Fourth Grade
Interpretive and Analytic Reading
Unit 4
October 23, 2015

This unit is currently under Pilot and Review. Please note revisions will be done August 2016
# Reading Unit of Study

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

## Table of Contents

### Background Section

- Abstract ........................................................................................................................................... 1
- Background Information.................................................................................................................. 2

### Sample Unit Section

- Resources and Materials Needed................................................................................................ 3
- Why a script? .................................................................................................................................. 6
- Overview of Sessions – Teaching and Learning Points................................................................. 7
- Routines and Rituals ....................................................................................................................... 8
- Read Aloud with Accountable Talk (Interactive Read Aloud)...................................................... 10
- Lesson Plans .................................................................................................................................. 14

### Resource Materials

- See Separate Packet
Abstract

In fourth grade unit 4 Interpretative and Analytic Reading, students read focus on fictional texts. Students will revisit previous reads and read alouds, read short stories and picture books with complex issues and themes and sink into fantasies, myths and legends within the final concept.

In the first concept, Readers interpret complex ideas in texts; readers learn strategies learn strategies that focus their attention to the lessons their stories teach. Readers will target characters’ strong emotions and critical decisions as pathways to a possibility of life lessons. Readers will expect to revise their first ideas as the story develops growing evidence for the strongest themes. Readers compare texts with similar themes and make theories about themes for new stories from the very beginning with titles, back of the book summaries and first pages.

In the second concept, Readers analyze similarities and differences in text; readers look for similar themes but differences in settings. Readers will recall previous text read in order to analyze across texts comparing character roles, story structures and themes. Readers will use a repertoire of strategies to elaborate their understanding through writing in their reading notebook. As beginning essayist, students will use lists of themes from one text and across numerous texts, diagrams for comparing, and boxes and bullets structure with language prompts to focus thinking on interpreting and analyzing themes supported by text evidence. Readers will share their thinking through conversation with partners using the same strategies and notes.

In the third concept, Readers pay attention to literary devices to uncover themes in texts; readers work to find symbolism in and across text. Readers will pay attention to objects, titles and varied details that may act as symbols and invite interpretation. Readers will also analyze point of view paying particular attention to first and third person perspectives and work to uncover greater understanding considering the narration.

The final concept, Readers use a repertoire of strategies to interpret and analyze traditional literature; readers weave all they have learned into the genre of fantasy, myth and legend. Readers pay attention to symbolism in settings, read closely to learn alongside their characters, think metaphorically about the challenges characters face and compare quest structures, character roles and themes. Readers share their interpretations and analysis across texts through writing and conversation.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Background Information

Teachers and readers, alike will find this fourth unit of study to be engaging and rigorous. Students will use varied strategies for close reading; interpreting and analyzing text. A shifting classroom library will support the unit of study. Pre-assessment and Post assessment is suggested through the read aloud short story Thank You, Ma'M by Langston Hughes. Plan four stopping places based on the prompts suggested on the assessment jot page in the materials resource packet. Story can be accessed through the link provided below: http://staff.esuhsd.org/danielle/english%20department%20village/rt/Short%20Stories/Thank%20You,%20Maam.pdf

A rich collection of narrative text comprised of complex issues and themes is required. In the first concept, teachers and students revisit previous read aloud books, through mini-lessons, with the objective to read more closely examining the lessons and themes possibly passed over earlier in the year. Likewise, students will comb over their logs considering books that could be reread and used for interpretation. This may require a shift in the classroom library with books from the launching unit and character study back in the spotlight. Readers may not necessarily reread an entire text, as much as they may skim and scan, rereading in order to find the lessons learned and themes explored. This skimming and scanning or rereading within the first concept will allow more time for readers to elaborate their thinking within their readers’ notebooks. Writing next to reading will increase as the unit moves forward, using writing to share interpretative and analytic thinking.

Readers will write more in their notebooks than on post-its. They will use writing as a strategy to wrestle with uncovered themes and big ideas about the text as well as provide the text evidence that supports these themes. Students will work with “boxes and bullets” structure throughout the unit while also learning to list, chart and elaborate in order to analyze the themes between two texts. Portions of the reading workshop may look and sound like the writing workshop. As readers are writing with their text in mind teachers are helping readers learn strategies of beginning literacy essayists. Teachers may find the need to shorten the independent reading time by 5-10 minutes in order for students to have time to compose thinking in writing across the unit.

The second concept will invite readers to a new set of text to read. Teachers will want to think critically about the choices of text students have access to. Providing guided choice may be necessary. In order to do interpretative and analytic thinking, text at all levels will need to deal with complex issues and big ideas. Reading lower leveled text may prove valuable for some readers given the amount of thinking work that is required. However, for below grade level readers, the complex issues may hold less complexity. The Henry and Mudge series, level J, may not deal with family loss, poverty or bullying but it does carry themes dealing with forgiveness, loyalty, and selflessness. Teachers will want to think about making books available that carry lessons and themes to interpret and analyze. A suggested booklist is included in the materials resource packet for the unit of study.

It is suggested, within the third concept, to shift some or most of student book choice to short story and picture books dealing with complex issues and themes. This is instructionally strategic. Readers will have more time for thinking, writing and talking while also allowing more time for writing analytically across texts and making comparisons in conversation. Readers still keep varied genre book bins but the focus will begin with their complex issues and themes text. Teachers will encourage readers to read multiple short stories across a week to build their titles of complex issues text on their reading logs. Readers use this list of titles to draw comparisons between characters, settings, symbolism and the treatment of issues and themes.

The last concept moves readers into fantasy, myths and legends from various cultures. These genres provide numerous opportunities for interpreting patterns in story structure, character roles, and themes. Below grade level readers will be able to do much of the work through fables or folktales. Teachers will want to familiarize themselves with titles in these genres in order to help readers make wise book choices from the classroom library. It is possible that a voracious reader could choose to read a title in the Harry Potter series, while a neighboring reader reads from a picture book anthology of myths. Completing books in one sitting or at least in a week will help move readers to work with the strategies over and over while also helping them build titles to compare and analyze. Readers can always use the read aloud texts for comparisons in conversation and writing, as well.

Although the unit of study is written with partnerships in mind, teachers may want to consider book clubs over partnerships throughout the unit (to lift speaking and listening expectations) or at least mid-unit (beginning with concept 2). Combining two partnerships simply makes a book club. The club would easily join for conversations comparing and analyzing their complex issues and themes texts. Either way, teachers will want partners or clubs to have some like titles to talk about if possible. If like titles are hard to come by, reading short stories, readers can read and trade stories during the reading time so that all readers have read the same stories. Allow time each and every day for readers to come together to talk about their reading and writing. Teachers will encourage and demonstrate talking in a “boxes and bullets” structure. Stating their interpreted theme supported by text evidence. Students should be observed rereading parts of text that proves their interpretations. When analyzing two texts, and making comparisons students can use the support of Prompts for Elaborating Chart, which again focuses language in conversation to show interpretations and reasons for the claims.

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Additionally, read aloud with accountable talk is occurring daily in support of all reading comprehension work. Many titles have been read aloud at this point and may be suitable for referencing and utilizing in minilesson demonstrations. Continue to read aloud demonstrating the way in which proficient readers weave multiple strategies together as they turn the pages, to understand characters, while also giving readers the chance to try this rigorous thinking with guidance. The hope is that readers will have experienced multiple titles throughout this unit during read aloud with accountable talk. Teachers may decide to choose some of the read aloud books based on known classics or teacher favorites, as well, as readers’ reading levels and interests. Texts of varied lengths, authors and genres of fiction can support the study. There are numerous opportunities for digital (video) literacy to be utilized related to the study. Readers find this work engaging. Treat all digital literacy as any other read aloud; plan stopping places for turn and talk and class discussions. Some teachers find it helpful to build an ongoing chart featuring pictures of read aloud covers with listed themes and symbols as a record of the shared interpretative work. This anchor chart may support reader’s thinking as they step into their own reading uncovering themes and symbolism.

Small group instruction will be imperative. Through the use of guided reading groups readers should be introduced to genres and characters they would otherwise never read. Strategy groups and conferences will support readers once guided. Plan to make small group instruction a priority throughout the unit of study.

Assessment is always ongoing. Opportunities to see reader’s thinking in light of the objectives of the unit will come in the form of listening to the talk of readers during read aloud with accountable talk, partnerships, and conferences. Furthermore, reader’s thinking will be evidenced in flagged pages, personal jots, jot pages (resource packet), the class jot lot, and writing about reading in notebooks. Take the time to listen to a reader read aloud if there is daily concern from lack of transference of the teaching point, lack of understanding or if there is uncertainty about appropriate reading level. The unit is clearly targeted on comprehension strategies and therefore, strategies for assessing comprehension will be put into play from start to finish.

The celebration in session 20 is a simple reflection of what strengths readers can see in their process and writing and what future goals they would like to set. However, it is easy to envision more elaborate celebrations with role playing of characters and scenes from myths and legends or presentations that involve the comparisons of two meaningful texts partners shared. Celebrations should fit the teaching styles and the cultures in classrooms. Although simple celebrations move classrooms onto unit 5 more quickly, lively celebrations can create lasting memories.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Resources and Materials Needed
http://readingandwritingproject.org/resources/book-lists

- See Resource Packet Unit 2

<table>
<thead>
<tr>
<th>Fountas and Pinnell Levels</th>
<th>DRA Levels</th>
<th>Number of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-C level readers</td>
<td>A- 4</td>
<td>10-15 books</td>
</tr>
<tr>
<td>D-K level readers</td>
<td>6-20</td>
<td>6-10+ books</td>
</tr>
<tr>
<td>L-N level readers</td>
<td>24-30</td>
<td>5-8 books, chapter, informational, and favorites</td>
</tr>
<tr>
<td>O-Q level readers</td>
<td>34+</td>
<td>2 chapter books, informational, and favorites</td>
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<tr>
<td>R-T</td>
<td>40</td>
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<tr>
<td>U-W</td>
<td>50-60</td>
<td>2 chapter books, informational, and favorites</td>
</tr>
<tr>
<td>X-Z</td>
<td>70-80</td>
<td>2 chapter books, informational, and favorites</td>
</tr>
</tbody>
</table>

Fourth grade readers from a school where Reading Workshop is aligned K-3 will have many routines and procedures in place on the first day of school. Teachers will want to establish the routines and procedures quickly for shopping, which should be done outside of the reading workshop block of time (before or after lunch, library day, before the AM bell, after the PM bell, during snack, or when students are finished with a test or an assignment are suggested times). An anchor chart can help remind readers of this procedure.

RESEARCH ON READING RATE: The rate at which readers read matters. If a reader reads Level M text (Magic Tree House) at 100/WPM they will only need two 30 minute reading sessions to complete one book. If they read closer to 200/WPM they will read one Level M book in one 30 minute session. Dependent on reading rate, these readers would complete either 2.5 books in a five day week or 5 books across the 5 day week, respectively. Help readers set goals based on their reading rate to progress through many books. Reading logs help show reading rate, set goals, and show goals met over time.

<table>
<thead>
<tr>
<th>GRADE</th>
<th>WPM</th>
<th>GRADE</th>
<th>WPM</th>
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<tbody>
<tr>
<td>1</td>
<td>60-90</td>
<td>6</td>
<td>195-200</td>
</tr>
<tr>
<td>2</td>
<td>85-120</td>
<td>7</td>
<td>215-245</td>
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<tr>
<td>3</td>
<td>115-140</td>
<td>8</td>
<td>235-270</td>
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<tr>
<td>4</td>
<td>140-170</td>
<td>9</td>
<td>250-270</td>
</tr>
<tr>
<td>5</td>
<td>170-195</td>
<td>12</td>
<td>250-300</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Title</th>
<th>Level</th>
<th>Approximate # of Words</th>
<th>Reading Rate</th>
<th># of Minutes per Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horrible Harry</td>
<td>L</td>
<td>4500</td>
<td>100 WPM/200 WPM</td>
<td>45 Min/25Min</td>
</tr>
<tr>
<td>Magic Tree House</td>
<td>M</td>
<td>6000</td>
<td>100WPM/200 WPM</td>
<td>60 Min/30 Min</td>
</tr>
<tr>
<td>Stone Fox</td>
<td>P</td>
<td>12000</td>
<td>100 WPM/200 WPM</td>
<td>4 Hrs/2 Hrs</td>
</tr>
<tr>
<td>Hundred Penny Box</td>
<td>Q</td>
<td>6000</td>
<td>100 WPM/200 WPM</td>
<td>60 Min/30 Min</td>
</tr>
<tr>
<td>Hatchet</td>
<td>R</td>
<td>50000</td>
<td>100 WPM/200 WPM</td>
<td>8 Hrs/4 Hrs</td>
</tr>
<tr>
<td>Missing May</td>
<td>W</td>
<td>24500</td>
<td>100 WPM/200 WPM</td>
<td>4 Hrs/ 2 Hrs</td>
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</tbody>
</table>

Allington (2000)
*These are suggestions based on practices utilized by workshop teachers, which meet objectives outlined by the Common Core Standards. Teachers should organize as they see fit, given their resources.
More Resources and Materials Needed

Teacher Resources
- Gallon-size plastic bag for every reader
- Fiction text matching leveled reading range of reader
- Pens or pencils for readers, stored in bags
- Post-its/sticky notes stored in bags
- Readers Notebooks—composition or spiral
- Pocket Folders—hold logs, book list, conference notes etc.
- Abundance of chart paper
- Abundance of assorted colors and sizes of paper for individual or small group charts
- Abundance of post-it/sticky notes in all kinds of shapes and sizes
- Easel
- Meeting area
- Markers

Professional Resources

None of the suggested book titles in these lessons are needed if you have titles that match the suggested books’ genres and characteristics. In other words, there are thousands of books that would work during demonstrations and throughout your mini-lesson. The titles in these lessons are all suggestions to help you make choices beyond our recommendations.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

Why a Script?

The following unit has been written in script form to help guide and support teachers in implementing effective reading instruction; routines, procedures, strategies and specific instructional vocabulary. In other words, the script serves as a “reading coach” for teachers. Teachers, whether new to the teaching profession or new to reading workshop, or new to some common core standards, may benefit from having detailed lesson plans. The goal is that in time teachers will no longer need a script per se because they will have had time to study and gain procedural knowledge for many of the common core units of study. Also, many teachers feel a script serves as a guide for guest/substitute teachers or student teachers. Please view these scripts as a framework from which to work – rewrite, revise, and reshape them to fit your teaching style, your students, and your needs.

Additional lesson information:

**Balanced Literacy Program (BLP)** –
A Balanced Literacy Program which is necessary to support literacy acquisition includes: reading and writing workshop, word study, read-aloud with accountable talk, small group, shared reading and writing, and interactive writing. Teachers should make every effort to include all components of a balanced literacy program into their language arts block. **Reading and Writing workshop are only one part of a balanced literacy program.** The MAISA unit framework is based on a workshop approach. Therefore, teachers will also need to include the other components to support student learning.

**Mini-lesson**
A mini-lesson is a short (5-10 minute) focused lesson where the teacher directly instructs on a skill, strategy or habit students will need to use in independent work. A mini-lesson has a set architecture.

**Independent Reading and Conferring** –
Following the mini-lesson, students will be sent off to read independently. During independent reading time teachers will confer with individuals or small groups of students.

**Mid-workshop Teaching Point** –
The purpose of a mid-workshop teaching point is to speak to the whole class, often halfway into the work time. Teachers may relay an observation from a conference, extend or reinforce the teaching point, highlight a particular example of good work, or steer children around a peer problem. Add or modify mid-workshop teaching points based on students’ needs.

**Partnership Work**
Partnership work is an essential component of the reading workshop structure. In addition to private reading, partnerships allow time each day for students to read and talk together, as well as provide support for stamina. Each session includes suggestions for possible partnership work. Add or modify based on students’ needs.

**Share Component** –
Each lesson includes a possible share option. Teachers may modify based on students’ needs. Other share options may include: follow-up on a mini-lesson to reinforce and/or clarify the teaching point; problem solve to build community; review to recall prior learning and build repertoire of strategies; preview tomorrow’s mini lesson; or celebrate learning via the work of a few students or partner/whole class share (source: Teachers College Reading and Writing Project).
Alter this unit based on students’ needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

<table>
<thead>
<tr>
<th>Concept I</th>
<th>Readers interpret complex ideas in texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session 1</td>
<td>Readers pay attention to the lessons their stories teach.</td>
</tr>
<tr>
<td>Session 2</td>
<td>Readers pay attention to characters strong emotions and critical choices to learn life lessons.</td>
</tr>
<tr>
<td>Session 3</td>
<td>Readers expect to revise first ideas as the story develops</td>
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<tr>
<td>Session 4</td>
<td>Readers compare texts with similar themes.</td>
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<tr>
<td>Session 5</td>
<td>Readers make theories about themes from the beginning</td>
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<table>
<thead>
<tr>
<th>Concept II</th>
<th>Readers analyze similarities and differences in text.</th>
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<tbody>
<tr>
<td>Session 6</td>
<td>Readers look for similar themes but differences in time and place</td>
</tr>
<tr>
<td>Session 7</td>
<td>Readers recall previous texts in order to analyze across text</td>
</tr>
<tr>
<td>Session 8</td>
<td>Readers look for similar themes but differences in characters</td>
</tr>
<tr>
<td>Session 9</td>
<td>Readers compare themselves to the characters they are studying.</td>
</tr>
<tr>
<td>Session 10</td>
<td>Readers use a repertoire of strategies to elaborate their understanding.</td>
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<tr>
<td>Session 11</td>
<td>Readers share their analysis with others.</td>
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<thead>
<tr>
<th>Concept III</th>
<th>Readers pay attention to literary devices to uncover themes in text.</th>
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<tbody>
<tr>
<td>Session 12</td>
<td>Readers know repeated objects may act as symbols for themes and big ideas in text.</td>
</tr>
<tr>
<td>Session 13</td>
<td>Readers know that titles can be symbolic</td>
</tr>
<tr>
<td>Session 14</td>
<td>Readers are watchful for details knowing some details provide greater meaning.</td>
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<tr>
<td>Session 15</td>
<td>Readers analyze the point of view from which different stories are told.</td>
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<table>
<thead>
<tr>
<th>Concept IV</th>
<th>Readers use a repertoire of strategies to interpret and analyze traditional literature.</th>
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</thead>
<tbody>
<tr>
<td>Session 16</td>
<td>Readers pay attention to the symbolism in the setting of stories.</td>
</tr>
<tr>
<td>Session 17</td>
<td>Readers learn alongside the main character.</td>
</tr>
<tr>
<td>Session 18</td>
<td>Readers think metaphorically about the challenges characters face.</td>
</tr>
<tr>
<td>Session 19</td>
<td>Readers compare quest structure, character roles and themes.</td>
</tr>
<tr>
<td>Session 20</td>
<td>Readers celebrate by talking about all they have learned.</td>
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</table>
Reading workshops are structured in predictable, consistent ways so that the infrastructure of any one workshop is almost the same throughout the year and throughout a child’s elementary school experience (Calkins, 2005). One means of developing a community of independent readers is to implement routines and rituals that are consistent within and across grade levels.

A few lessons in each launching unit are devoted to the management of a reading classroom. However, depending on student need and experience, additional lessons on management may be needed. Also, it is assumed that many of these routines and rituals go across curricular areas so they will be addressed and taught throughout the school day and not just in reading workshop. This shift in focus allows more mini lessons to be devoted to supporting students in cycling through the reading process and acquiring a toolbox of reading strategies.

The following are a collection of routines and rituals teachers may want to review. Select based on students’ needs.

Routines
- Opening Routine
- Mini-Lessons
- Sending children off to work
- Independent work time
- Closing Routine or Share
- Partnerships

Opening Routine – Beginning Each Day’s Reading Instruction
- Meeting area/ Room arrangement
- Signal for students to meet for reading workshop
- What to bring to meeting area
- Partnerships at meeting area

Mini-lessons – The Fuel for Continued Growth
- Student expectations as they participate in a mini lesson
- Partnership guidelines
- How students sit during a mini-lesson and share

Sending Children Off to Work – Transition from Mini-lesson to Work Time
- Expectation to “go off” and get started working
- Dismissal options

Independent Work Time – Students Working on their Own
- Assigned reading spots
- Getting started
- Students work initially without teacher guidance and/or conference
- Nature of Children’s Work – Reading focus
- Role of Mini-lesson
- Conversations in Reading Workshop: productive talk, silent reading time & whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Flexible reading groups (strategy or guided reading)
- Teacher conferences
- Productivity – early in the year, later in the year (expectations)
- What to do if you need assistance – Example: “Three before me” (Students must ask three students before asking the teacher.)
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Routines and Rituals: Building a Community of Independent Readers, Continued

Closing Routine – Managing the Share Session
- Signal to meet
- Share session at meeting Area
- Celebration of Growth

Partnership Routine – Being an Effective Partner
It is recommended that several mid-workshop teaching points focus on teaching students how to build effective partnerships.
- Turning and Talking – discussing something with a partner per teacher’s guidance
- Who goes first?
- Compliments can be helpful when they are specific
- Constructive suggestions – people can be sensitive about their work, so it’s best to ask questions or give suggestions in a gentle way
- One helpful way to listen (or read) a partner’s work is to see if everything is clear and makes sense
- How partners can help us when we are stuck
- Effective questions to ask partners
- If your partner has a suggestion, it may be worth trying (value the input/role of partnerships)
- Appropriate times to meet with your partner, where to meet with your partner, why to meet with your partner
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Read Aloud with Accountable Talk (Interactive Read Aloud)

Read - aloud with accountable talk is a critical component of a balanced literacy program. The purpose of read-aloud with accountable talk is to model the work that readers do to comprehend books and to nurture ideas and theories about stories, characters and text. During this interactive demonstration, the teacher has purposely selected text and flagged pages with the intention to teach a specific skill or strategy. The teacher is reading so children can concentrate on using strategies for comprehension and having accountable conversation about the text. Students are asked to engage with the text by responding to one another or through jotting notes about their thinking. The teacher scaffolds children with the kinds of conversation they are expected to have with their partner during independent and partner reading. This demonstration foreshadows the reading work that will be done in future mini-lessons and units of study. In other words, what is practiced and demonstrated in mini lesson should have been modeled and practiced in read aloud before becoming mini lesson content.

Since read-aloud is done outside of Readers Workshop the following planning continuum provides teachers with a map to possible foci within read-aloud. This planning continuum aims to support teachers with upcoming strategies that will be taught in mini-lessons and future units of study.

Suggested Books for Read Aloud and Mini Lesson Use:

Previous read aloud texts are brought back into minilessons within the first and second concepts. Narrative text with complex issues and themes are strongly recommended. Short chapter books or short stories will work well. This structure gives a reader varied modeling with more than a single story’s theme. This is why short stories, picture books and digital text are still listed and referenced within the unit and lessons. Any text, fitting the unit objectives and teaching point, is up for choice.

- Short in length (Start to finish no more than 2 week read)
- Realistic fiction, fantasy, myth and legend
- Plot and problems/issues of characters might be of interest to reader based on age/experiences
- Complex themes relatable to reader based on age/experiences
- Characters with complex issues and struggles
- Characters that allow readers to walk in the character’s shoes; characters complex enough for readers to envision and predict as if the character.
- Characters that help readers learn lessons they can apply to their own life experiences

These criteria and suggested text can be used to choose alternative text throughout the unit based on teacher/school resources.

Books in BOLD print are referenced in mini lessons throughout the unit to serve as examples.

Digital Text
- Mythic Warriors: Guardians of the Legend [https://www.youtube.com/watch?v=v0o4fqfcpsE] Numerous 20 min. animated stories within this series could be used before and within the final concept featuring fantasy, myths and legends. Use in read aloud with accountable talk.
- American Legends [https://www.youtube.com/watch?v=484AJJOnOnc] Johnny Appleseed (Paul Bunyon, Davey Crockett etc.)

Picture Books
- The Memory String by Eve Bunting
- Those Shoes by Maribeth Boelts
- Better Than You by Trudy Ludwig
- Oliver Button is a Sissy by Tomie dePaola
- Amazing Grace by Mary Hoffman
- Dancing in the Wings by Debbie Allen
- A Day’s Work by Eve Bunting
- The Paper Bag Princess by Robert Munch
Reading Unit of Study

Fourth grade: Interpretative and Analytic Reading, Unit 4

- **The Legend of Leelanau** by Kathy-j o Wargin
- **Sitti’s Secrets** by Naomi Shihob Nye
- **The Hundred Dress** by Eleanor Estes
- **Wilfrid Gordon McDonald Partridge** by Mem Fox
- **A Song for Solomon Singer** by Eve Bunting
- **The Empty Pot** by Demi
- **The Three Questions** by John Muth
- **The Knight and the Dragon** by Tomie Depaola

**Collections of Short Stories**

- **Every Living Thing** by Cynthia Rylant
- **Not One Damsel in Distress: World Folktales for Strong Girls** by Jane Yolen
- **Birthday Surprises Ten Great Stories to Unwrap** Edited by Johana Hurwitz

**Short Chapter Books** *(50-100 pages)*

- **Locomotion** by Jacqueline Woodson
- **Peace, Locomotion** by Jacqueline Woodson
- **The Family Under the Bridge** by Natalie Savage Carlson –Only Referenced
- **American Tall Tales** by Mary Pope Osborne

**Chapter Books**

- **Tiger Rising** by Kate DiCamillo
- **Dragon Slayers Academy: Revenge of the Dragon Lady** by Kate McMullan
- **Freak the Mighty** by Rodman Philbrick - Only Referenced
- **Edwards Eyes** by Patricia MacLachlan
- **The One and Only Ivan** by K.A. Applegate
## Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4

### Reading Aloud and Reading Workshop Focuses Across the Year

<table>
<thead>
<tr>
<th></th>
<th>January</th>
<th>February/March</th>
<th>April/May</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit of Study</strong></td>
<td>Interpretive and Analytic Reading</td>
<td>Historical Fiction</td>
<td>Informational Research</td>
</tr>
<tr>
<td><strong>Utilize narrative text with complex issues and themes. Realistic fiction, fantasy, myth and legend.</strong></td>
<td>Utilize narrative, historical fiction, and informational text to support the historical fiction (texts, maps, letters, interviews video) initially. Turn to single topic nonfiction expository, narrative informational and hybrid informational final week</td>
<td>Utilize nonfiction expository, narrative nonfiction and hybrid nonfiction connected to Social Studies Curriculum</td>
<td></td>
</tr>
<tr>
<td><strong>Read Aloud Books</strong></td>
<td>Short (picture books/chapter books/short stories/news articles/current affairs)</td>
<td>Short historical fiction and related informational text (picture books/chapter books/short stories/news articles/maps/digital or video, letters, interviews)</td>
<td>TO BE DETERMINED</td>
</tr>
<tr>
<td><strong>Readers make theories about themes in stories from the title, back of the book summary and first pages</strong></td>
<td>Readers use all that they know about the way stories go to predict what lessons might be present in their text</td>
<td>Readers pay attention to what the setting looks like and feels like.</td>
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</tr>
<tr>
<td><strong>Readers use all that they know about the way stories go to predict what lessons might be present in their text</strong></td>
<td>Readers pay attention to the lessons stories teach.</td>
<td>Readers pay attention to who, what, when, where, and why in the beginning and throughout the story.</td>
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</tr>
<tr>
<td><strong>Readers pay attention to characters emotions, choices and actions to uncover lessons or make theories.</strong></td>
<td>Readers make theories about themes in text and revise them as the text moves</td>
<td>Readers pay attention to the way that time shifts throughout the story, knowing it can foreshadow or flashback</td>
<td></td>
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<tr>
<td><strong>Readers make theories about themes in text and revise them as the text moves</strong></td>
<td>Readers think about and understand the decisions characters make.</td>
<td>Readers use timelines to help understand the passage of time and the time and place of the story.</td>
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## Reading Unit of Study

### Fourth grade: Interpretative and Analytic Reading, Unit 4

| • Readers compare stories with similar themes. | • Readers examine the different roles characters play. |
| Readers look for similar themes. | Readers know that the story is shaped by real events in history. |
| Readers compare settings in text with similar themes. | Readers bring their own interpretations to the same scenes and events, as well as stories. |
| Readers look for similar themes but difference in characters. | Readers find passages in text that hold special meaning to them. |
| Readers compare themselves to the characters in their stories. | Readers look for big ideas hiding in small objects and details. |

| • Readers elaborate in conversation by sharing themes in text and the evidence that supports their thinking. | • Readers ask questions and look for answers in alternate texts. |
| Readers analyze across books, themes characters roles, settings and perspectives. | Readers are open to new ideas and perspectives. |
| Readers find symbolism in the text they read. | Readers see the story through the perspective of multiple characters. |
| Readers pay attention to the symbolism of repeated objects, titles, and details like foreshadowing, repeated scenes, new characters or characters with little roles. | Readers analyze who holds the power and how is it used to find meaning in texts. |
| Readers learn alongside their characters. | Readers often turn to informational text to build understanding. |
| Readers think in metaphors about the challenges characters face. | Readers focus their thinking on the people places and events and compare these across stories. |
| Readers compare quest structure, characters roles and themes in fantasies, myths and legends. | Readers share details, lasting memories, themes or lasting image from the text they read. |
| Readers share their analysis of varied text types. | Readers analyze who is affected by the choices of characters. |
| • Readers learn from the choices of characters just like we learn from choices of people in our lives. | • |
**Reading Unit of Study**  
**Fourth grade: Interpretative and Analytic Reading, Unit 4**  
**Lesson Plan**

<table>
<thead>
<tr>
<th>Session</th>
<th>1</th>
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<tbody>
<tr>
<td>Concept</td>
<td>Readers interpret complex ideas in texts</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers pay attention to the lessons their stories teach.</td>
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</table>

**Materials**

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<tr>
<td><strong>●</strong> Each reader has a bag of leveled books matching their reading level. Contents include: previously read narrative text with complex characters and multiple themes - new novels, picture books and/or short stories</td>
<td><strong>●</strong> Assessment Checklist utilized throughout unit (Resource Packet)</td>
</tr>
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<td><strong>●</strong> If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.</td>
<td><strong>●</strong> Teachers will have a pile of previous read alouds (2-3) that present messages about life. Possibilities: <em>The Tiger Rising</em>, <em>Locomotion</em>, <em>Too Many Tamales</em>, <em>Your Name in Gold</em>, <em>Dancing in the Wings</em>, <em>Those Shoes</em>, <em>The Memory String</em>, <em>Just Kidding</em>. (Books listed have been referenced in previous 4th Grade MAISA reading and writing units of study)</td>
</tr>
<tr>
<td><strong>●</strong> Post-its</td>
<td><strong>●</strong> Teacher example of a time they’ve learned to live a better life from life experiences (See Teach)</td>
</tr>
<tr>
<td><strong>●</strong> notebooks</td>
<td><strong>●</strong> Anchor Chart: Readers Interpret Text (See Materials Resource Packet)</td>
</tr>
<tr>
<td><strong>●</strong> Pencils/pens</td>
<td><strong>●</strong> Teacher’s Reader’s Note-book</td>
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<td><strong>●</strong> Chart paper</td>
<td><strong>●</strong> Teachers will have a pile of previous read alouds (2-3) that present messages about life. Possibilities: <em>The Tiger Rising</em>, <em>Locomotion</em>, <em>Too Many Tamales</em>, <em>Your Name in Gold</em>, <em>Dancing in the Wings</em>, <em>Those Shoes</em>, <em>The Memory String</em>, <em>Just Kidding</em>. (Books listed have been referenced in previous 4th Grade MAISA reading and writing units of study)</td>
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<td><strong>●</strong> Teacher’s conferring notes (clipboard/binder/tablet)</td>
<td><strong>●</strong> Teacher example of a time they’ve learned to live a better life from life experiences (See Teach)</td>
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**Tips**

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<tr>
<td><strong>●</strong> There is strength in revisiting familiar or favorite stories. Students will remember scenes, reconsider thinking with more interpretation, and jot down ideas that they can argue or defend. For these reasons, students may shop for text previously read text in order to reread text interpretively. Ask students to look back over their logs for books that they might be interested in rereading and rereading about. This is an option. Students can also do the work of the unit in new narrative text – short or long, picture book or novel.</td>
<td><strong>●</strong> Most lessons assume that the strong character development read aloud text, like <em>The Tiger Rising</em>, has been previously read aloud.</td>
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<tr>
<td>Teachers could also supply copies of short stories to readers from text like <em>Every Living Thing</em>, <em>Birthday Surprises: Ten Great Stories to Unwrap</em>, <em>Baseball in April and Other Stories</em> or <em>Chicken Soup for the Soul Series</em> – choosing text that allows readers to generate multiple life lessons and use interpretative and analytic thinking.</td>
<td><strong>●</strong> Anchor charts are not mass produced and distributed at this time. The sample charts in the resource packet are supplied to give teachers an idea of what should be “anchored” in reader’s repertoire of strategies by the end of this unit. Adding a teaching point almost each day to the anchor chart helps focus reader’s attention on their tasks based on instruction. Teachers should feel free to use their own titles and words based on their teaching style as anchor charts are put into use. Supplying each reader with an individual chart once a string of lessons has been taught certainly is appropriate and supportive. Additionally, expectations from previous grade levels might be turned into table tents or individual book marks, reminding readers to use what they know.</td>
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<td>Most lessons assume that the strong character development read aloud text, like <em>The Tiger Rising</em>, has been previously read aloud.</td>
<td><strong>●</strong> When working on deepening comprehension, it can be helpful for readers to see the text that teachers are demonstrating with and the text teachers expect readers to use during the active engagement. Providing the text on a document camera or smart board allows readers to see exactly what you are flagging or pointing out and also allows them to reread for understanding when it is their turn to try out the strategies.</td>
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<td>Anchor charts are not mass produced and distributed at this time. The sample charts in the resource packet are supplied to give teachers an idea of what should be “anchored” in reader’s repertoire of strategies by the end of this unit. Adding a teaching point almost each day to the anchor chart helps focus reader’s attention on their tasks based on instruction. Teachers should feel free to use their own titles and words based on their teaching style as anchor charts are put into use. Supplying each reader with an individual chart once a string of lessons has been taught certainly is appropriate and supportive. Additionally, expectations from previous grade levels might be turned into table tents or individual book marks, reminding readers to use what they know.</td>
<td><strong>●</strong> As homework, students could be asked to watch a TV show and write about the lessons the characters learned what the student has learned about life from watching the characters. Suggested shows on the Disney Channel or Nickelodeon Channel - “Full House”, “Jessie”, or “Game Shakers”. This could also take place in class during a read aloud with accountable talk block.</td>
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</table>
## Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4

### Connection
- Readers, we are stepping into a new unit of study that is only going to make you a stronger reader.
- Our new unit of study is going to have us interpreting and analyzing all that we read – which means we will be doing really big thinking next to our reading.
- We have already spent a little time thinking and talking about some of the lessons our books aim to teach us. Strong readers are aware that everything they read contains ideas or messages – asking us to think about how we live or might live our lives.
- Today I want to show you how readers pay attention to the lessons their stories teach.

### Teach
- The reality is that we are always learning better ways or different ways to live our lives from our everyday experiences – if we pay attention to those experiences. For Example (Teachers should think of their own personal example), I have learned that it is important for me to slow my life down and not fill it with too much busyness because it’s important that I spend quality moments and time with my husband and children. My youngest son has helped me see this over and over…my family is always running to work, School, the grocery store, running errands or to hockey or basketball or soccer or ukulele...sometimes I feel like the only time I am home is when I am sleeping! My youngest son will say “Can anyone play a game with me?” or “Is anyone NOT busy to play toys?” or “Can we please go home- I want to play something”. I see from what he says and the look on his face and the tone in his voice that there are times he feels lonely - wanting his family to stop moving to sit and play games or toys.
- You see, listening to my son, watching his face looking at my actions has taught me to make sure I build in quiet time at home.
- We do this with our characters don’t we? We listen to what they say, watch for their strong emotions, pay attention to their actions and then we say I think this story or character is teaching me something about life – we’ve done this work haven’t we?
- Let’s think back over some of the stories we have read together and think about some of the lessons these stories intended to teach.
- Teacher holds up each book as they talk about lessons learned from the previous read aloud books in their pile. Prepare to write a list, quickly in front of class, the lessons generated from the books shared.
- We started out our year reading the Memory String. This book was a short story but it still had so many lessons to show us about life. When I think about the story of The Memory String I think about these lessons – People’s feelings can change about the people in their lives, People can surprise us when we are least expecting it, Memories can be really important to us, Losing someone hurts but memories can help us heal, We can let new people into our lives and hearts...gosh...so many ideas inside this book.
- Let me think about the text Dancing in the Wings now...this book teaches me that People should follow their dreams even if its hard, it also teaches me that What makes you different from other people might lead to your success, People should never give up, People should be proud of who they are, People can overcome hard times and become successful...again so many ideas here.

### Active Engagement
- Now I want you to try this. I am going to hold up a book we have previously read together and I want you to nudge your thinking to list different lessons you believe this book teaches you. Think about what the characters said and did – think about their strong emotions and actions and see if you can recall lessons about life from this story.
- Hold up previously read aloud text. Write name on chart
- Have readers think – listing across their fingers and then ask them to turn and talk to their partners.
- Listen in and coach as needed. List what is heard on chart under title.
- Replay a list of responses that show exemplar thinking.

### Link
- Readers, in this unit we are going to read and think and write and think and read and think even more!
- Today, I want you to think of stories you have read or are reading. I want to you to open to a new page in your notebook and write the title of the story you are thinking of at the top and then like you saw me do here in this lesson I want you to nudge your thinking to come up with a list of possible lessons that text might have been teaching you about life.
- When you have thought about one story – go to another story. You may use our read aloud books from reading or writing or any texts you have read so far this year.
- We are thinking about stories and what they have to teach us about life and listing those lessons inside our notebooks.
- It might be helpful to look back over your reading log to remember all that you have read this year as you
Reading Unit of Study  
Fourth grade: Interpretative and Analytic Reading, Unit 4

<table>
<thead>
<tr>
<th>Make your list.</th>
</tr>
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<tbody>
<tr>
<td>• Feel free to use the story you are currently reading also. Once you have</td>
</tr>
<tr>
<td>exhausted all the life lessons from previous text you may read.</td>
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</tbody>
</table>
| **Mid-Workshop**  
**Teaching Point**                                                                  |
| • Share what you are noticing about the work readers are doing.               |
| • Share an exemplar example if possible.                                       |
|                                                                              |
| **Partnerships**                                                                 |
| • Readers will share their books and lists of life lessons with each other    |
| from their notebooks.                                                         |
|                                                                              |
| **After-the-**   
**Workshop Share**                                                                |
| • Readers, I have titled a new chart which reads, “Readers Interpret Text”.  |
| Over the next few weeks I will show you many strategies for interpreting and  |
| analyzing text.                                                              |
| • I wrote here, Readers pay attention to the lessons their stories teach.     |
| • This is a strategy you can use on every page as we work through our        |
| interpreting and analyzing reading work.                                      |
## Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4
#### Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concept</strong></td>
<td>Readers interpret complex ideas in texts</td>
</tr>
<tr>
<td><strong>Teaching Point</strong></td>
<td>Readers pay attention to characters strong emotions and critical choices to learn life lessons.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: previously read narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- Notebooks
- Pencils/pens
- Chart paper
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- *The Tiger Rising* by Kate DiCamillo or chapter book with complex issues previously read aloud to class
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)

### Tips

- Ask readers to bring their book, pencil and notebook to each minilesson and share time for the duration of the unit of study.
- Session 5 will require students to move from revisiting familiar text to new stories. Plan to collect complex stories at student’s reading levels before session 5. Paired copies for partnerships, if possible, adds depth to students conversations.
- Teachers could also decide to create interpretation book clubs with three to four students reading like books for a lift in rigor in speaking and listening.
- Session 5 will move students into new text vs. familiar previously read text. Plan to have students shop for new text in preparation of this shift. These text can exist in bins “on deck” until teachers are ready for students to begin the work of session 5. Like titles of short novels and picture books with complex issues for partners or book clubs are best.
- Suggested New Read Aloud: *Peace Locomotion* by Jaqueline Woodson or another short novel dealing with complex issues. Begin a new read aloud focusing think aloud, charting and student conversation on theories for theme from the very start. Demonstrate ways readers use all that they know about reoccurring themes and life to make theories as to what the book will teach from the very beginning (blurb, cover, title, first pages). Show how these theories are continually checked in on and revised as more information is learned. Teachers can demonstrate jots and note-taking as outlined in the unit of study within the read aloud block (T-chart, Boxes and Bullets, Venn diagram for comparing etc.)
- Additionally, the short stories from *Every Living Thing* by Cynthia Rylant and many picture books by Eve Bunting also provide text open to interpretation.

### Connection

- Remember I was telling you yesterday that by noticing my youngest son’s sadness or loneness I was able to interpret a life lesson or a change I needed to make in my life.
- When we pay attention to people’s strong emotions it can help us interpret lessons for ways we want to live our lives.
- Today, I want to teach you that readers pay attention to characters strong emotions and critical choices to learn life lessons.

### Teach

- Readers, we can gain strength in reading to by revisiting familiar texts. That is why I am going to read a little of, *The Tiger Rising*. I’m also going to thinking aloud for you from this familiar text. We know this story. But now, I’m going to go back and notice the strong emotions and critical decisions of the characters and then let those strong emotions nudge my thinking to possible life lessons.
- *Watch and listen.* Display notebook for students to see with premade T-chart
**Reading Unit of Study**

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

- **Active Engagement**
  - I’m now going to read a bit more and this time, I want you to use the details-to help you focus on the character’s strong emotions and critical choices. Be ready to tell your partner what you would put on the Emotion/Choice side of the chart and what you would put on the Life Lesson side of the chart.
  - Read page 6 starting with “Billy shoved him hard.” To page 7 “Not ever”.
  - Think about the strong emotion of the character and the choice he makes... and then see if you can nudge your thinking to say what the character is teaching us about life.
  - You can build this thinking with your partner. Turn and talk.
  - Listen in and coach. Be ready to share strong thinking. Add student ideas to teacher notes in notebook.
  - Again readers, we are seeing Rob in pain, hurting...this time from the bullies on the bus...he makes the choice to let them hurt him...Let me jot this on my chart...
  - So then I heard a partnership say this teaches us that People can bully us and we should keep quiet and hope it stops. Interesting... This is in fact what Rob is teaching us through his strong emotions and choices. Remember, you don’t have to agree with the lessons you just have to interpret them and support them with evidence from the text.
  - We know that Rob changes in this story...but I find it so interesting the lessons he has us interpreting here in the beginning of the text...that reminds me that as a reader I need to be ready to see a character change – or revise my theories.

- **Link**
  - Today readers, you will make the same T-chart I made in my notebook. You will focus on places where your character showed strong emotion and/or made critical choices.
  - Then you will nudge your thinking to the life lessons your character is showing through their emotions and choices.
  - Near the end of our reading time, I’m going to ask you to use your chart and write a little longer about one of the lessons you uncovered from your text.

- **Mid-Workshop Teaching Point**
  - Near the end of reading time - Share a notebook page that shows exemplar thinking using the T-chart work.
  - Ask readers to choose one the lessons they interpreted from their reading and write longer about that lesson thinking about whether the lesson has been supported by the author.
  - Teachers could supply a language stem using the boxes and bullets structure for all to see - readers could start with, “The character is showing me that - box (Life Lesson). The author shows this by bullet, bullet, bullet (text evidence).

- **Partnerships**
  - Remind readers to share charts and opinions about the lessons uncovered.
  - Plan to continue to meet with partnership conferences to coach this complex work.

- **After-the-**
  - Readers, let’s add to our chart, “Readers Interpret Text” readers pay attention to characters strong emotion
<table>
<thead>
<tr>
<th>Workshop Share</th>
<th>and choices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Readers, you may agree with lessons you uncovered or disagree...you can certainly spend time thinking and talking about those opinions. But in this work of interpretation it’s important that we state a claim like, (Teachers can write in the air or in their notebooks depending on time) Rob is showing us that even though people are hurting inside and outside they should keep those feelings to themselves, hiding them from themselves and others. The author shows this in the scene on page 3 when rob makes the choice to never cry again after being slapped by his father at his mother’s funeral. That’s bullet 1. Rob also shows on page 6 and 7 when Billy and Norton shove him and grind their knuckles into Rob’s head and Rob sits without crying or acting out hoping the meanness stops, that hiding feelings is a way to deal with hurt. That would be my 2nd bullet point.</td>
<td></td>
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<tr>
<td>• Take a look at your notebook where you wrote longer...did you state a claim and then support that idea with the evidence from your text? This takes on the structure of our boxes and bullets strategy. You can always use the boxes and bullets structure to write long about an interpretation from your text.</td>
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<tr>
<td>• In fact, I am hoping to see more writing about reading as we continue to interpret and analyze our texts.</td>
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Lesson Plan

Session 3

Concept
Readers interpret complex ideas in texts

Teaching Point
Readers expect to revise first ideas as the story develops

Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: previously read narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- The Tiger Rising by Kate DiCamillo or chapter book with complex issues previously read aloud to class
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)
- Teachers notebook with previous T-chart from session 2 (See Teach)

Tips

- ANCHOR CHART: THEMES IN THE TEXT WE READ - Teachers will want to start compiling a list of lessons learned from stories throughout the class reading. This chart could be co-created by asking students to add lessons learned to the list by way of post-it notes or simply writing on a chart graffiti style. Teachers should feel free to add lessons to the chart based on many of the class read alouds throughout the year. The hope is that students start to see that stories contain more than one idea and that many of the ideas for lessons learned exist across numerous stories – When the lesson is universal applying over and over again it is the concept of theme.
- Some teachers photocopy covers of read aloud text and list the many lesson possibilities under or beside the cover as a classroom support to this work. Students can be invited to add to this display, as well.
- Plan to compare the time and place differences between two texts with similar themes in session 6. Those Shoes by Maribeth Boelts (previously read aloud) and the digital short biography Clara Barton: American Red Cross http://inspiremykids.com/2015/clara-barton-american-red-cross-founder-always-put-others-first/ each share the themes like, People put others first before themselves, or People think of others to improve people’s lives. However, the time and place of each story is different. Plan to watch and interpret the short biography and read aloud text if needed before session 5.

Connection

- Readers, remember how odd it felt to be thinking about what lessons Rob was showing us at the beginning of The Tiger Rising? Especially, since we had read the story and knew the way the story ends.
- But when we looked at the evidence from the text all his actions and thinking supported our ideas.
- But as strong readers, we know that our first ideas about lesson possibilities are going to change as the story develops. We know that the character we are getting to know is not going to stay this one way and so we read forward watching and hunting for the places where we can gather new text that proves a new lesson has developed.
- Today I want to teach you that readers expect to revise their first ideas as the story develops.

Teach

- I do like this idea of watching or hunting…because strong readers who read with their mind on fire aren’t just reading along for enjoyment. As strong readers we are watchful – we are hunters- we know that at any moment on any page our ideas about the story may change – and so we watch and hunt for these places.
- Watch me as I use The Tiger Rising to show you how I carry our first ideas about the text (show notebook with previous notes from session 2) as I read. I’m either going to collect more text to support this first idea or I’m going to be forced to revise my first ideas because of what the text presents.
### Reading Unit of Study
**Fourth grade: Interpretative and Analytic Reading, Unit 4**

| Active Engagement | • Remember, in chapter 6 when Rob notices kids throwing something at Sistine? That is where I am going to start reading,  
|                  | • Read page 19, think aloud first acknowledge how Rob wants to yell out but doesn’t…we know that he thinks keeping quiet is the best way to handle tough situations…then astonished “Rob has spoken up about the mean treatment toward Sistine...this is a change in Rob.”  
|                  | • Read page 20-21  
|                  | • Readers, in chapter 6 our first ideas change don’t they. If we use our T-chart and write a strong emotion and a critical choice for Rob we have to note (Teachers add to T-chart) Rob is feeling the bad about the treatment of Sistine – His critical choice – decides to shout for it to stop – he decides to run. Which actually draws the bullies away from Sistine?  
|                  | • I have to know interpret this part because they are new strong emotions and new critical choices – So what lessons is Rob showing us here? Hum? Let me think and jot them in my chart…I think Rob is showing us that People can stand up for others when they notice people in need. Or People can surprise themselves finding courage they never thought they had, or People in our lives help us find parts of ourselves we never knew…gosh there are so many ideas here about this part.  
|                  | • Readers, do you see how I did the same work on my T-chart but as I read forward I was watching and hunting for a place where my first idea would need to be revised. Rob wasn’t quiet here – he didn’t stay closed up and wait for the hurt to go away he changed…and by this watching his emotion and choices we see that lessons can be learned with this text...Now I will need to read forward with one of these ideas in mind. I may choose one of these lessons that I feel strongest about. I could even put a little star next to the one I believe I will find the most evidence for.  
|                  | • I revised my first ideas didn’t I? On Page 2 I was already paying attention a character emotion and choices which lead me to those first lessons. And now I’m on page 20 and I’m realizing that Rob is showing me different life lessons through his strong emotions, actions and choices.  
|                  | • Now, I’m going to read on a little in chapter 7. When Rob and Sistine are riding home on the bus. I want you to think about what should be noted on our T-chart for strong feelings or critical choices – remember it doesn’t have to be both – we’re just going to hunt for either strong feelings or choices.  
|                  | • Let’s hunt...Read page 22, starting with “what’s your name...stop on page 23, “...hard time maintaining with Sistine”.  
|                  | • Readers, what choice has Rob made here? Turn and talk.  
|                  | • Now, think about what his choice is showing use about possible life lessons...you might start by saying “Rob is showing us that people…” and then finish that idea.  
|                  | • Build the lessons with your partner.  
|                  | • Listen in and coach.  
|                  | • Share some of the lessons overheard and plan to add one or two to the teacher notebook T-chart.  
| Link | • Today, in addition to hunting for strong emotions, and choices …and this idea that as strong readers, we know that our first ideas will need revision because we know characters change. This is the way authors help us uncover or find the lessons or themes within our stories.  
|      | • You will continue to keep a T-chart in your notebook for the story you are working with. I will also again stop us a little early so that we can write longer about our interpretations. Make sure you have uncovered parts from your text that show strong emotion or critical choices and nudge your thinking to see new ideas based on those scenes.  
| Mid-Workshop Teaching Point | • Near the end of reading time - Share a notebook page that shows exemplar thinking using the T-chart work.  
|      | • Ask readers to choose one the lessons they interpreted from their reading and write longer about that lesson thinking about whether the lesson has been supported by the author.  
|      | • Teachers could supply a language stem using the boxes and bullets structure for all to see - readers could start with, “The character is showing me that - box (Life Lesson). The author shows this by bullet, bullet, bullet (text evidence).  
| Partnerships | • Remind readers of all the talk that could be part of their time together based on previous lessons listed on the anchor chart.  
|      | • Teachers are conferring with partnerships or meeting with small groups  
| After-the- | • Readers, I have a chart here of phrases that will help us use our writing as a way to interpret the text
we read. Talking can help use generate ideas but writing can also be a great tool for considering what there is to learn from a text.

- Share Chart Interpretation: Generating Idea Phrases for all to see.
- These phrases help readers nudge their thinking from first ideas to next ideas as you revise and read forward.
- Watch me as I use my notes inside my notebook and just write quickly, longer using one of these prompts to help nudge my thinking. (Teachers could also just voice their writing to make time move quicker – however, modeling writing long is the strongest level of support to improve student’s writing about reading)
- Teachers will want to make the writing look thoughtful, searching and stewing for the best way to lay out their interpretation.

Example:

When I first read the story, The Tiger Rising, I thought it was showing us how people can be hurt by life experiences and should keep their pain and hurt feelings to themselves but now I think it shows that people in our lives might help us find parts of ourselves we never knew.

In the beginning Rob had learned to hide his feelings he had for the death of his mother, he also remained quiet and hid his feelings from the school bullies even though they were hurting him. When Sistine enters his life, he finds that it is hard to stay quiet when he is around her. He shouts out in school for bullies to leave Sistine alone and on a bus ride home Rob shares his name, his rash and where he lives with Sistine. Rob is shocked that he is telling her so much about himself. At this point in this text, it is teaching us that the people who enter our lives might help us find parts of ourselves we never knew. Rob has not known this part of himself…the part where he feels comfort from sharing this thoughts or feelings.

- Readers, do you see how I can use these phrases to help me write long and think longer about my interpretation? Do you see how I laid out my interpretation and then supported both ideas, the first and next with evidence from the text? This is the work you need to be doing inside your own reader’s notebook.
- We will spend more time tomorrow in our notebooks working with these ideas. For now, you may tuck a copy inside your notebook or reading folder so that you have it for tomorrow.

---

**Chart Interpretation: Generating Idea Phrases**

- When I first read this story I thought it was showing us…but now I think it shows….
- This story teaches us about…but also….
- After talking I think this story teaches….
- People might think this story is shows…but this story proves ….
## Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers interpret complex ideas in texts.</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers compare texts with similar themes.</td>
</tr>
</tbody>
</table>

### Materials

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each reader has a bag of leveled books matching their reading level. Contents include: previously read narrative text with complex characters and multiple themes - new novels, picture books and/or short stories.</td>
<td>The Tiger Rising by Kate Dicamillo and Locomotion by Jacqueline Woodson or two books with complex issues previously read aloud to class to compare.</td>
</tr>
<tr>
<td>If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.</td>
<td>The Memory String by Eve Bunting</td>
</tr>
<tr>
<td>Post-its</td>
<td>Anchor Chart: Readers Interpret Text (See Materials Resource Packet)</td>
</tr>
<tr>
<td>notebooks</td>
<td>Anchor Chart: Themes in the Text we Read (See Connection)</td>
</tr>
<tr>
<td>Pencils/pens</td>
<td>Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)</td>
</tr>
<tr>
<td>Chart paper</td>
<td>Teachers notebook with Venn diagram and T-chart drawn on side by side pages (See Teach)</td>
</tr>
<tr>
<td>Assessment Checklist utilized throughout unit (Resource Packet)</td>
<td></td>
</tr>
</tbody>
</table>

### Tips

- Allow all possible themes from students to ring true. Even if their first attempts appear to be trite or cliché – these themes may truly be original and new thinking from their young perspective. Themes like: It is good to be different, or everyone needs a friend are the themes to most likely show up in lots of children’s literature. Teachers can do their best to locate text that nudges students beyond this thinking if resources are plentiful.

### Connection

- Anchor Chart: Themes in the Text we Read
- Readers we have added so many lessons to our Themes in the Text we Read chart. I bet you have noticed that there are so many ideas that are the same.
- Point out lessons on the chart that is similar. Talk about how this happens all throughout children’s and adult literature. Name movies students might know that also carry the same lessons or themes.
- Readers, all these similarities are in an effort to have people reflect on ways of living the best life – it is not by chance that these lessons and themes are the same. Authors purposing give us characters who will grow and change – teaching use better ways to live.
- Once we know this, we can begin to see the similarities and the differences in the ways authors present these themes – or compare themes.
- Today I want to show you how readers compare texts with similar themes.

### Teach

- Readers, I want you to watch me as I compare the themes in The Memory String with the themes in The Tiger Rising.
- These books have some similarities and some differences.
- I’m going to use the same Venn diagram for comparing (as we’ve used before) and a T-chart with my book titles at the top for listing themes from my two texts- inside my notebook
- Teachers will want to have Locomotion and The Tiger Rising to show that they are thinking about two texts and how the themes are alike.
- Watch as I think aloud about the themes I feel I uncovered from Locomotion and then The Tiger Rising – I will write them quickly here on this other page in my notebook.
- Plan to think aloud and jot on the T-chart and then on the Venn diagram as themes are uncovered from each text.
- Possible themes to list for Locomotion or think about the conversations from class read alouds of the text to list themes: People in our lives can help us through hard times, Thinking of others can help us get...
through hard times, Thinking about the future can give us hope after struggles in our lives,

Possible Themes to list for *The Tiger Rising*: People in our lives can help us through hard times, People in our lives might help us find parts of ourselves we never knew, Families face struggles together but stick together, Sharing feelings and worries with others helps painful times heal.

Teacher will use list on T-chart to show how some themes are alike while others are different by jotting them into Venn diagram. Think aloud about how the characters from each book help show the similar themes in different situations and scenes.

*Readers, do you see how I am thinking about what these characters have taught me about life from their strong feelings, choices and actions?*

---

### Active Engagement

- **Now, I’m going to add *The Memory String* to this thinking...I want you to compare this book’s themes with either *Locomotion* or *The Tiger Rising*. You can your partner can decide which two to focus on.

- I want you and your partner to think about possible themes from this text based on the characters strong feelings, choices and actions – replay the story in your mind and think about what Laura teaches us about life.

- Listen into conversations and plan to add jots to teacher notebook based on what is overheard and aligned to exemplar thinking based on the teaching point.

- Teachers could add a third column to their T-chart to show that a third text is being compared

- Share the ideas overheard with the class.

---

### Link

- **Readers, today, I want you to add this strategy to all the thinking you are doing to interpret themes within the stories you’ve read or are reading.**

- **You may need to take a minute and look back over your reading log – think about the stories you have read – see if you can nudge your thinking beyond what happened in the story and what the story was about...ask yourself, “what was this story trying to teach me?” then do the same with another text and see if you can compare themes between texts you have read using the T-chart and Venn Diagram to hold your thinking.**

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### Mid-Workshop Teaching Point

- **Share the work that is successful based on the instruction of the unit.**

- **Could also add teaching point to anchor chart**

---

### Partnerships

- **Readers are sharing thinking and jots from independent reading**

- **Teachers are confering with partnerships or meeting with small groups**

---

### After-the-Workshop Share

- **Readers, it is not enough to just state our thinking on the possible theme from our text and then move on from that thinking. When you are talking with your partner, you need to make sure that you are backing up your thinking with evidence from the text.**

- **You might say, “In the book *Locomotion*, I think the author is trying to teach us that thinking of others can get us through hard times. In the text, there are many scenes where Lonnie is thinking about his little sister. For example, in the text on page 44, we learn that Lonnie doesn’t think visiting with Lili from an hour is enough time – seeing that he doesn’t live with his sister anymore. We also learn that he visits Lili by taking a couple buses and walking 5 blocks. All of this tells us that Lili is someone for Lonnie to think about and focus on instead of the horrible fire. Thinking about and meeting with Lili gives Lonnie hope to keep living. We see that he cares about his sister. In all of these ways we see that the author is trying to teach us that people can help us get through hard times.”**

- **Readers, do you see how I used details from the text to tell why I thought the theme was present in this text. I will be listening as you talk with partners and I will also be looking for this kind of thinking inside your notebooks and jots – the evidence from the text to support your thinking is an important part of this work.**

- **Think about using a boxes and bullets type structure to what you claim to be the theme and then the bullets that support that theme.**
### Reading Unit of Study

#### Fourth grade: Interpretative and Analytic Reading, Unit 4

#### Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>5</th>
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<tbody>
<tr>
<td>Concept</td>
<td>Readers interpret complex ideas in texts.</td>
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<tr>
<td>Teaching Point</td>
<td>Readers make theories about themes from the beginning</td>
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#### Materials

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<th>Type</th>
<th>Description</th>
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<td>●</td>
<td>Each reader has a bag of leveled books matching their reading level. Contents include: previously read narrative text with complex characters and multiple themes - new novels, picture books and/or short stories</td>
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<tr>
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<td>If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.</td>
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<td>Post-its</td>
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<td>●</td>
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<td>Pencils/pens</td>
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<tr>
<td>●</td>
<td>Chart paper</td>
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<tr>
<td>●</td>
<td>Teacher’s conferring notes (clipboard/binder/tablet)</td>
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<tr>
<td>●</td>
<td>Assessment Checklist utilized throughout unit (Resource Packet)</td>
</tr>
<tr>
<td>●</td>
<td>Three new books that deal with complex issues as inference from the blurb on the back of the book, the cover and within the first few pages. Suggestions: <strong>Oliver Button is a Sissy</strong> (First few pages) by Tomie dePaola, <strong>Freak the Mighty</strong> (Cover and Blurb) by Rodman Philbrick, <strong>Amazing Grace</strong> (Title and blurb) by Mary Hoffman, <strong>The Family Under the Bridge</strong> (blurb) by Natalie Savage Carlson</td>
</tr>
<tr>
<td>●</td>
<td>Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)</td>
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</table>

#### Tips

- Readers are beginning new text today or within the next couple days, picture books and/or short novels dealing with complex issues, to continue the work of interpreting and analyzing.
- This lesson aims to show readers that we use all that we know about reoccurring themes in text to interpret the possibilities for themes from the very beginning (the cover, the blurb on the back or inside panel, the first chapter). Strong readers do not wait until the end to create theories for what the text will teach.

#### Connection

- Readers, strong readers know that interpreting themes in text begins at the very start. Sometimes just by looking at a cover or reading the blurb on the back of the book you can start to use what you already know about common themes in text to create theories or guesses for what the theme will be. We do not wait until we have read the entire text to start interpreting.
- Today I want to show you how readers make theories about themes from the beginning.

#### Teach

- I have a little stack of books here on my lap. I want you to watch me as I think aloud from the very beginning to make theories as to what these books might want to teach me about life.
- Hold up each book one by one using the blurb, cover, title or first few pages to make theories about what the text’s themes will involve.
- Example: Here I have the text **Amazing Grace**, let me read the back, it says, Grace can do anything she puts her mind to...huh? I feel like this one is almost telling me the theme, right here – People can do anything they put their mind to...that is my theory as I start reading this book, now as I read, I will have to revise or confirm that thinking as I read Grace’s story. Let me think about this one, titled **Oliver Button is a Sissy**. There is no blurb on the back...but the title has me thinking that how those words aren’t nice to say to someone...I’m wondering if this book will deal with how people treat others...let me read a few pages... (Read page 1-page 8). My theory is that People should accept people for who they are...that is what I think the author will wants me to think about – but I will have to read and revise if needed.
- You already know that themes are hiding in your text. As strong readers, you know they are there and therefore you need to begin thinking about what they might be from the very beginning. You just watched me do that. I named a couple theories for themes and I read very little.

#### Active Engagement

- My last book, **Freak the Mighty**, has a nice blurb on the back...let me read it to you and then I would like you and your partner to think about possible themes that might be hiding in this text.
- Read blurb and ask readers to think about possible lessons from a text that deals with these characters.
- Oh my gosh, readers...I have so many ideas in mind as to what this author might want me to learn from **Freak and The Mighty**.
### Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4

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- Allow partners to make theories.
- Take the time to listen in and coach.
- Teacher shares one or two examples of what they heard to showcase making theories about themes.

- Readers, as you begin reading new text, I want you to take the time to jot on a post-it or in your notebook, today’s date and your theory for what this new book wants to teach people about life. You might begin by writing, My theory for the theme of this text is...because... - I will jot that language stem on our chart for all to see as you get going.
- Use the cover, the blurb on the back and if needed the first few pages to think about the theme in your story. You will then read keeping that theme in mind and changing your theory as needed based on the strong emotions and choices of the character. You’ll need a new jot to show your theory has changed as you read forward.

<table>
<thead>
<tr>
<th>Mid-Workshop Teaching Point</th>
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</table>
- Share the thinking processes readers are using to put all of their strategies into play.

<table>
<thead>
<tr>
<th>Partnerships</th>
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</table>
- Remind readers to share theories but and explain why. Ask partners to talk in a boxes in bullets structure. Listing their theory first and then listing each piece of evidence that supports their thinking.
- Teachers are conferring with partnerships or meeting with small groups.

<table>
<thead>
<tr>
<th>After-the-Workshop Share</th>
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</table>
- Readers, I could see from working with partnerships that reviewing how we can always use our boxes and bullets structure to explain or theory and reasons for it is needed.
- Teacher models stating a theory (theme) in a box and listing reasons for the theory on each bullet.
- Ask readers to make a boxes and bullets page in their notebooks based on their thinking within their texts so far. |
### Reading Unit of Study

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

**Lesson Plan**

<table>
<thead>
<tr>
<th>Session #</th>
<th>Concept</th>
<th>Teaching Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Readers analyze similarities and differences in text</td>
<td>Readers look for similar themes but differences in time and place</td>
</tr>
</tbody>
</table>

#### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper

- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Those Shoes by Maribeth Boelts
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)

#### Tips

- Read Aloud with Accountable Talk: Plan to watch “A Farmer Makes the Most of His Gifts” [http://inspiremykids.com/2015/no-limbs-no-matter-a-farmer-makes-the-most-of-his-gifts/](http://inspiremykids.com/2015/no-limbs-no-matter-a-farmer-makes-the-most-of-his-gifts/) during read aloud with accountable talk. Interpret themes through character emotion, choices and actions. Do the same work with Dancing in the Wings by Debbie Allen. Use the two text to analyze within read aloud with accountable talk, showing and talking through the use of listing possible lessons learned and themes within each story, the Venn diagram, and boxes and bullets to support each story. This can be work across many days. Consider the differences in time and place along with the differences in characters and push readers to consider other text that aligns with the connected themes. Teachers may also nudge readers to consider their own perspective in comparison to the perspective of one or both of the main characters. Students could be asked to write long using boxes and bullets structure to share their interpretations and analysis.
- Plan to do more work as described above throughout the unit of study within the read aloud with accountable talk block of time.

#### Connection

- Readers we have spent time looking at similarities and differences in our texts themes. Today I want us to take the time to think about two text that deal with the same themes, but differ in their time and place, or setting.
- Today I will show you how readers look for similar themes but differences in time and place.

#### Teach

- You remember reading the text Those Shoes. And we just recently watched the story of Clara Barton – the women who started the American Red Cross.
- If I look closely at each text, I can see that they both teach similar lessons. People should think of others in need or people can put others before themselves – both of the characters, Clara – who is a real person and Jeremy who is just a story book character each think of other people’s happiness and welfare.
- But what is most interesting about this comparison is the difference I’ve found in the time and place of the stories.
- Clara Barton’s story is real...so a biography and it takes place in the 1800’s. At the time of the civil war. Over one hundred years ago. The story Those Shoes, could take place today – in any city or neighborhood.
- The time and place of these two stories is different...but the themes running through the stories are still the same.
- This teaches us that stories might have major differences in settings; time and place, but still ask us to think about the same lessons or themes.
- This is something we can look out for as we are reading and thinking about comparing texts.

#### Active

- Now I want you to watch this short story about a real teenager.
Engagement
- As you listen to and watch his story, think about whether his story shares the same themes as Those Shoes and Clara Barton but also think about how the setting or time and place are alike or different from Those Shoes and Clara Barton.
- Turn and talk about the similarities and differences.
- Share what is overheard from readers.

Link
- Readers, you may not be able to do this work today, because you may not have books in mind that differ in time and place. But as we continue with the unit of study I am hoping you will read a variety of text which asks you to consider how time and place change but themes remain similar.
- This work shows us that no matter where in the world we are living, now, a hundred years ago or across the oceans in different countries that our life’s lessons are similar even though our time and place and even struggles are different.
- Time and place may be on your mind. But you also have lots of work with boxes and bullets, Venn diagrams and following your theories inside your texts.

Mid-Workshop Teaching Point
- Share the thinking processes readers are using to put all of their strategies into play.

Partnerships
- Teachers are conferring with partnerships or meeting with small groups

After-the-Workshop Share
- Readers, today I would like you to revisit the Generating Idea Phrases chart.
- Use one of the starters or your own to write long about the theory you have on the theme so far in your text. Think about organizing that page in your notebook using the boxes and bullets structure.
- You will first say This story teaches us about _______. This is seen when _______. It is also shown when _______ and when ________.
- So you see how my paragraph on my notebook page will actually be a long version of a box with bullets? Let’s write longer about our theories.

Chart Interpretation: Generating Idea Phrases

- When I first read this story I thought it was showing us… but now I think it shows….
- This story teaches us about… but also….
- After talking I think this story teaches….
- People might think this story is shows… but this story proves ….
Lesson Plan

Session 7
Concept Readers analyze similarities and differences in text
Teaching Point Readers recall previous texts in order to analyze across text

Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)
- Chart for notebooks: Recall Text for Analyzing Work (See Materials Resource Packet) with teacher prefilled read aloud text ideas with space for class to add more ideas (See Teach)
- Copied for each reader: Chart for notebooks: Recall Text for Analyzing Work (See Materials Resource Packet)

Tips
- Teachers are meeting with small groups – strategy groups and guided reading groups – throughout the unit of study ensuring that the rigorous thinking connected to the unit is supported for all readers.
- Dragon Slayers’ Academy: Revenge of the Dragon Lady by Kate Mc Mullan (Level L/M chapter book) will be used for active engagement in session 17. Dragon Slayers Academy was utilized in the 4th Grade Character Unit of study. If the text has already been read aloud there is no need to read it again.

Connection
- Readers, in order to compare texts and think about similarities and differences readers need to recall many of the text they know and have read.
- Today I want to show you how readers recall previous texts in order to analyze across text.

Teach
- Readers, if I think about all the text you have read and all the text that we have read aloud together as a class… I think to myself… That is a lot of text!
- But essentially, that is what I want you to do today.
- You will work with your partner today to create a list inside your notebooks that lists the text you recall from this year.
- I have made a chart – which you can use if you’d like to help frame my thinking.
- You can help me add to this chart.
- I’ve already filled in a few texts that I thought about based on what we’ve read together in read aloud.
- Let me show you what I filled in.
- Do you see readers, how I am brainstorming all that we have read together so that I can use these text to analyze the similarities and differences across text?

Active Engagement
- Now I want you to try this.
- I want you and your partner to think about another text that should be added to this list. Make sure you name the characters, setting, problem and themes.
- I’ll be listening so that I can add a couple more ideas to this chart.
- Anything we have read aloud or watched together could be listed on our chart.
- Listen in order to add new ideas from students.

Link
- Readers, today before you read, you will meet with your partner. Together you will help each other make your OWN list. You may recall books ONLY YOU READ and your partner may recall books ONLY THEY READ. But you will also help each other remember the text we all read together.
- So your lists won’t be identical but they will share some of the same titles.
- You can make this chart in your notebook on your own – or use the one I’ve made.
- Once you have numerous books on your list, you can begin your private reading.

Mid-Workshop
- Share a couple lists and talk about how taking the time to recall all that you have read gives your mind
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

| Teaching Point | paths for analyzing many text.  
|                | • Students will be able to recall themes and issues in texts and how each book deals with these themes in similar or different ways. |
| Partnenerships | • Remind readers of all they could be sharing and discussing given the instructional focuses across the days.  
|                | • Teachers are conferring with partnerships or meeting with small groups |
| After-the-Workshop Share | • Add teaching point to anchor chart.  
|                | • Comment on how partnerships are working and give a couple tips to help partners raise their level of conversation. |

Recall Text Read for Analyzing Work

<table>
<thead>
<tr>
<th>Text</th>
<th>Characters(s)</th>
<th>Setting: Time and Place</th>
<th>Problem(s)</th>
<th>Theme(s)</th>
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Lesson Plan
Session 8
Concept Readers analyze similarities and differences in text
Teaching Point Readers look for similar themes but differences in characters

Materials
- Each reader has a bag of leveled books matching their Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper

Tips
- Session 12 – 15 demonstrate ways readers interpret literary devices in text. Symbolism will be shown through repeated objects, titles, details, and repeated scenes. Also first and third person point of view will be analyzed. Teachers will want to gather a collection of books (picture books, short stories or short novels) that contain symbolism. Many of Eve Bunting’s picture books like Fly Away Home, The Memory String, One Green Apple, and A Song for Solomon Singer contain symbolic references. Teachers will also want to make sure they have read aloud texts that have used first and third person point of view before session 15. Teachers, with colleagues, could divide the typing and saving of such stories to create a file of short text to copy and utilize for sessions 12-15. Parent helpers may also offer typing assistance.
- Otherwise, try to consider offering book choices for students based on a collection of text that will allow them to pay attention to symbolism in text.

Connection
- Readers, just the other day we worked to see similar themes but differences in setting.
- Today I want to show you how readers look for similar themes but differences in characters.

Teach
- If I think about Those Shoes and the Clara Barton story again. I can certainly see similar themes. And if I focus on character I can see many differences in each main character.
- List for readers the differences between Jeremy and Clara Barton.
- Readers, do you see how I am noting all the differences between these two characters even though their stories ask us to think about similar themes?
- I was thinking about their age, their backgrounds, their settings, their relationships, their struggles and some of the choices they made in their stories.

Active Engagement
- Now I want you to think about Locomotion and focus on Lonnie and The Tiger Rising and focus on Rob.
- Even though these stories deal with similar themes and even similar problems the two main characters deal with their events in different ways. How are Lonnie and Rob different from each other?
- Remember that you are thinking about their age, their backgrounds, their settings, their relationships, their struggles and some of the choices they made in their stories. (Could quickly jot list of elements to consider)
- Turn and talk
- Listen for thinking you can share with the class.

Link
- Readers, as you are reading today, you might stumble upon a part of your book where the character is quite different from another character in a previously read book- but these books have similar themes...you can jot a quick note so that you can talk to your partner about this thinking.
- You may want to go back to your list of books you generated yesterday when you get together with your partnerships today. Think about the book you are currently reading and see if you can make any comparisons from the book list of previously read books. You can think about any element of the story to
### Reading Unit of Study

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mid-Workshop</strong></td>
<td><strong>Teaching Point</strong></td>
</tr>
<tr>
<td></td>
<td>• Showcase a reader or two who jotted a note about differences in characters.</td>
</tr>
<tr>
<td></td>
<td>• Remind readers that they are still making, revising and confirming theories.</td>
</tr>
<tr>
<td><strong>Partnerships</strong></td>
<td>• Remind readers to share their post-its for differences in characters and work with theories</td>
</tr>
<tr>
<td></td>
<td>• Teachers are conferring with partnerships or meeting with small groups</td>
</tr>
</tbody>
</table>
| **After-the-Workshop Share** | **Readers, we’ve been reading Peace, Locomotion in read aloud.** If I think about Lonnie again, but in this text and think about how he is different from say, Rob in The Tiger Rising I begin to see so many differences. These books deal with simi**
|                  | **lar themes – People overcome struggles in life or People can go through hard times with help from others, or Memories can be hard to think about but they can also help us heal, right?** |
|                  | • But Lonnie has so much hope in his voice as he writes to Lili. He writes and although I uncover that he is still sad and remembering the good times before the fire, which is hurtful, he is able to see a time when he and Lili will be together, they will live a long life, and the past – them living apart – won’t even matter. He looks to the future, |
|                  | • Rob on the other hand, is really stuck throughout The Tiger Rising. He doesn’t begin to see hope or healing until the Sistine comes along and even then his actions move slow toward trusting anyone with what he is thinking or feeling. |
|                  | • Already in this new book I see themes arising from the feelings and the choices of the character...                         |
|                  | • Turn and talk – what themes are you already uncovering from Peace Locomotion? And do you have another story in mind that might deal with those same themes? Think about that. |
|                  | • Turn and talk to your partner about characters that might be in those stories and how they are alike or different from Lonnie. |

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*Compare but setting and now character are two that might bring about stronger understanding once analyzed.*
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers analyze similarities and differences in text</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers compare themselves to the characters they are studying.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its

- notebooks
- Pencils/pens
- Chart paper
- Assessment Checklist utilized throughout unit (Resource Packet)
- Peace, Locomotion by Jacqueline Woodson (See active engagement)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)

### Tips

- After the workshop share today: Be on the lookout while conferring and meeting with groups for a student who is proficiently weaving most of the strategies into their work. Showcase their process and the artifacts (post-its, flags, and notebook) for the class. These student examples of process help other readers see how the thinking and reading looks and works for fourth graders.
- Read A Days Work by Eve Bunting, or another short text written in third person point of view before session 15
- Prepare: Session 12 – 15 will work best with students reading picture books or short stories with complex issues and themes. If same titles are a challenge, partners can sit near each other. Partner “A” reads picture book 1 while partner “B” reads picture book 2. Then partners switch titles in the midst of reading time. They will have read at least two short stories with complex issues. This would also give readers more time to think and write fast and long about the themes within the text during their reading and writing time, using their prompts for elaborating. Teachers would have to organize a collection of picture books for readers. These picture books could be passed out (based on reading levels) or shopped for depending on book resources. Books could be rotated daily or every other day (if students need more time with their text) so that partners read an abundance of short titles dealing with complex issues.

### Connection

- Yesterday, readers, we were thinking about characters in our stories and how they were different even though they might be featured in similar themed text.
- Today I want to show you how we can compare ourselves to the characters we are studying.

### Teach

- I’m really thinking about Lonnie a lot lately, and if I compared myself with him – given his events – I know I would not be so positive and hopeful. I know I would be more like Rob in The Tiger Rising – angry and hurt, clammed up and shut out from the world.
- But what I realize is that Lonnie helps me see that there are other ways to be – beside clammed up and shut out from the world – even with really big struggles. I think Lonnie helps me see that there are different ways to deal with hurt and pain and grief.
- Readers, do you hear how I am talking to you about how I am different from Lonnie but similar to Rob? Did you hear what I believe Lonnie is showing me – how to live differently having met him?
- You can do this as you are reading.
- When you come to a place in your text where your character is dealing with a strong emotion or a critical choice you can watch for how they deal with that…and then you can talk back to the text – thinking about how you are alike or unlike that character. You can hold that thinking in your notebook on a post-it.
- Watch me one more time do this work within the text and then you will tell your partner what you saw me do.
- Read page 22 “Rodney laughed...” to page 23 “–and some of that hurting went away”
### Reading Unit of Study

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

<table>
<thead>
<tr>
<th>Active Engagement</th>
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</table>
| • Stop and consider how you might feel or act in that situation. Jot on a post-it “Lonnie is so different from me – he is strong to think about so many positive things in his life when he starts to think about his mom and dad...I don’t know if I could be this strong”.
| • Readers, do you see how I am comparing myself and what I think and how I might act with the main character? |

<table>
<thead>
<tr>
<th>Link</th>
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</table>
| • **Now I am going to read a little part of the next letter to Lili. I want you to think about what Lonnie is teaching us from his strong emotions and choices or actions.**
| • Then think about how he is like or unlike you in the way he deals with life.
| • You will turn and talk to your partner about what you believe Lonnie is showing us with life lessons and also if you are like or unlike him.
| • Remind readers that this is the letter to Lili on Lonnie’s birthday when Lili does not show up at the foster care office. Read page 27.
| • Have readers turn and talk.
| • Share thinking and talk overheard that shows thinking about theme and varied comparisons to Lonnie. Highlight different perspectives. |

<table>
<thead>
<tr>
<th>Mid-Workshop Teaching Point</th>
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<tbody>
<tr>
<td>• Showcase a reader or two who has found places where they have compared themselves to the character.</td>
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</table>

<table>
<thead>
<tr>
<th>Partnerships</th>
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</thead>
</table>
| • Remind readers to share their post-its
| • Teachers are conferring with partnerships or meeting with small groups |

<table>
<thead>
<tr>
<th>After-the-Workshop Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Add teaching point to the anchor chart.</td>
</tr>
<tr>
<td>• Bring closure to workshop by talking about readers’ processes and artifacts that show work related to today’s teaching point or other instruction readers find challenging.</td>
</tr>
</tbody>
</table>
Lesson Plan

Session 10
Concept
Readers analyze similarities and differences in text
Teaching Point
Readers use a repertoire of strategies to elaborate their understanding.

Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Assessment Checklist utilized throughout unit (Resource Packet)
- The Memory String by Eve Bunting
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Themes in the Text we Read (See Connection)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)
- Chart: Prompts for Elaborating Understanding
- Teachers notebook with Venn diagram and T-chart drawn on side by side pages (See Teach)
- Teachers will plan to show how a reader will look working with all of the strategies taught to this date as well as refer to the anchor charts that have supported the work

Tips
- This session aims to show readers how to use a repertoire of strategies to say more about a text.
- Ask a student or colleague to play the role of the teacher’s reading partner for session 11.
- Teachers will need to prepare an elaborated paragraph about a read aloud text using one of the Prompts for Elaborating Understanding from session 10 – this elaborated writing/thinking will be utilized in the demonstration in session 11.
- Additionally, teachers will want to make sure they have notes (Venn diagram, boxes and bullets, jots) on the same read aloud text for session 11 to add to the demonstration.

Connection
- Readers, when soccer players are in a game – they use all kinds of strategies and skills to play in that game. They dribble, pass, jump for headers, run fast or stop and change direction – all of these actions add up to a soccer player playing a game of soccer.
- Reading is the same in that we have to do all that we know how to do to be the strongest readers. We can’t only think about the theme or only compare the setting. We have to do all of it in the game of reading.
- Today I want to show you how readers use a repertoire of strategies to elaborate their understanding.

Teach
- Our goal in reading a text is to be able to say what the text is about.
- We use all kinds of strategies to say more than “This text is about a boy who lost his parents in a fire”.
- We need to call on all that we know how to do in order to elaborate or say more – showing our strong understanding of a text. I want you to watch what I am doing and what I am using so that you can do your work in similar ways. Pay special attention to what I am doing so that you can describe my actions to your partner.
- Teachers will demonstrate listing themes from two texts with similar themes. Comparing setting, and character and commenting on the character’s perspective in relation to their own perspective (compare character to self). The teacher will want to show how a quick Venn diagram followed by the boxes and bullets structure can help build thinking. Plan to quickly note boxes and bullets for two stories – claim of theme each and quickly jotted supporting events or details.
- Next, teacher will want to show readers how all of this note-taking and thinking combines to elaborate their understanding. Teachers may decide to “write in the air” long sharing their understanding OR write in
### Reading Unit of Study
**Fourth grade: Interpretative and Analytic Reading, Unit 4**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
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</thead>
</table>
| **Active Engagement**     | • Turn and list what you saw me doing with my text and charts and notes.  
• Listen to readers describe how you used a repertoire of strategies to elaborate understanding.  
• Replay the actions you took to use a repertoire of strategies.                                                                                |
| **Link**                  | • Readers, I will bring you a copy of the prompts that helped me elaborating my understanding after I had interpreted and analyzed my two texts. You may keep this in your reading folder.  
• I want to see that you are using it to write long about two texts you have read and I should also hear these prompts as you talk about your text within your partnerships. |
| **Mid-Workshop Teaching Point** | • Look for evidence of readers using a repertoire of strategies and showcase their behaviors and artifacts.  
• Remind readers that they need to spend time with a fast-write writing long elaborating their understanding on two texts. |
| **Partnerships**          | • Remind readers to talk and share ideas elaborating using the prompts.  
• Teachers are conferring with partnerships or meeting with small groups.                                                                           |
| **After-the-Workshop Share** | • Readers, something we should be thinking about is how does a collection of text deal with the same theme differently? This is big analytic work.  
• Your characters may be on different journeys – one in Kentucky living in a motel with his dad and the other in Brooklyn living with a foster mom but they are there working through similar problems, dealing with similar issues but quite possibly in very different ways.  
• We have to be open to that fact that our characters journeys will take different turns and although they may touch on similar themes, their themes may be slightly different too.  
• Writing, quickly, getting all of our thinking out on a page can help us build on our understanding and elaborate in detailed ways.  
• We will continue to practice elaborating through talking and writing.                                                                          |

### Prompts for Elaborating Understanding

- **One idea this book suggests is** __________.  
  An example that shows this is __________ because ______________.  
  Another example is __________ because ______________.  
  This makes me think that in life ______________________________.

- **I used think this book is about** ________________ because ______________.  
  Now I think this books is about ________________ because ______________.  
  This makes me realize that in life ________________________________.

- **These two books are alike because they teach** __________.  
  In the first book ______.  
  In the second book ______.  
  This makes me realize _______.
Reading Unit of Study  
Fourth grade: Interpretative and Analytic Reading, Unit 4  
Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers analyze similarities and differences in text</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers share their analysis with others.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories  
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.  
- Post-its  
- notebooks  
- Pencils/pens  
- Chart paper  
- Teacher’s conferring notes (clipboard/binder/tablet)  
- Assessment Checklist utilized throughout unit (Resource Packet)  
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)  
- Anchor Chart: Themes in the Text we Read (See Connection)  
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)  
- Chart: Prompts for Elaborating Understanding  
- Teacher’s notebook with prepared notes, jots, Venn Diagram, boxes and bullets or lists that helped support the prepared paragraph using one of the prompts from the Prompts for Elaborating Understanding Chart (See Teach)

### Tips

- Session 14 assumes “Slower than the Rest” from Every Living Thing by Cynthia Rylant has been read aloud, previously. The short story could also be read aloud again, if needed.  
- Plan to read aloud “Shells” from Every Living Thing or a short text with symbolism between sessions 12-15. Symbolism work within the read aloud with accountable talk block can be a focus with this text  
- Prepare: Session 16 – 20 requires students to read myths and legends. This genre connects to CCSS 4.9 Compare the treatment of similar themes and topics, patterns of events in stories, myths and traditional literature from different cultures. Myths and legends (or fantasy genre with a connection to myth and legend) will include greater complexity for fourth graders than fables and folktales. However, differentiating with fables and folktales for readers at lower reading levels is a strategic instructional strategy. Teachers will want to organize a collection of myths and legends from different cultures. School and township libraries can help build this resource. These texts can be chapter books, like, The Werewolf Club (Level L), Unicorn Secret (Level M), Secrets of Droon (Level M-O), Spirit Animals (Level U) or picture books like, The Knight and the Dragon, The Empty Pot, The Tale of the Mandarin Duck . See suggested booklist in materials resource packet.

### Connection

- Readers yesterday you worked to write long in order to elaborate your analysis of two books that shared similar themes.  
- Today I want to show you how readers share their analysis with others.

### Teach

- I asked Toby to be my reading partner today. He is going to help me show you how I use my book, notes and elaborated understanding writing to share my thinking with my partner. Watch how I use my notes, but also go back into my book and also share my elaborated writing with my partner.  
- Teachers will talk to the student/colleague partner as if they are a reading partner. Demonstrate sharing notes from the teacher notebook and jots.  
- Read from boxes and bullets saying, “First I was thinking …because...then I revised that idea…because…”  
- Plan to talk from Elaborating Prompts or read the Elaborated thinking that is written in the notebook.  
- Make sure to make a claim about a theme and go back into the text to support the claim with evidence from the text.  
- Talk in boxes and bullets structure – adding bullet points to the claim.  
- Finally, teachers should connect their thinking to another text, if they haven’t already in the demonstration.
### Reading Unit of Study

**Fourth grade: Interpretative and Analytic Reading, Unit 4**

| **Active Engagement** | • Teachers can also ask the reading partner if they have any ideas to add to the work you are doing – any texts they can think of that are similar in theme.
• Readers, do you see how I a lot to say about my interpretation and analysis of the books I have read?
• When I listen to your partnerships at times I feel like you are only sharing one tiny idea – you need to explain what you think and why you think it. Partners can add to those ideas too, before changing the subject or moving on to partner 2’s ideas. |
| **Link** | • I want you to think about the work you are doing during our independent reading time.
• What could you do to improve the notetaking and thinking you are doing in order to prepare for your partnership?
• Turn and tell your partner what you think you could improve upon. |
| **Mid-Workshop Teaching Point** | • Readers, today you will continue to use all that we have learned. You may need to look back at your log or your brainstormed list of books and themes to consider two different books to interpret and analyze. Or think about another theme that is hiding in your text and then consider another text that is dealing with similar themes.
• Once you have two books in mind, prepare your notes that will show your partner that you have spent time interpreting and analyzing – use boxes and bullets, a Venn diagram, use our elaborating prompts from yesterday.
• Think about how the texts deal with similar themes in different ways and prepare to talk with your partner about your findings. If you feel you have prepared in the way you saw me prepared today, then you can continue reading forward in your text. |
| **Partnerships** | • Highlight readers who have lots of artifacts proving interpreting and analyzing is occurring within their reading work. |
| **After-the-Workshop Share** | • Have partners share as demonstrated sharing should go. Watch and listen in order to comment and coach into the partnership conversation and preparation. |
• Add teaching point to anchor chart, if needed.
• Comment on strengths observed during the partnership conversations and give tips connected to those observations if needed.
## Reading Unit of Study

### Fourth grade: Interpretative and Analytic Reading, Unit 4

#### Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers pay attention to literary devices to uncover themes in text.</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers know repeated objects may act as symbols for themes and big ideas in text.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- The Tiger Rising by Kate DiCamillo
- The Memory String by Eve Bunting
- Those Shoes by Maribeth Boelts
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Themes in the Text we Read (See Connection)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)
- Chart: Prompts for Elaborating Understanding

### Tips

- Make sure to remind students that they are doing all of the work of the unit each day to interpret within text and analyze across texts. The next run of sessions, although interpretative work will not always be possible for readers to put into action. Symbolism exists in some text but not all. Teachers would be wise to consider creating a set of books (picture book, short story and short novel) that contain symbols for readers to work with.
- In an effort to raise expectations and responsibility for writing next to reading give students a “heads-up” today or tomorrow that in a few days you will be asking them to do a gallery walk looking in at all the different ways readers are writing and note talking next to their reading. Remind them of all the ways they can be writing next to reading given the teaching throughout this unit. Urge them to consider what they want their classmates to see during the gallery walk. Tell them that you will be asking them to select a “best page” to showcase and that they might want to work to produce that page between now and session 15. Remind readers of their resources to support writing next to reading and list other tools, like boxes and bullets, Venn Diagram, Lists and charts as options for showcasing strong thinking on paper.
- American Legends [https://www.youtube.com/watch?v=484AJlOnOnc](https://www.youtube.com/watch?v=484AJlOnOnc) Jonny Appleseed, Paul Bunyan and Davey Crocket and Pecos Bill all carried objects symbolizing more than the tool. These characters represent bigger ideas and issues given their origin in American history. Short animated stories featuring American Legend characters can be found on [www.youtube.com](http://www.youtube.com) (These stories will tie into the fourth concept starting with session 16.)

### Connection

- *Today’s lesson is big work. It’s not work that will take you forever to complete – not that kind of big. But big in the sense that only really strong readers and thinkers take on this work as they are reading a text.*
- *You already know that authors fill their pages with places for you to stop and ask, “What is this teaching me about life?” As strong readers you go into your reading prepared to make a theory about what the story is trying to teach you even before you open the book.*
- *Well, authors also use a craft technique where they repeatedly write into the story the very same object – over and over and over again. When they do this, it is not because they can’t think of anything better to write. They are using a repeating object so that the reader can think about that object with more attention. The author wants you to think, “What is this object really saying, what does it really mean, what is its importance in this story or what does this object symbolize?”*
- *Today I want to show you how readers know repeated objects may act as symbols for themes and big ideas in text.*
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

| Teach | When I think about *The Tiger Rising*, I ask myself, what objects were repeated over and over again throughout the story? You may already have an object in mind as you think about this story.  
|       | I immediately think about two things...  
|       | Turn and talk to your partner...are you thinking of any repeated objects within *The Tiger Rising*?  
|       | Listen in.  
|       | I immediately think about the tiger in the cage and the suitcase.  
|       | I want to show you what Kate DiCamillo does with these repeated objects.  
|       | Right on page one we learn of the cage and the tiger inside that cage— at the bottom of the page.  
|       | Flipping pages I see Page 2 is all about this tiger in the cage and on page 3 the last paragraph I read about how Rob had a way of not thinking about things. He imagined himself a suitcase that was too full – when I flip to page 4 I read that he made all his feelings go inside the suitcase, he stuffed them in tight and then sat on the suitcase. I read that at times it was hard to keep the suitcase closed...but at this point he has the tiger to think about instead of his full suitcase. Look at how many times Kate DiCamillo writes the word suitcase between page 3 and 4 ...5 times the same word...She wants us to think about this object and how it is connected or how it symbolizes an important idea to the text.  
|       | So I need to stop and do that...let me think...why did DiCamillo write about a suitcase – that Rib felt like a suitcase...hu? Well...a suitcase is used to hold all kinds of things when you are trip or away from home...let me think...I think the suitcase symbolizes how Rob has stuffed all his memories, feelings, tears, deep inside of himself and closed them up – it might also symbolize how Rob is now on a new journey without his mom away from the home and life he knew...like he’s packed up the life he knew before his mom died – and it’s all in the suitcase...I’m thinking the suitcase symbolizes Robs quietness and fear of showing emotion and also a new journey. As I think about this repeated object I’m noticing that what I’ve said has a lot to do with the big ideas and themes within the story.  
|       | Readers, do you see how in *The Tiger Rising*, the suitcase really doesn’t mean a suitcase? It stands for bigger ideas.  
|       | The suitcase shows up throughout the text, too – not just in the beginning. We see it here again on page 10 at the very end of the chapter...and I know I can find it in other places throughout the text especially whenever Rob is worried about sharing information with Sistine.  
|       | Readers, we have also read *The Memory String* – which had the object of the string of buttons – Eve Bunting wrote in that string of buttons to represent the life that Laura had lived alongside her mother. Each button coming from mom in some way. And *Those Shoes* – the author made the text all about Jeremy’s desire for shoes...which leaves me wondering, what could those shoes symbolize...I think they stand for something bigger than just shoes...I think they symbolize Jeremy’s need to fit in or to be popular...to be like the other boys in school. But maybe those shoes symbolize something even bigger like a dream you have for yourself – a strong want you have for your life...In the end Jeremy realizes he’s dream to wear those shoes will never come true...but he can make Antonio’s dream come true...do you see how those shoes really symbolize something much bigger than shoes?  
|       | Readers, I hope are listening as I find objects in many of our read alouds and nudge my thinking to question, “what does this object really stand for or what does it symbolize”?  
|       | That is your work today. If you find a repeated object in your reading and think about what it symbolizes I want you to flag that part or parts and jot your ideas as to what themes or big ideas that object represents.  
|       | I will see you reading or writing fast and long about the text that you are reading. Write about one text or push yourself to compare two text using our charts and tools.  

**Active Engagement**

| Now, I want you to think about the tiger or the cage, or the tiger in the cage...these objects are repeated throughout *The Tiger Rising*; too...think about what they could possibly stand for. Nudge your thinking and ask, why did the author put a tiger in a cage within this story? Why was this vision repeated so many times? What does the tiger or the cage or the tiger in the cage represent or stand for – what bigger ideas could these objects represent or symbolize?  
| Think just for yourself for a moment...and then see if you can your partner can name what the tiger or cage symbolize.  
| Turn and talk.  
| Teachers listen in and coach as needed.  
| Plan to replay what is overheard from exemplar conversations.  

| Link |

| Readers, I hope are listening as I find objects in many of our read alouds and nudge my thinking to question, “what does this object really stand for or what does it symbolize”?  
| That is your work today. If you find a repeated object in your reading and think about what it symbolizes I want you to flag that part or parts and jot your ideas as to what themes or big ideas that object represents.  
| I will see you reading or writing fast and long about the text that you are reading. Write about one text or push yourself to compare two text using our charts and tools.  

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| Mid-Workshop Teaching Point | • Readers, I am going to add our teaching point to our anchor chart  
• Show student example if possible and explain student’s thinking.  
• Remind students about strong writing next to reading and the gallery walks to come.  
• End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking. |
|----------------------------|------------------------------------------------------------------------------------------------|
| Partnerships               | • Remind readers to reference the anchor chart to remind them of all the work they can be talking about together.  
• Teachers are conferring with partnerships or meeting with small groups |
| After-the-Workshop Share   | • Readers, today I asked Sam and Chris to share what they have been talking about in their partnership. Let’s pay attention to the way this partnership works together.  
• Have readers notice and name what the partnership does well given all of the instruction listed on the anchor chart. |
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Lesson Plan

Session 13
Concept Readers pay attention to literary devices to uncover themes in text.
Teaching Point Readers know that titles can be symbolic

Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Assessment Checklist utilized throughout unit (Resource Packet)
- Teachers will also want a couple texts from read aloud that do not have symbolic titles. Suggestions: Grandpa’s Face by Eloise Greenfield, The Can Man by Laura E. Williams
- Teachers will want a few texts from read aloud that represent texts with symbolic titles. Suggestions: The Tiger Rising by Kate DiCamillo, Peace, Locomotion by Jacqueline Woodson, Dancing in the Wings by Debbie Allen, The Memory String by Eve Bunting, The Giving Tree by Shel Silverstein, “Shells” from Every Living Thing by Cynthia Rylant
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Themes in the Text we Read (See Connection)
- Anchor Chart: Interpretation: Generating Idea Phrases (See Materials Resource Packet)
- Chart: Prompts for Elaborating Understanding

Tips
- Plan to read aloud The Legend of Leelanau by Kathy–jo Wargin before session 16
- Plan to read aloud The Paper Bag Princess by Robert Munsch before session 17

Connection
- Readers, yesterday we learned that strong readers read looking for repeated objects in order to think about the symbolism or meanings those objects might have on the bigger ideas or themes in the text. Today I want to show you how strong readers know that titles can be symbolic, too.

Teach
- Some books have titles that are not symbolic…The story The Can Man is a story about a homeless man that looks for cans he can exchange for money. There really isn’t more to think about with that title.
- But many books you’ll read, especially as you grow as a reader, will have titles that really are written to say more than what the story is about.
- I have a few of those books with me.
- Let’s think about our new read aloud, Peace, Locomotion. As we’ve read the letters from Lonnie to Lili we’ve learned that Lonnie is looking for peace. Peace in his mind, peace in his heart…but he is not at peace most of the time, is he? I think of the title and think it symbolizes what Lonnie is looking for but not what he has and at the same time I’m thinking that the title makes me think about how at times, Lonnie is at peace with his life with Ms. Edna – but those moments don’t last. The title and the cover with the fingers in the peace sign are almost sending a message of peace to Lonnie – and yet he can’t find peace – if I think about the bigger ideas or themes wrapped into that title it makes me think how the title and story make me think that People may need to adapt and change their idea of peace for themselves to live a fulfilling life.
- Readers, do you see how I’m trying to say all that I think the title, Peace, Locomotion wants me to interpret? Even Lonnie’s name. Lonnie Collins Motion or his nickname - Locomotion has me thinking about trains, right? A locomotive? Trains pull through, chug along, they are strong and always in motion on those tracks…do you see how Lonnie’s nickname is really symbolic – and it happens to be the title for the first story in the series and again show’s up in the second text.

Active Engagement
- I want you now to consider the title for The Tiger Rising. How is the title for this story symbolic to the larger ideas within the text?
- Turn and talk to your partner a think about what this title is saying or symbolizing – why did DiCamillo
## Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4

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| - Readers, sometimes, at the very beginning of a story, we do not have enough information to say what the title of a text symbolizes. But certainly by about half way through and definitely at the end, we can stop and think about what the title of the story might symbolize in connection with themes that are supported by the characters strong emotions, choices and actions.  
- Today, I want you to think about the text you are reading and consider whether or not it holds some greater meaning. If you have an idea about that, jot a note and leave it on the cover for others to see.  
- You can also consider titles you have already read from your log and brainstormed list and jot a note within your notebook about those past titles.  
- Sometimes a title is just simply a title. But many times, the title is another hint at the bigger meaning or themes within the story. Make sure you are on the look at for these titles so you can share your insight with your partner. |  

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<tr>
<th>Mid-Workshop Teaching Point</th>
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| - If possible, showcase readers who have demonstrated finding symbolism in book titles. Stop reading a little earlier if students need more time to do the writing in the after the workshop share.  
- End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking. |  

<table>
<thead>
<tr>
<th>Partnerships</th>
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<tr>
<td>- Remind partners of all they have to talk about as they interpret and analyze text.</td>
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<tr>
<th>After-the-Workshop Share</th>
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| - Writers in a couple days we will take a gallery walk and showcase one of our strongest pages of writing next to our reading. It could be a paragraph of thinking, a list of themes from one or two stories, a comparison of two stories.  
- Today, readers, I would like us to us our minutes to write fasts and long. You may use your Prompts for Elaborating Understanding or simply a boxes and bullets structure. The prompts will help you compare two texts.  
- Think about the theory you have for theme within the text you are reading – think about how the symbolism supports that theme. See if you can write long and fast with your theme in a box at the top and bullet points – some that might include symbolism – into your writing. |
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Lesson Plan

Session | 14
---|---
Concept | Readers pay attention to literary devices to uncover themes in text.
Teaching Point | Readers are watchful for details knowing some details provide greater meaning.

Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Every Living Thing, “Slower than the Rest” by Cynthia Rylant
- Peace, Locomotion by Jaqueline Woodson
- Teacher writes on chart paper before session: Names - Rob, Sistine, Norton Threemonger, Beauchamp. Foreshadowing – The Tiger in the cage
- Fly Away Home – by Eve Bunting (see After the Workshop Share)
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Themes in the Text we Read (See Connection)
- Anchor Chart: Interpretation: Generating Idea Phrases {See Materials Resource Packet}
- Chart: Prompts for Elaborating Understanding

Tips
- Plan to watch and interpret Mythic Warriors series: Guardians of the Legend before sessions 15-20. Read aloud with accountable talk can focus thinking and discussion on unit of study teaching points and final concept objectives? The link provided is only one of many stories within the series. [https://www.youtube.com/watch?v=v0o4fqfcpsE](https://www.youtube.com/watch?v=v0o4fqfcpsE)

Connection
- Readers throughout this unit of study we have learned all kinds of strategies that help us interpret and analyze text. Over the last few days we’ve worked to find the symbolism in the text we are reading and we’ve noticed that symbolism can be found in repeated objects and even the titles of stories.
- Today I want to continue this work with symbolism.
- I want to show you how readers are watchful for details knowing some details provide greater meaning.

Teach
- There are all kinds of details in text. So this strategy can be tricky as we think about which details we should be watching.
- Here are just a few details that strong readers watch for as they look for greater meaning connected to big ideas and themes.
- One detail is the name of characters and places. Names in text. Sometimes, the names of characters, towns, places can mean something more than just a name. Remember just the other day I was talking about the symbolism in Lonnie Collins Motions nickname Locomotion. It was the title, yes. But it is also the character’s name. His name creates a vision in my mind of a locomotive – a train – strong and moving – chugging along its track – trying to get to its next destination...Do we see Lonnie in this way? Well...I do for many reasons his experiences have created great hardships for him and yet he finds ways to keep believing and hoping and looking toward the future. He keeps chugging along – like a locomotive.
- Readers do you see how the name of this character has me thinking about bigger ideas – greater meaning connected to the themes within the text?
- So paying attention to names can provide greater meaning.
- Another detail to be watchful for is details that seem unexplained. These unexplained details many times foreshadow events to come as you read forward. Foreshadowing is when the author writes a detail in for the very reason to leave the reader hints or clues for what is to come in future reading.
- I think about “Slower than the Rest” when I think about foreshadowing. Remember in the beginning Leo
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

### Workshops Share

**Partnerships**

**Teaching Point**

**Link**

**Active Engagement**

Teacher writes on chart paper before session:

Names - Rob, Sistine, Norton Threemonger, Beauchamp. Foreshadowing – The Tiger in the cage

- *Now I want you to try this work with your reading partner.*
- *I have written some of the names from *The Tiger Rising*. They are details that hold greater meaning if we are watchful for them. Talk to your partner about the significance or meaning wrapped into these names and how they fit back into the bigger ideas in the text.*
- *Teachers will want to listen in and coach. Share exemplar thinking or your own modeled thinking. Examples: Rob – robbed of his mother, robbed of his feelings, Sistine – named for the Chapel - like an angel herself, sent to lift Rob out of his caged existence, Threemonger – sounds like mongrel – vicious dog, Beauchamp – symbolizes he’s a good champion – he sees himself as a champ better than everyone around him*
- *Now I want you to think about the scene where Rob finds a tiger in a cage in the woods. That is odd, right? Unexplained. It really is foreshadowing. The tiger in the cage carries such greater meaning than just a caged animal. Talk with your partner about this detail of foreshowing. How does it fit back into the bigger ideas across the text?*
- *Turn and talk.*
- *Teachers listen in and coach. Share exemplar thinking or your own modeled thinking. Example: The tiger in the cage foreshadows the caged feeling both Rob and Sistine endure. Rob is caged from expressing his pain over losing his mother and Sistine is caged from living the life she wants with her father in the picture. Neither of them are living free as they would choose. Neither is the tiger.*

**Link**

- *Readers, we will do more work with making more of details in text in read aloud with accountable talk, too. This watchful reading is like reading with you mind on fire. You really have to be on the lookout for what the details might be saying that connects to the themes or bigger ideas within the text.*
- *Give this is try today. Be watchful. I’ll be around to confer and meet with small groups.*
- *If you find places in your text where the details have left you knowing they provide greater meaning – jot a note in your notebook or on a post-it and we can share these findings with our partners.*
- *You may also decide to stop and write long about the story you are reading or two stories you have read.*
- *You might compare details and symbolism using your prompts for elaborating.*

**Mid-Workshop Teaching Point**

- *Another detail that at times adds greater meaning is the detail of color. Sometimes writers will tell you the color of walls or clothes or of the sky. Dark colors usually mean evil or danger where white typically means good or safe. The color blue might represent sadness, while the color red might hint at strength or anger. Be watchful of ways authors use colors for they can be symbolic also.*
- *End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking.*

**Partnerships**

- *Remind readers to share their theories and talk about how theories have been confirmed or revised*

**After-the-Workshop Share**

- *Readers I am going to read a short story to you today. I will stop and think aloud about the different clues I believe the author is leaving me to help me interpret this story for its greater meaning.*
- *I may ask you to stop and think and talk about different parts also, as we remain watchful for details that provide symbolism or represent greater meaning.*
- *Read *Fly Away Home* by Eve Bunting or another short story with symbolism to interpret.*
- *Clues to stop, notice and think aloud about: The color blue throughout (they wear blue – but they are blue or sad), the bird (symbolizing caught with no way out but then hope when it flies through the open door), the setting (Everyone is coming and going but the father and son- they are stuck like the bird),

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Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers pay attention to literary devices to uncover themes in text.</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers analyze the point of view from which different stories are told.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: narrative text with complex characters and multiple themes - new novels, picture books and/or short stories
- If possible and strongly suggested (not necessary) reading partners have at least one text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Teacher needs to select a short excerpt from The Tiger Rising to Read aloud – showing 1st person point of view
- Teacher needs to select a short excerpt from Peace Locomotion to show 3rd persons point of view.
- The Tiger Rising by Kate Dicamillo
- Peace, Locomotion by Jacqueline Woodson
- Teacher needs to copy for partners a short excerpt from Dancing in the Wings and A Day’s Work for Active Engagement (See Active Engagement)
- Dancing in the Wings by Debbie Allen
- A Day’s Work by Eve Bunting
- Anchor Chart: Readers Interpret Text (See Materials Resource Packet)
- Anchor Chart: Themes in the Text we Read (See Connection)
- Anchor Chart: Interpretation: Generating Idea Phrases {See Materials Resource Packet}
- Chart: Prompts for Elaborating Understanding

### Tips

- “Remember, simply stated, first person is from the writers point of view and uses pronouns such as “I”: I saw U2 at the Rose Bowl. Second person is directed at the reader and uses pronouns such as “you”: You saw U2 at the Rose Bowl. Third person is told from an outside narrators point of view and uses pronouns such as “he,” “she,” and “it”: She saw U2 at the Rose Bowl” - See more at: [http://www.quickanddirtytips.com/education/grammar/first-second-and-third-person?page=2#sthash.NtSedUlC.dpuf](http://www.quickanddirtytips.com/education/grammar/first-second-and-third-person?page=2#sthash.NtSedUlC.dpuf)
- Continue to end reading time a little early to allow student to write fast and long each and every day. Encourage readers to use a variety of the elaboration prompts to wrestle with their thinking. Students should be encouraged to compare text they have read with other text they have read and also make comparisons with the read aloud texts. Analyzing all the text they are aware of should be part of writing work and talk in partnerships.

### Connection

- Readers, we all come to school each day with our own point of view. Maybe some of you get up singing, happy to be up with the birds on your way you learning. There may be some with the point of view that school starts too early. You linger in your covers...waiting for another minute or ten. We bring our own point of view to everything we do.
- Well, writers, must decide, when writing a story whether they should write their story from the point of view of the character – first person. Or if they should write it from a third person point of view –which would be a narrator. Someone from the outside looking in on the story and telling it from the point of view of someone watching the story unfold.
- Today I want to show you how readers analyze the point of view from which different stories are told.

### Teach

- When a story’s point of view is in first person or from the point of view of the typically the main character – we see the words “I” and “we” throughout the story.
- Locomotion is an example of a story with first person point of view. Listen as I read a short part. Listen for the words I or we. The writer has written the story as if Lonnie is writing the story.
- Read a short excerpt from Locomotion or Peace, Locomotion,- where students can listen for “I” being used across the page.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

- When a story is written in third person—a narrator or outside storyteller is giving their point of view. An example of this is The Tiger Rising. We here words like, “he” “she” “they” instead of “I”—unless the characters are talking, of course. The point of view is coming from a storyteller NOT the main character.
- Watch me as I compare Peace Locomotion’s point of view with the point of view from The Tiger Rising.
- Let me think about Lonnie using his own point of view to tell the story—as I read his letters, I feel like I am reading the letters of someone in my life. First person point of view allows me really get into the head and heart of Lonnie. I feel like a truly understand what he is feeling and struggling with because he is telling us in his own words what he is thinking and feeling all throughout the series. First in poems and then in letters.
- On the other hand, in The Tiger Rising, with a narrator telling the story, I feel like get a really big picture of what is going on with numerous characters. I think about the main character but also the secondary characters more than I do in the Locomotion stories. In The Tiger Rising I start to care about Sistine, almost as much as I care about Rob and I feel like I get to know Rob’s dad and Willie May, too in smaller ways but I can still see the events through their eyes at times—because the author is using third person point of view.

Active Engagement

- Readers, I want you to think about the point of view within two stories you already know. I’m going to read a little of Dancing in the Wings and then a little of A Day’s Work by Eve Bunting.
- I have copied the pages I’m going to read. You can follow along.
- When I am done. You and your partner will decide which story is told in first person point of view and which is told in third person point of view. AND THEN—I want to hear you analyze what the point of view in the story does to help you understand more OR ANOTHER WAY TO THINK ABOUT IT IS... given the point of view—what do you come to understand?
- Read. Ask readers to reread and talk with partners
- Listen in and coach.
- Replay what is overheard.

Link

- Strong readers, consider the point of view of the texts they read. Thinking about whose perspective we are reading, helps us to understand more about the big ideas and themes within the story. I feel like when I’m in first person point of view—like with Lonnie—my themes are going to be directed by his actions, feelings, choices and actions.
- But with third person point of view, I can take more time to consider more than the main character’s perspective. I can think about the secondary characters perspectives too; because the narrator is telling a little about all that they see.
- Today, I want you to determine from which point of view your story is being told...1st or 3rd. You can jot a quick note for your cover. Then we you get together with your partner discuss this point of view and listen to your partners understanding, too after determining point of view.
- But you are also reading and writing more. The writing is the strong thinking you are doing to interpret and analyze themes within and across the text you are reading. I will see you reading or writing or both.
- See if you can say more about what you understand now that you have checked in with the point of view of the text.

Mid-Workshop Teaching Point

- Readers today will be our gallery walk. Make sure you are also writing about your reading in strong ways, sharing your thinking on your notebook page.
- End reading time a bit early to allow fast and long writing—sharing interpretive and analytic thinking.

Partnerships

- Remind readers to reference the anchor chart to remind them of all the work they can be talking about together.
- Teachers are conferring with partnerships or meeting with small groups

After-the-Workshop Share

- Today readers we will take our gallery walk.
- Please select your best page from your notebook and open to that page and lay it flat at your table.
- I want you to be able to see what your classmates are thinking and the tools they are using to write next to their reading.
- Stop at someone’s seat and read what they have put together. Stop again if you notice someone’s work that interests you.
- We call this a gallery walk because it is like we are in an art gallery taking the time to view grand treasured works of art...let’s look at the treasures we’ve worked on in our reader’s notebooks.
# Reading Unit of Study

## Fourth grade: Interpretative and Analytic Reading, Unit 4

### Lesson Plan

<table>
<thead>
<tr>
<th>Session #</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers use a repertoire of strategies to interpret and analyze traditional literature</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers pay attention to the symbolism in the setting of stories.</td>
</tr>
</tbody>
</table>

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: myths and/or legends, narrative strong character text in addition to a mix of informational, favorites, and high interest.
- If possible and strongly suggested (not necessary) reading partners have at least one strong character text that is the same in order to read and discuss as partners.
- Post-its
- Notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- *The Legend of Leelanau* by Kathy-jo Wargin
- *Not One Damsel in Distress: World of Folktales for Strong Girls* by Jane Yolen, “Li Chi Slays the Serpent” page 33-34

### Tips

- Have readers bring their prompt bookmarks to the after workshop share time.
- Active Engagement read aloud uses a short excerpt of new text. This is planned to elicit shock and fear upon hearing the story in an effort for students to see the significance of the setting.
- Plan to finish reading *Lin Chi Slays the Serpent* by Jane Yolen in read aloud with accountable talk. Model and think aloud using all the teaching of the unit of study (Symbolism: young girl against monster serpent—good vs. evil, skulls of eaten-representing timid, Sword—symbolizing power or bravery, mountains—symbolizing struggle but also Lin Chi’s strength). Allow students to stop and talk about the story using interpretation strategies. Compare the girl characters in *Lin Chi Slays the Serpent* and *The Legend of Leelanau*. How are they alike in character traits? Or different? What similar themes are presented even though the storylines are vastly different? Ask students to consider other myths or legends that share similar themes no matter the characters. *The Paper Bag Princess* is another likely comparison for read aloud. These three stories will share similar themes while also drawing differences in themes. Fantastic analytic work!

### Connection

- Our last part of this unit will have us take a turn away from realistic fiction and step into traditional literature where the story elements, like characters, setting, and problems are built around a bit of fantasy. We just recently read a story called *The Legend of Leelanau* — where fairies danced in the forest. Fantasy, right?
- Whether we are reading realistic fiction or myths, legends or fables, strong readers interpret the stories to uncover themes, issues or bigger ideas in text. We will use everything we know in interpret and analyze myths, legends and fables in this final run of lessons.
- As I think about most of the read alouds I have shared with you I’ve noticed that so many of them have been realistic fiction. Their settings in cities of rural towns, very much like places we visit or live. The characters, too, certainly felt real to me. Rob, Sistine, Lonnie, all kids about your age dealing with real life struggles.
- But now as we look to legends, myths and fables we will meet characters that may seem quite different from us and some that are make believe. We will do the same interpretative work inside these fantasy stories.
- Today, I want to teach you that readers pay attention to the symbolism in the setting of stories.

### Teach

- Sometimes, in a fantasy, like a myth or legend. The setting really says more about the character and also the theme. The setting is symbolic or representing bigger ideas than just its place.
- Let me read the beginning of *The Legend of Leelanau* and show you how I think about the setting symbolically...trying to say more about how the setting supports the theme or message in the text.
- Read pages 1-9, quickly.
### Reading Unit of Study

#### Fourth grade: Interpretative and Analytic Reading, Unit 4

| **Active Engagement** | • Now I am going to read a Folk tale from China, called *Li Chi Slays the Serpent* I will only read a page. I want you to pay attention to how you feel and what you envision for this setting given the words of the author.  
  
  After I’ve read, you will turn and talk to your partner and think about how the setting might be symbolic to a story titled “Li Chi slays the Serpent”. What significance or importance might this setting have on this fantasy story? Think about how this village is organized and who the ruler of the village is. There is symbolism present for us to uncover if you are strong thinkers to see it.  
  
  • Read page 33-34. Stop at “Nine girls.”  
  
  • Ask readers to talk to their partners to name the symbolism present. Listen for (Symbolism “The valley”, lowland - less important people here or a village unknown/unseen for the valley, “Gigantic serpent” – symbolizing great power and control over the villagers, “girls” – symbolizing sweetness or the remedy for satisfying the serpent’  
  
  • Teachers could like symbolism if students do not uncover it themselves. |
| **Link** | • Readers, in this setting, *Time and Place*, people are under great fear of a gigantic serpent or dragon-like creature. They are so terrified of this beast’s control and power they are feeding it young girls at the serpent’s request...The setting is sad, horrific, filled with terror. The power in this setting held by the evil serpent – I have a theory...This all makes me start to think that this story might really be about how good wins over evil...I’ve only read a little...but I know the title...and the setting is helping me see the problem and all that it symbolizes – I can note my theory on my post-it and continue reading to see if I will revise that theory with more information.  
  
  • What’s interesting to me is that in the first legend we read, Leelanau’s setting was delightful, a fantasy world filled with friendly, mischievous dancing fairies...this setting is very different isn’t it?  
  
  • Settings in legends in myths beg us to think about their presence in our stories and what the stories themes might grow into based on those settings.  
  
  • Today as you read myths and legends and fantasy...stop and really think about the setting. What more does the setting want you to interpret? What might the setting symbolize? |
| **Mid-Workshop Teaching Point** | • Share different settings in students text and talk about their placement and symbolism in the bigger picture of the text. Talk about what the setting represents or symbolizes.  
  
  • End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking. |
| **Partnerships** | • Readers will reread and describe their settings and talk about what these settings represent and symbolize. |
| **After-the-Workshop Share** | • Readers, as fourth grade readers I am expecting you to think more than you ever have about the reading you are doing.  
  
  • This thinking not only helps you in your reading but also in your life. Remember that our myths and legends will have lessons and themes just like all the text we have read so far.  
  
  • Can you think a little already about what your myths or legends are teaching you about life?  
  
  • These authors want us to hold onto these themes and talk and compare and connect them to our own lives.  
  
  • Turn and talk to your partner about what themes or lessons you already see in the myths and legends you are reading. |
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Lesson Plan

Session 17
Concept Readers use a repertoire of strategies to interpret and analyze traditional literature
Teaching Point Readers learn alongside the main character.

Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: myths and/or legends and fantasy connected to myth and legend - narrative strong character text in addition to a mix of informational, favorites, and high interest.
- If possible and strongly suggested (not necessary) reading partners have at least one strong character text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Not One Damsel in Distress: World of Folktales for Strong Girls by Jane Yolen, “Li Chi Slays the Serpent” page 37 enlarged for readers to see
- Dragon Slayers Academy: Revenge of the Dragon Lady by Katie Mc Mullin. Page 13 – 14

Tips
- Read The Girl and The Puma from Not One Damsel in Distress: World of Folktales for Strong Girls by Jane Yolen, before session 18. It could be read quickly and simply for enjoyment as it will be utilized in session 18.

Connection
- Readers, in our myths, legends and fantasy there are parts of our stories that may move slowly – like a description of the setting or some movement in time. But there are also places in our text that move more quickly, as with pages of dialogue or non-stop action.
- It is in these places where time moves a bit faster that I find we learn along with our characters- these are pivotal moments or important places for us to think about what we are learning from our characters.
- Today I want to show you that readers learn alongside their characters.

Teach
- Weren’t you shocked with Lin Chi went to her parents and asked to be the girl delivered to the serpent? We learned about her selflessness and bravery through her conversation with her mom and dad. It was through dialogue or talk that we were able to name traits for Lin Chi. (could read conversation on page 34) We can learn that offering to do what others do not want to do – in the service of others show selflessness and bravery.
- So, as you are reading. The tip is – pay attention to dialogue. Whether your character is talking or other characters are talking about your main character – you may learn along with your character.
- The other place beyond dialogue where we can learn alongside our characters is where they are involved in non-stop action.
- Could read form top of page 37 to the serpent dying
- I think about this part of Lin chi’s story where she and the serpent dog are faced with the serpent. We learn that she is clever, strategic,- with the rice balls and the request for the dog - brave, and agile – as she gashes the serpent with her sword moving flexibly around the serpent – we also learn that she is patient - she waits for the serpent to wiggle back and further out – she is determined -not stopping until the serpent is dead.
- Do you see readers how much more I can say about Lin Chi by paying attention to the place where there is non-stop action! I am learning alongside my character that people can possess these traits in the moments of struggles. Lin Chi’s struggle is the serpent…but we all have struggles or dragons in our lives. – Lin chi is teaching us to be clever, strategic, brave and flexible, and possibly even patient and determined with our struggles.
- Readers, do you see how I thinking about the serpent – it symbolizes a struggle or challenge. As I learn alongside Lin Chi – I have to think about my own struggles and learn that those struggles could be faced.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

| Active Engagement | • Now, I’m going to show and read to you a part of text we have already read from, *The Dragon Slayers Academy*. I want you to think about whether we are noticing dialogue or non-stop action.  
• Then I want you and your partner to talk about what we are learning alongside our character.  
• Read page 13-14 “-that’s what mattered”  
• What is Wiglaf learning? What are we learning alongside him?  
• Turn and talk.  
• Replay exemplar responses. |
| Link | • Readers, fantasy stories – myths and legends have strong characters, strong settings, strong challenges...all in an effort to make us think more than we typically think about our reading. We can really interpret these stories and characters by paying attention to the dialogue and non-stop action places in these stories.  
• If you find that you notice that we are learning alongside your character with the dialogue or action in your story, make a note of it – list what you are learning – take the time to write about what these parts symbolize.  
• You may even find that there are many characters within these stories with similar big ideas to teach. |
| Mid-workshop Teaching | • Share exemplar work from individuals.  
• End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking. |
| Partnerships | • Encourage partners to compare the fantasy – myths and legends they are reading: Themes, characters, struggles, etc. |
| After-the-Workshop Share | • Readers, another tip I have for you is to pay attention to the magic that plays a role in your setting or character or both. These places of magic are details begging us to think more about them. We can even compare the magical features across different books that we read.  
• Plan to show and think aloud about the magic in previous read alouds  
• The fairies in *The Legend of Leelanau*  
• The talking serpent in *Li chi Slays the Serpent*  
• The Dragon in the *Paper Bag Princess*  
• Numerous magical details in *Dragon Slayers Academy* (Dragons, Dragon’s weaknesses, Sorcerers)  
• Encourage students to talk about magic found in their fantasies – myths and legends and compare the use of magic.  
• Ask readers to think about what the magic might symbolize – learning more about the characters or themes within the text. |
Lesson Plan

**Session** 18

**Concept** Readers use a repertoire of strategies to interpret and analyze traditional literature

**Teaching Point** Readers think metaphorically about the challenges characters face.

### Materials

- Each reader has a bag of leveled books matching their reading level. Contents include: myths and/or legends narrative strong character text in addition to a mix of informational, favorites, and high interest.
- If possible and strongly suggested (not necessary) reading partners have at least one strong character text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)

- Assessment Checklist utilized throughout unit (Resource Packet)

### Tips

- * Readers, we have studied similes and metaphors in writer’s craft. You know a simile compares two things with the words ‘like and as’ – Jimmy is as fast as a cheetah in gym class! That is a simile. A metaphor compares things without ‘like or as’ – Jimmy is a cheetah in gym class!
- Thinking in a metaphor or metaphorically – has us saying that one thing Jimmy is really like another thing – a cheetah.
- We can do this same comparison work in reading by thinking metaphorically.
- Today I want to teach you that readers think metaphorically about the challenges characters face.

### Connection

- Readers, we have studied similes and metaphors in writer’s craft. You know a simile compares two things with the words ‘like and as’ – Jimmy is as fast as a cheetah in gym class! That is a simile. A metaphor compares things without ‘like or as’ – Jimmy is a cheetah in gym class!
- Thinking in a metaphor or metaphorically – has us saying that one thing Jimmy is really like another thing – a cheetah.
- We can do this same comparison work in reading by thinking metaphorically.
- Today I want to teach you that readers think metaphorically about the challenges characters face.

### Teaching

- I want you to think about the Serpent in *Lin Chi Slays the Serpent*, and *Seetha She Dragon in Dragon Slayers Academy*.
- In some ways, readers, these stories are simple quests. The main characters defeat their dragons and live on. Lin Chi is celebrated and honored. Wiglaf, still questioning his bravery feels like a hero.
- Let’s think about *The Paper Bag Princess* now. Princess Elizabeth does indeed conquer the dragon that has stolen her prince.
- But there is more to this story. Princess Elizabeth has an additional life changing scene where we learn from her...Think about the part after she has conquered the dragon and rescued Prince Ronald. Ronald looks at her and says ‘you are a mess’, ‘you smell like ashes’, your hair is all tangled and you are wearing a dirty old bag. Come back when you are dressed like a real princess”
- I stop at this dialogue and it makes me think, “what am I learning alongside my character?” huh, let me think about that metaphorically. What is Ronald really? Elizabeth has braved burned forests and fields of horses and bones, made her way through danger and death and her Prince is cruel – critical of her looks! She saved his life…yet he speaks cruel and critical – I am learning alongside my character that Ronald is really her monster or serpent or dragon...isn’t he? His cruelty, snobbery and humiliation make him the real dragon. I am thinking metaphorically here. Ronald is a dragon. That is a metaphor.
- Do you see readers, how I nudged my thinking around that dialogue to think about what I was learning alongside my character. But then I nudged my thinking to think about this part metaphorically... Right here Elizabeth has learned that Ronald is her real problem.
- Readers, whether our stories are packaged in hardcovers with 300 pages or they are short picture books with silly illustrations, the text begs us to think more about the story – to look at every detail and say, “What am I learning alongside my character? Or what am I learning about life?”
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

- One way to learn even more is to think metaphorically about the elements within the story.
- I can do this by saying things like “The magic is power” or “The sword is bravery” or “Ronald is the dragon”. I am speaking metaphorically.

Active Engagement
- Now I am going to read a little part of “The Girl and the Puma”. I want you to think metaphorically about the elements of the story. You can think about the setting, or characters, or events. What do this story elements represent metaphorically.
- You can use the prompt ___________ is ___________, like Ronald is the dragon, or The sword is bravery.
- Listen now, Read page 28 “So in the afternoon, when everyone in the fort dozed…” to “…and crept in”
- Now think metaphorically, about the character, the setting or even the objects in this part of the story...
- _______ is ________, turn and talk.
- If teachers find students need support, they can think aloud or start the thinking by saying “Senorita Maldonada is _________ (let students finish thought) – determination The Fruit is __________ - life the twilight is ____________ danger.

Link
- Readers when we think metaphorically, we are also thinking symbolically. If I say that the fruit is life, in this story – I am speaking in a metaphor but I am also saying that that the fruit symbolizes life for Senora Maldonada. If I say that the Twilight is danger…I am in saying that the twilight symbolizes danger. Thinking metaphorically is finding the symbolism in text.
- Today, I want you to think in this ___________ is __________ kind of way. See if you can see the character, or the setting or the objects, or the magic as anything other than what it is.
- I will be looking for examples in post-its and in notebooks of this thinking.
- You should also be weaving everything you know to do to interpret and analyze stories into your work.
- You are either reading or writing about your reading.

Mid-workshop Teaching
- Highlight a reader who is weaving in all the strategies taught across the unit to gather complex thinking and explain it through text evidence.
- End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking.

Partnerships
- Remind readers to share their thinking. Listen for students talking metaphorically.
- Readers can also continue to use their bookmark prompts to talk and write.

After-the-Workshop Share
- Take time to interpret the theme and big ideas in “The Girl and the Puma” if you haven’t already.
- If this work has been done- take the time analyze this story with other read aloud stories comparing characters, themes, and big ideas.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4
Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Readers use a repertoire of strategies to interpret and analyze traditional literature</td>
</tr>
<tr>
<td>Teaching Point</td>
<td>Readers compare quest structures, character roles and themes.</td>
</tr>
</tbody>
</table>

### Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: myths and/or legends narrative strong character text in addition to a mix of informational, favorites, and high interest.
- If possible and strongly suggested (not necessary) reading partners have at least one strong character text that is the same in order to read and discuss as partners.
- Post-its
- notebooks
- Pencils/pens
- Chart paper
- Teacher’s conferring notes (clipboard/binder/tablet)
- Assessment Checklist utilized throughout unit (Resource Packet)
- Read aloud may be displayed on easel or shelf
- Dragon Slayers Academy: Revenge of the Dragon Lady by Katie Mc Mullin.
- The Paper Bag Princess by Robert Munch

### Tips
- This lesson could be taught as three separate sessions. One comparing quest structures. One on comparing archetypes. One on comparing themes. Or it can be taught as one and then broken into three teaching each part after the whole of this teaching point is demonstrated. Think about the experience of your readers and proceed based on their needs. Many classroom teachers will want to adapt this session in supportive ways, while others will have readers that just get it all woven together.
- Active Engagement will be conducted alongside teaching in this session to help readers process patterns in myths in legends as they are learning about them.

### Connection
- I bet you have already noticed that our fantasy myths and legends have certain characteristics or patterns in their story structures and their character roles.
- One way readers of myths and legends read, is that they analyze all the previous myths and legends they have read before looking for these common characteristics and patterns. These are part of the literary patterns within these genres. We will tend to find the same story structures, character roles and themes over and over again.
- Today I want to show you how readers compare quest structures, character roles and themes.

### Teaching
- When I think about the stories we have shared in read aloud that are fantasies, myths and legends I’m reminded that many of them followed a quest story structure. The main character was on a quest or mission. Li Chi Slays a Serpent, The Paper Bag Princess, The Dragon Slayers Academy, even The Girl and the Puma started as a quest for food.
- The main character had to journey to achieve something. At times the quest involves rescuing, other times it involves slaying, capturing, and still other times the main character has gotten into an unknown or unwanted place or world and has to journey out of there – The Girl and the Puma began that way- a quest for food but also a journey out of the fort where she was being held captive.
- I want you to think about text you have read. Have you read any fantasies, myths or legends where the characters were on a quest?
- Turn and talk. Listen in and replay what is over heard.
- Another pattern we’ll find in fantasies, myths and legends is the role of the main character. The main character is usually a hero. There can be different kinds of heroes. Wiglaff is known as a reluctant hero – he doesn’t really see himself as a hero. Senorita Maldonada would be the quiet hero- what she does doesn’t create a lot of noise or struggle but she still changes the hearts and minds of people. Li Chi would be the ordinary person or unexpected hero – a little girl from a poor village slaying a giant serpent.
- Think about the fantasies, myths and legends you have read. Can you see and name the different kinds of heroes that were in your stories. Compare one hero to another hero.
Reading Unit of Study
Fourth grade: Interpretative and Analytic Reading, Unit 4

- **Turn and talk.** Listen in and replay exemplar thinking overheard.
- The third common pattern in fantasies, myths and legends is that there is almost always a struggle between good and evil. And in fantasy, myths and legends, good usually wins.
- **Turn and talk.** Can you think of stories you have read where there was a struggle between good and evil?
- This creates common themes. It tells us that ‘Good always wins over evil’ or ‘Scarifying or risking your life is honorable’.

### Active Engagement

- **Write:** Quest Structure, Character Roles, and Themes on chart paper.
- **Readers** I am going to hold up two books. I want you and your partner to analyze the quest structure, character roles and themes within these texts. I have written these three focuses for you to remember as you talk.
- I will be listening for how you notice similarities and differences if they are there.
- **Hold up** The Paper Bag Princess and Dragon Slayers Academy
- **Turn and analyze.** Listen in and coach as needed.

### Link

- Readers as you continue reading, interpreting and analyzing in fantasies, myths and legends, read with these patterns in mind. Quickly jot for readers to see what would be on post-its - You might jot – “here is the everyday hero” or “quest structure” or “good vs. Evil” or “Risking life - honor”
- You will get together with your partner and talk about what you have found in the different stories you have read and I will give you time to write in boxes and bullets structure the theme in your story and how that theme is supported.

### Mid-workshop Teaching

- Show jots that are evidence of the teaching.
- End reading time a bit early to allow fast and long writing – sharing interpretive and analytic thinking.

### Partnerships

- Ask readers to compare across fantasies, myths and legends.

### After-the-Workshop Share

- Readers, tomorrow will be our last day before moving onto a new unit. Write now in your notebook on a post-it I would like you to think about what you have done well with as we learned to interpret and analyze text.
- And on another post-it I’d like you to write something you feel you could still practice to build strength.
- We will use these post-its tomorrow.
Reading Unit of Study  
Fourth grade: Interpretative and Analytic Reading, Unit 4  
Lesson Plan

<table>
<thead>
<tr>
<th>Session</th>
<th>20</th>
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<tr>
<td>Concept</td>
<td>Readers use a repertoire of strategies to interpret and analyze traditional literature</td>
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<td>Teaching Point</td>
<td>Readers celebrate by talking about all they have learned.</td>
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### Materials
- Each reader has a bag of leveled books matching their reading level. Contents include: myths and/or legends narrative strong character text in addition to a mix of informational, favorites, and high interest.  
- If possible and strongly suggested (not necessary) reading partners have at least one strong character text that is the same in order to read and discuss as partners.  
- Post-its  
- notebooks  
- Pencils/pens  
- Chart paper  
- Teacher’s conferring notes (clipboard/binder/tablet)  
- Assessment Checklist utilized throughout unit (Resource Packet)

### Tips
- This session is the unit end and celebration. The celebration can be reflecting on learning and the opportunity for new goals or it may also include refreshments and community talk about this work.

### Connection
- Readers, we are here at the end of our fourth unit of study. You have learned a lot of strategies for interpreting and analyzing text...that is certainly something to celebrate! But I also think you have the opportunity to learn a lot about yourself as a reader, too.  
- Today I want to show you how readers analyze their own reading and thinking to determine strengths and goals.

### Teaching
- I want you to watch me as I show you how I, as a reader analyze my own reading and thinking to find strength and determine a goal. Watch carefully, because you will need to remember the steps I take.  
- As I look at my own reading notebook here, I notice that I have all kinds of notes and thinking inside my book. Let me take some of these out and let’s look at them together.  
- Ok…here, I was paying attention to _______. And here, Oh, again, I was paying attention ________. Let’s look at this third note…here I seem to have also paid attention to ________...wait a minute…as I look over my thinking inside my notebook I am realizing that a strength I have is thinking about ___________.  
- But as I look at the list we have made from all of our minilessons on our anchor chart, I realize that I am not doing ______________ or ___________________.  
- Readers, do you see how I had to think about what I was doing well and then shift and think about what I wasn’t doing. This is how we can make goals for ourselves.  
- I’m going to write down this strength of mine and also a goal here on this post-it .It needs my name so that I can post-it on our jot lot.

### Active Engagement
- Today, you are going to have time to do this thinking with your own reading. So I want you to think about the steps I took to do this work. First I…go ahead and tell your partner what steps I took, first, second, third, to find my strengths and goals.  
- Allow time for readers to list and talk.

### Link
- Readers, when you go back for independent reading, take the time to do what I did here. I want you to think about what you have as a reading strength...but I also want you to think about a new goal for your thinking.  
- Write STRENGTH and GOAL on a post-it and post-it on our jot lot with your name.  
- I will be using these to think about the roads we will take within our next unit of study.  
- Once you have done this work, then you may continue with independent reading.

### Mid-workshop Teaching
- List some of the strengths listed on post-its and some of the goals. No need to list readers’ names attached to their post-it.  
- Assist readers who struggle to analyze their work during conferences

### Partnerships
- Readers are reminded of the long list of strategies to bring to their conversation as they analyze their own reading notebooks.
### Reading Unit of Study
### Fourth grade: Interpretative and Analytic Reading, Unit 4

<table>
<thead>
<tr>
<th>After-the-Workshop Share</th>
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<tbody>
<tr>
<td>• Readers might also talk about their strength and goals with their partner.</td>
</tr>
<tr>
<td>• Readers, we have strengths as a class too...some that I can list: ____________________________________________</td>
</tr>
<tr>
<td>• But we also have goals as a community of readers. I’ve listed __________ as a possible goal for all of us to work towards as we start work with our next unit of study.</td>
</tr>
<tr>
<td>• I will make sure to collect your strength and goal jots so that I can think about ways to help you share your strength with others but also reach your goals.</td>
</tr>
</tbody>
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