actions using evidence from the text. (Pre-made chart can be used to refer to if needed-Good Readers track...)

Model how to annotate text about characters—making inferences on traits, conflict/struggle, be on the lookout for character change and character relationships/roles; make predictions about how character reacts, and/or how character resolves the conflict. Connect how the time period affects the characters’ thoughts, words, and actions.

**RELEASE THINKING TO STUDENTS AFTER YOU MODEL YOUR FIRST INFERENCE (SUGGESTED 1ST STOP AFTER A FEW PAGES AND CLARIFY WHO IS WHO BEFORE CONTINUING).** Students turn and talk... (Sample of a turn and talk questions: )

- **What are we learning about characters?**
- **What affect is the time period having on them?**
- **What evidence can you find to support your thinking?**

The whole group engages in conversation about the character. Teacher highlights student thinking when they share out (can write it down somewhere if appropriate).

Teacher models how to reread text and find evidence (if needed).

Teacher continues reading and engages class in discussing text and making inferences along the way through partner conversations.

Teacher models how to develop a theory and provide evidence on “Developing Theories (*Predictions and **Inferences) about Characters” chart. (Note to teacher: this is a co-created chart that will be done with students)

**On the final day: (may be day 2 or 3 day of your shared reading).** Teacher models how to reread text and find evidence to support students’ thinking—labeling the reading work when students are using characters’ thoughts, words, actions, etc. to develop their thoughts.

Finish the story and add any final thoughts to the chart “Developing Theories (*Predictions and **Inferences) about Characters.”

### Developing Theories about Characters (*Predictions and **Inferences)

<table>
<thead>
<tr>
<th>Theories about characters</th>
<th>Evidence</th>
<th>Confirmation/Revision</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>So Far from the Sea</em> by Eve Bunting</td>
<td>Laura is so young, but has to be like a grown-up because she is at the age where she is starting to understand how unfair/unjust the camps were.</td>
<td>“I shouldn’t be nervous, but I am.” “I can’t bear to think we have to leave him here.”</td>
</tr>
</tbody>
</table>
**Rubric for Developing Theories**

<table>
<thead>
<tr>
<th>Developing theories</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Offers multiple, different, insightful theories on theme</td>
<td>• Offers a theory or theme</td>
<td>• Offers an attempt at developing a theory or theme</td>
<td>• Offers a literal statement or phrase</td>
<td></td>
</tr>
<tr>
<td>• Demonstrates a variety of precise textual evidence gathering</td>
<td>• Demonstrates multiple adequate textual evidence gathering</td>
<td>• Demonstrates some ineffective, or no textual evidence gathering</td>
<td>• Demonstrates no textual evidence</td>
<td></td>
</tr>
<tr>
<td>• Demonstrated altering theories based on textual evidence</td>
<td>• Some demonstration of altering theory based on textual evidence</td>
<td>• No demonstration of altering theories</td>
<td>• Does not revise or confirm theory</td>
<td></td>
</tr>
</tbody>
</table>

**GUIDED PRACTICE:**

**Teacher Note:** The text that the students will be working with during guided practice they will use in unit #4 for the comparative literary essay. Students would have gone through two text practices by the end of this unit.

- **Collaborative Practice:** On *Baseball Saved Us* by Ken Mochizuki or another historical fiction piece, students will work independently and in partnerships to closely read, annotate, and discuss key ideas around character within this story.

**SHARE OUT:**

Students reconvene in the meeting area to:

- Students share their findings
- Revisit learning target and success criteria.

**GUIDED READING (GR) / SMALL GROUP INSTRUCTION:**

- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

**INDEPENDENT READING (IR):**

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LEARNING TARGET / SUCCESS CRITERIA

| Learning Target: Students will use key details to identify patterns in a text. |
| Success Criteria: |
| • I will reread the text and my notes to look for patterns |
| • I will use evidence to revise my thinking |
| • I will discuss my thinking with a partner/class |

SUGGESTED RESOURCES:

- Source Text: *So Far From the Sea* by Eve Bunting
- Guided Practice Source Text: *Baseball Saved Us* by Ken Mochizuki
- Charts: Literary Analysis Chart

ROUTINES

- Reviewing Classroom Routines:
  - Meeting Area Expectations
  - Active listeners and speakers
  - Think-pair-share
  - Establishing Partnerships

SHARED READING (SR):

- “In previous lessons we jotted a bunch of evidence/details. I’m going to look back at my annotations and see if any of those ideas can help me find patterns. As we are re-reading closely to analyze for patterns, it is helpful to look across the evidence we collected so we can group similar details. We are going to use the “Literary Analysis Chart” to help us organize our thinking. Watch how I demonstrate how to find patterns based on what I noticed from my annotations. I am going to reread it, so we see were the evidence fits in the Inference, Conflict, Resolution or Setting column to form a pattern. I want you to be thinking about what patterns are we noticing?” **Teacher note:** If students are struggling even after a turn and talk push in and model your thinking.
- As you fill out the chart encourage students to use evidence to support their thinking.
- Using the information the class has written thus far on the anchor chart determine what the historical perspective is. (Note to teacher: Add story elements to big chart “Literary Analysis Chart”: On the Historical Perspective column, answer the following standards-based question: **What is the author’s perspective on this historical time period?** (Teacher note: The last three columns will be filled out later.)

<table>
<thead>
<tr>
<th>Literary Analysis Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text</strong></td>
</tr>
<tr>
<td><em>So Far from the Sea</em> by Eve Bunting</td>
</tr>
</tbody>
</table>
GUIDED PRACTICE

Collaborative Practice: On *Baseball Saved Us* by Ken Mochizuki or another historical fiction piece, students will work independently and collaboratively to analyze patterns and fill in a literary analysis chart for their chosen text.

SHARE OUT:

Students reconvene in the meeting area to:
- Students share their findings.
- Revisit learning target and success criteria.

GUIDED READING (GR) / SMALL GROUP INSTRUCTION:
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

INDEPENDENT READING (IR):

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 10- MAIN IDEA (1-2 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will explain the main idea.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Reread a text</td>
</tr>
<tr>
<td></td>
<td>• I will use evidence to revise my thinking</td>
</tr>
<tr>
<td></td>
<td>• Determine a possible main idea</td>
</tr>
<tr>
<td></td>
<td>• I will discuss my thinking with a partner/class</td>
</tr>
</tbody>
</table>

SUGGESTED RESOURCES:

Source Text:
• So Far From the Sea by Eve Bunting
• Guided Practice Source Text: Baseball Saved Us by Ken Mochizuki

Charts:
• Literary Analysis Chart
• Somebody, In, Wanted, but, so then Chart

ROUTINES

Reviewing Classroom Routines:
• Meeting Area Expectations
• Active listeners and speakers
• Think-pair-share
• Establishing Partnerships

SHARED READING (SR):

• Teacher reviews previous days’ work on character development.
• Teacher models process of finding a main idea by using the graphic organizer “Somebody, Wanted, So Then, What.” (NOTE: Teacher does not have to exactly follow the words on the graphic organizer, but utilize it to help think about it like this: Somebody = main character(s); Wanted = conflict (what character wanted, struggled with, etc.); But = conflict (what was it that was getting in the way: another person, self-doubt, society, nature, etc.); So then = how was the conflict resolved)
• Teacher elicits thinking from students by revisiting big chart and thinking aloud about how to take ideas from the graphic organizer and construct a main idea statement. Allow students to try to construct one in partnerships based on the information in the “Finding Main Idea” graphic organizer.

EXIT TICKET:
• Students record the process for determining the main idea of a narrative on a post-it and place on class chart.
• Chart to place exit tickets on at the end of the lesson.

How to Determine the Main Idea in a Narrative

<table>
<thead>
<tr>
<th>Finding Main Idea: Somebody, In, Wanted, So Then, What</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somebody: Laura and her family</td>
</tr>
<tr>
<td>In: During a time of war</td>
</tr>
<tr>
<td>Wanted: To visit grandfather’s grave at Manzanar, a deserted Japanese internment camp, one last time</td>
</tr>
<tr>
<td>But: Laura can’t get over how unfairly loyal Japanese Americans were treated</td>
</tr>
<tr>
<td>So Then: Laura has to come to let go of all the hard feelings and move on</td>
</tr>
</tbody>
</table>

Main Idea Statement:

Main Idea Statement (Students co-construct in partners and place their main idea statement on a post-it here)

Literary/Story Elements:

• Setting: time period, time of day, place, mood
• Conflict: Man vs. Man, Man vs. Nature, Man vs. Society, and Man vs. Self
• (add more elements, if needed)

How to Determine the Main Idea in a Narrative:

(Sample Student Responses)

• Identify the main character(s), the struggle/conflict, and the resolution
• Use graphic organizer Somebody, Wanted, So, Then, What to organize thinking
• Use graphic organizer to write a main idea
**GUIDED PRACTICE:**

*Collaborative Practice:* Students will identify main ideas from source sets. Using their historical fiction text, students will work independently and collaboratively to determine a main idea using the “Finding Main Idea: Somebody, In, Wanted, So Then,” chart.

**SHARE OUT:**
- Have students share out their main ideas and justify their thinking.
- Revisit learning target and success criteria.

**GUIDED READING (GR) / SMALL GROUP INSTRUCTION:**
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

**INDEPENDENT READING (IR):**

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 11- THEME STATEMENT (1-2 DAYS)

LEARNING TARGET / SUCCESS CRITERIA

| Learning Target: Students will infer a theme from a narrative with text-based evidence. |
| Success Criteria: |
| • Reread a text |
| • Determine a possible theme topic |
| • Determine a possible theme statement |
| • Orally discuss evidence that supports theme statement |

SUGGESTED RESOURCES:

Source Text:
• So Far From the Sea By Eve Bunting
• Guided Practice Source Text: Baseball Saved Us by Ken Mochizuki

Materials:
• Universal Theme Topics List
• Literary Analysis Chart
• Somebody, In, Wanted, but, so then Chart

ROUTINES

Reviewing Classroom Routines:
• Meeting Area Expectations
• Active listeners and speakers
• Think-pair-share
• Establishing Partnerships

SHARED READING (SR):

• Teacher reviews previous days’ work on main idea.
• Teacher introduces chart “Themes: Messages that author’s convey about life” Chart (with two samples of themes and topics) and Universal Theme Topics Chart (you can distribute list or create a chart that stays up in class) and explains how authors use characters (and story elements) to convey a message about life.
• Teacher explains the difference between a theme topic (i.e. Family, Love, Friendships, Death, etc.) and a theme statement (“What can we infer that the author is trying to say about a theme topic as it applies to life in this text?”). Explain that a theme statement does not include specific details about the story, rather it can be applied to any story (this is making a generalization). The teacher notes that a theme statement affects the reader by: raising questions that would give a deeper understanding, change the reader’s views, or give the reader a new perspective on life.
• Teacher does a quick reread or skim of So Far From the Sea. Teacher models how to generalize one possible theme statement. Students discuss theme statements in partnerships and share out whole group. Teacher adds students’ thinking to the chart.
• Provide students with a list of possible theme topic words appropriate for the text and create a theme statement.

POSSIBLE THEME TOPICS FOR SO FAR FROM THE SEA

<table>
<thead>
<tr>
<th>Theme Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Injustice</td>
</tr>
<tr>
<td>Losing Identity</td>
</tr>
<tr>
<td>Innocence and youth</td>
</tr>
<tr>
<td>Letting go</td>
</tr>
</tbody>
</table>

THEME STATEMENTS

<table>
<thead>
<tr>
<th>Message that author’s convey about life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents and children should take the time to understand each other</td>
</tr>
<tr>
<td>True friends stick with you even when you make mistakes</td>
</tr>
</tbody>
</table>

POSSIBLE THEME STATEMENTS FOR SO FAR FROM THE SEA

| Injustice - Losing Identity - Innocence and youth - Belonging |

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GUIDED PRACTICE

Collaborative Practice: On Baseball Saved Us by Ken Mochizuki or using their historical fiction sets, students will work independently and collaboratively to determine a possible theme statement.

SHARE OUT:
- Have students share out their theme statements.
- Revisit learning target and success criteria.

GUIDED READING (GR) / SMALL GROUP INSTRUCTION:
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferencing notes, etc.

INDEPENDENT READING (IR):

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 12 – TEAM TASK #2

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will collaborate with peers using a team task.</td>
<td>•</td>
</tr>
</tbody>
</table>

SUGGESTED RESOURCES:

Source Text:
• Historical Fiction sets

Materials:
• Team Task Cards

ROUTINES

Reviewing Classroom Routines:
• Meeting Area Expectations
• Active listeners and speakers
• Establishing Partnerships
• Think-pair-share

SHARED READING (SR)

Launch: “Readers in the last few days we’ve learned about developing theories, main idea and determining possible theme statements. Today you are going to work in your table groups and go through the same process we did in So Far From the Sea with the text (teacher choice from source sets). You will be annotating the text, developing a theory, main idea, and theme statement. Remember to allow your group individual think time before sharing out.”

Mini-Lesson: Introduction to/review group roles and team tasks
• Call up the facilitator quickly review the task with them.
• Review group roles (students should be familiar with these, but take time to develop and understanding of each role).
• Each student should have a copy of the group roles for reference.

Norms
Everyone tries and participates
We aren’t finished until everyone can explain

Learning Target: We will closely read, annotate a text, and organize our thinking to determine a theme statement

Steps:
• All team members read the task in their head and ask clarifying questions.
• In PTT (Private-Think-Time) read the text, annotate it, and develop theories.
  o Start a “go around” when everybody in your group is done. Then have a conversation about your findings.
  o On “Developing Theories...” chart record the group’s theories that have evidence.
• In PTT (Private-Think-Time) use the graphic organizer “Finding a Main Idea...” to jot down your thinking.
  o Start a “go around” when everybody in your group is done. Then have a conversation on a main idea that your group feels good about.
  o Record on a chart the group’s main idea that was developed from the theories.
• In PTT (Private-Think-Time) find patterns that can lead you to a possible theme statement.
  o Start a “go around” focusing on those patterns that were discovered. Then have a conversation on a possible theme statement.
  o As a group choose a theme statement to record on the chart.
• Review the process you took as readers, make sure your teammates understand the work done because tomorrow you will write a written response on your own.

Facilitator:
✓ Make sure everyone understands the task and is included in the academic discussion based upon their patterns.
✓ Make sure you get a quick start.

Team Captain:
✓ Make sure everyone’s voice is heard. If someone is not participating, ask if he/she needs help.
✓ Summarize and find patterns (similarities and differences) in group discussion, clarifying when needed.
✓ Praise use of effective collaboration skills (eye contact with speaker, active listening by adding on instead of throwing out
new ideas, body language—smile, nod, leaning in, etc.).

<table>
<thead>
<tr>
<th><strong>Recorder/Reporter:</strong></th>
<th><strong>Resource Manager:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Confirm <strong>accuracy</strong> of what has been said.</td>
<td>✓ Make sure that group is working within the agreed upon time frame.</td>
</tr>
<tr>
<td>✓ Help teammates process how they will record and report their patterns on the chart.</td>
<td></td>
</tr>
<tr>
<td>✓ Report on team’s progress and how much more time is needed to group and to teacher.</td>
<td></td>
</tr>
</tbody>
</table>

### GUIDED PRACTICE

**Collaborative Practice:** Using their historical fiction text, have students revisit their theory, main idea, and theme statement. Students will be using this information to do their written response on the next lesson.

### SHARE OUT:
- Have students share out their theme statements.
- Revisit learning target and success criteria.

### GUIDED READING (GR) / SMALL GROUP INSTRUCTION:
- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

### INDEPENDENT READING (IR):
From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
LESSON 13 – WRITTEN RESPONSE - (1-2) DAYS

Students will have multiple chances to do this throughout the year so don’t drag it out.

LEARNING TARGET / SUCCESS CRITERIA

<table>
<thead>
<tr>
<th>Learning Target</th>
<th>Success Criteria:</th>
</tr>
</thead>
</table>
| I will write responses to their reading and identify attributes of well-written responses. | • Follow along and observe a shared writing
• Write a theme statement
• Provide evidence to support opinion
• Identify 2-3 attributes of a well-written response |

SUGGESTED RESOURCES:

Source Text:
• So Far From the Sea by Eve Bunting
• Guided Practice Source Text: Baseball Saved Us by Ken Mochizuki

Materials:
• Copies of the Reading response rubric
• Chart “Developing Written Responses”.
• One copy of a well written response to display on the projector.

ROUN TINES

• Meeting Area Expectations
• Active listeners and speakers
• Think-pair-share
• Establishing Partnerships

SHARED READING (SR)

• Review Reading Response Rubric (Appendix C)
• Tell students that this is their opportunity to capture their best thinking about this story. In a few weeks we are going to take several written responses and combine them to write a literary essay.
• Students should have had experience with this from 4th grade, so this is not new learning.
• Teacher refers to chart “Developing Written Responses.”
• Teacher THINKS ALOUD about how to take ideas about theme or author’s perspective (or a blend of both) and chart out some ideas.
• Once completed with some charting of ideas about text, ask students to take ideas and put into a paragraph or paragraphs. How might we put these ideas together in a paragraph? Have then verbally share how they might do this.
• Allow time for them to write this alone or with a partner if they need the scaffold. Students should have had experience with this from 4th grade, so this is not new learning.
• The whole group engages in conversation about the attributes of a well-written response.

DEVELOPING WRITTEN RESPONSES

<table>
<thead>
<tr>
<th>Theme or Author’s Perspective</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>So Far from the Sea by Eve Bunting</td>
<td>“I shouldn’t be nervous, but I am.”</td>
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<tr>
<td></td>
<td>“I can’t bear to think we have to leave him here.”</td>
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</tbody>
</table>

GUIDED PRACTICE

*Collaborative Practice:
• Have students write their responses in their notebooks on the text they have being using during guided practice.
• After they are done with a draft have a whole group discussion about the attributes of a well-written response.
• Teacher models how by reading student sample responses and find the attributes we are looking for and give explicit direction about possibilities to make it better (if needed).
• Have students edit their responses.

### Sample Reading Responses

<table>
<thead>
<tr>
<th>Sample of a Response</th>
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<tbody>
<tr>
<td>Innocence and youth gives us the courage to break unexplored boundaries. For instance, throughout the story it is clear that all of the kids are “forbidden” from the fence. However, Clover’s mom watches the children as they play together on the fence from afar and never scolds her for doing it. This illustrates how it would be really easy to break the “fence” boundaries as a child during this time period, but not as easy as an adult. It also shows how Clover’s mom may have wanted segregation to end, or was proud of her daughter for breaking the social norm. However, I don’t think it would be as easy for adults to hop up on that fence and come together. I appreciate Woodson’s fresh views children can give adults, especially in this historical fiction picture book, in a time when it was much needed.</td>
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<tr>
<th>Sample of a Response</th>
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<tr>
<td>Throughout the story Woodson shows how it takes a lot of courage to do things different from most people. For example, in the story the kids are “not allowed” to play on the “other side.” But even though black and white kids are not supposed to play with one another, Annie and Clover do it anyway. In addition, Annie was white and initiated this friendship, showing how daring and brave she was—knowing that she would probably be in big trouble if white people found out about it. Clover’s mom also watches the children as they play together and never says anything. This shows how it took a lot of courage for them to play together because even the black and white adults didn’t do anything together during this time period. Having courage is really important to make things change.</td>
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</table>

### SHARE OUT:

- What did you do as readers to develop theories (add to chart)? How did your theories help you learn about the character? **OR** What did we do as readers today

- **Teacher note:** You can use the written response to share with parents for grade. You can collect notebooks making sure their name is at the top of and copy them.

### GUIDED READING (GR) / SMALL GROUP INSTRUCTION:

- Meet with guided reading groups/small groups of students with similar needs, to provide opportunities for them to gain more control of strategic reading processes.
- Assessing and regrouping based on anecdotal records, diagnostic assessments, conferring notes, etc.

### INDEPENDENT READING (IR):

From this point on, your mini-lesson should be based on student needs from the unit. Some possible mini-lessons may be on genre, inferences, marginalia, tracking characters, main idea/summary statements, etc.
<table>
<thead>
<tr>
<th>Text</th>
<th>Inferences about Character</th>
<th>Conflict</th>
<th>Resolution</th>
<th>Setting</th>
<th>Historical Perspective</th>
<th>Main Idea Statement</th>
<th>Possible theme topics</th>
<th>Theme Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Other Side</strong> by Jacqueline Woodson</td>
<td>Clover • Curious, but cautious • African-American Annie • Curious, risk-taker • White</td>
<td>Man vs. Society: The fences of racism divide Clover and Annie in a historical time when it is not acceptable for black and white people to come together.</td>
<td>In the end, Clover and Annie come together and encourage others as well—they know someday the fence will come down. They challenge this idea by sitting on the fence together.</td>
<td>Historical time period when black and white people where set apart (maybe the 50s). A fence in this setting symbolizes the time of segregation. Most of the story takes place in the yard and in the summer—a place and time children usually play and let time pass. But these children are faced with the conflict of the time period, making them question whom they should play with.</td>
<td>Woodson’s perspective of this time period is that it will take a new generation’s thinking to make things change because the “old ways of thinking”—segregation is already set. New hope emerges when children grow to understand what is right and wrong, even if it means they disagree with the adults. I think she is trying to show us how children are tomorrow’s future and hope for positive change and in this case—to break down the fences of racism and segregation.</td>
<td>Clover and Annie want to play, but the town’s dividing “fence” between black and white people holds Clover back. By the end, they both sit on the dividing fence and invite other children to do it too.</td>
<td>Equality</td>
<td>Equality is about tearing down the fences that society has built up over time and valuing one another for who we are, not by the color of our skin. Innocence/Youthfulness</td>
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<tr>
<td><strong>So Far from the Sea</strong> by Eve Bunting</td>
<td>Laura</td>
<td>Man vs. Man/Society: The memory of the internment camp</td>
<td>Laura learns to let go.</td>
<td>Visiting a barren Manzanar War Relocation Center with many images that represent death, darkness, and even hope.</td>
<td>Bunting’s perspective of the Japanese internment camp time period shows how when we reflect back on some of the horrendous actions of the nation’s past, it is hard to overcome the injustices that once existed—for both those who actually experienced the event and those who heard about it second-hand.</td>
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<tr>
<td></td>
<td>Advanced Developed/Coherent</td>
<td>Proficient Developed/Coherent</td>
<td>Developing</td>
<td>Limited</td>
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<tr>
<td><strong>TAG reference</strong></td>
<td>Referring to the author, title and genre of texts used to support their claim.</td>
<td>Referring to the author, title and genre of texts used to support claim.</td>
<td>Some reference to two of the three; author, title, genre of texts used to support claim.</td>
<td>Some reference to one of the three; author, title, genre of texts used to support claim.</td>
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<tr>
<td><strong>Specific Textual</strong></td>
<td>Provides at least 3 or more quoted or paraphrased pieces of evidence that <strong>accurately</strong> and <strong>effectively</strong> support the inference</td>
<td>Provides at least 2 or more quoted or paraphrased pieces of evidence that <strong>accurately</strong> and <strong>effectively</strong> support the inference</td>
<td>May provide one piece of evidence that <strong>accurately</strong> and <strong>effectively</strong> supports the inference OR May provide multiple pieces of evidence that minimally support the inference</td>
<td>Lacks evidence completely OR includes inappropriate evidence May or may not be stated in a complete thought</td>
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<tr>
<td><strong>Organization of Ideas</strong></td>
<td>Well-crafted transitions (includes some natural transitions) Inferences/Evidence/Justifications are stated in coherent, complete thoughts Use the characters thoughts, action and words <strong>insightfully</strong>.</td>
<td>Includes mostly appropriate transitions Inferences/Evidence/Justifications are stated in coherent, complete thoughts Use the characters thoughts, action and words <strong>accurately</strong> and <strong>effectively</strong>.</td>
<td>Includes basic/inappropriate transitions Inferences/Evidence/Justifications may or may not be stated in a complete thought AND/OR Inferences/Evidence/Justifications may be incoherent Use Characters thoughts, action and words in <strong>literal</strong> fashion.</td>
<td>Minimal or lack of transitions Inferences/Evidence/Justifications may or may not be stated in a complete thought AND/OR Inferences/Evidence/Justifications may be incoherent Use Characters thoughts, action and words that are <strong>unrelated, limited, incomplete, or plagiarized.</strong></td>
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<tr>
<td><strong>Theme</strong></td>
<td>States a well-developed insightful theme that <strong>precisely</strong> and <strong>effectively</strong> relates to text. Explained in a logical sequence.</td>
<td>States <strong>accurately</strong> and <strong>effectively</strong> a clearly defined theme in a sentence that relates to the text Use author purpose to help define the theme</td>
<td>States <strong>literal</strong> and a clearly defined theme in a sentence that relates to the text</td>
<td>States <strong>unrelated, limited, or incomplete</strong> theme in a sentence that relates to the text</td>
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</table>
**Close Reading:** the act of deeply understanding a text with a purpose

**Using Text Evidence to Build Claims in Narratives**

<table>
<thead>
<tr>
<th>Types of Lenses</th>
<th>Character Lenses</th>
<th>Setting Lenses</th>
</tr>
</thead>
</table>
| **Lenses** we can look through | • What characters/people say, think, do  
  • Characters’ expressions, gestures, and appearances  
  • Characters’ beliefs  
  • Examine relationships and compare to how those relationships typically work  
  • Finding characters that don’t quite fit within the story  
  • Seeing the setting as a character  
  • Look for whose voice/perspective is presented and whose is missing  
  • Protagonist vs. Antagonist  
  • Archetypes in historical fiction literature | | • Time  
  • Place  
  • Rules  
  • Government  
  • Background  
  • Geographic Location  
  • Where most scenes happen  
  • Little details about time, place that might have bigger meaning  
  • Colors  
  • Era  
  • Season |
| **Analyze details for patterns** | • Which details fit together?  
  • How do they fit together?  
  • What patterns contrast each other? Why? | | |
| **Types of Big Ideas (claims) we can build from the evidence** | • Character/people’s:  
  o Feelings that change or stay the same and why/how  
  o Traits that change or stay the same and why/how  
  o Relationships that change or stay the same and why/how  
  o Examine motivations  
  o Comparisons to other characters  
  o Consider how gender, identities, religion, race, family background influence point of view  
  o Looking at the WHOLE TEXT:  
    o Issues that the text deals with  
    o Author’s perspective through: the setting or the main characters  
    o Themes  
    oLessons characters learn | • Setting:  
  o Tone  
  o Mood  
  o How setting impacts physical and mental descriptions or interactions  
  o Symbolism  
  o Influence on plot or characters  
  o Looking at the WHOLE TEXT:  
    o Issues that the text deals with  
    o Author’s perspective through: the setting or the main characters  
    o Themes  
    o Lessons characters learn  
    o Tone’s impact on theme |