

Grade 4 Reading Reading Scope and Sequence

	Reading Workshop	Words Study	Grammar Skill Work
September - October (30 Instructional Days)	<u>Interpreting Characters (Book 1)</u> <i>This unit launches students into being “nose-in-the-book readers.” Book selection will be passed onto students this year according to what is taught in this unit.</i>	Linguistics Pre-assessment Linguistics (Linguistics Guide for intermediate students) Units 1-4	Editing Checklist Correct Fragments & Run-Ons
October -December (30 Instructional Days)	<u>Non-Fiction: Reading the Weather, Reading the World (Book 2)</u> <i>This unit has been designed to help educate young people to have the skills necessary to engage in the research teams that will be necessary to solve the many problems facing society, both globally and here at home.</i>	Linguistics (Linguistics Guide for intermediate students) Units 5-7	Transition Words (sequence)
January - February (30 Instructional Days)	<u>Detail and Synthesis: Close Reading of Fiction</u> <i>The unit helps kids use their earlier instruction about character and theme with greater independence as they read their own increasingly challenging books. The unit furthermore brings them closer to the demands of the high-stakes tests – encouraging them to cite the text and to elaborate on details in informal partnership conversations. There is also instruction to help them think between whole and part, to infer and to interpret.</i>	Linguistics (Linguistics Guide for intermediate students) Units 8-12	Transitional Phrases for Introducing Quotes
February/March	<u>Reading History: The American Revolution (Book 3)</u> <i>Students read expository texts and narrative nonfiction and learn how to have ideas in response to those texts. They begin the unit by embarking on a research project about the events leading up to the American Revolution. As their knowledge of the time period grows, they</i>	Linguistics (Linguistics Guide for intermediate students) Units 13-14	Exploring Comma Usage and its Effect

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	<i>will participate in a debate questioning the colonies' independence from Britain, gathering and angling evidence to support their side, and reenacting the Second Continental Congress. By the end of the unit, students will conduct a new research project in partnerships on the time period after the Second Continental Congress.</i>		
April - June <i>(30 Instructional Days)</i>	<p><u>* 3 Week Test Prep</u></p> <p><u>Reading with the Lens of Power and Perspective (Curricular Calendar)</u></p> <p><i>This unit will support fourth graders as they experience what it can mean to read a text with a specific lens. It will help them read with two lenses that play a particularly important role in critical reading. First, students learn to read with the lens of power, then with the lens of perspective, and finally they bring those two together and engage in critical reading.</i></p>	<p>Linguistics (Linguistics Guide for intermediate students) Units 15-16</p> <p>Post-assessments on Units 1-16</p>	Progressive Tenses
Optional Additional Units (Social Studies)	<p><u>Historical Fiction Club (Book 4)</u></p> <p><i>Although this is a unit focused on reading skills - developing ideas about characters, determining themes, inferring within a text, comparing/contrasting texts, synthesizing across texts, and talking and writing about reading - students will view this as a historical fiction unit. Because the work is so challenging, students will work in same-book clubs.</i></p>	Reinforce Areas in need based on post-assessment results	Prepositional Phrases

Reading Workshop	Grade: 4
<p>Unit 1: Interpreting Characters: <i>The Heart of the Story</i> (Book 1)</p> <p>Unit Description: Interpreting Characters</p> <p>The first unit of the year aims to launch students back into being “nose-in-the-book” readers. You will not only remind children to choose books that can be read with comprehension and fluency, you’ll also set them up to take responsibility for keeping track of the reading that they each do. Children are to be challenged to read a text with deep engagement and intensity. You will rally students’ enthusiasm for building big ideas that are grounded in the books they read by telling them that this is not going to be like other years. This year, students will build substantial ideas that are grounded in evidence, not lightweight ideas. To do this, readers need to read deeply and with conscious intent. You want to tap into your students’ knowledge of how to read intently in ways that build that build on what they already know and rally them for the year ahead. Many of your students will enter fourth grade only reading to grasp the sweep of a story, so one of your first messages will be that as they move into more complex texts, they’ll find the details in those texts that matter.</p> <p>Across Bend 1, you’ll induct children into the structures, routines and habits of a richly literate reading workshop. You’ll be putting the onus on students to choose books that are “within reach,” for keeping records on the volume of reading that they do, and to engage deeply and intensely with their books by creating movies as they read. Students will also be able to retell a story chronologically or to summarize by reaching back to select information that fits.</p> <p>Then, in Bend 2, there is an emphasis on growing significant, text based ideas about characters. Here the focus will shift to help readers think in more complex ways about characters by drawing evidence-based conclusions, tweaking their ideas so they are grounded in the text and defensible. You will also teach them that the details the authors emphasize are not accidental. Simply asking, “Why might the author have included these details?” can help readers grow significant ideas about text.</p> <p>Then, in Bend 3, you’ll shift your students’ focus from studying characters to building interpretations. You will teach them to connect ideas to form interpretations that are supported across a whole text, conveying to students that there is no one-and-only correct way to interpret literature. Children will also be taught to find meaning in recurring images, objects, and details, adding richness and depth to their interpretations.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Students will make inferences and build theories about characters. • Students will develop their skills in predicting and envisioning. • Students will develop ideas about characters’ traits, motivations, troubles, changes, and lessons learned. • Students will understand that characters are complicated and grow theories about them. • Students will work in partnerships to enhance understanding of their books and further develop comprehension skills. • Students will be able to analyze author’s craft. 	
NJ Student Learning Standards	
<p>Writing Standards</p> <p>W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p> <p>W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</p> <p>W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research</p>	

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- A. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

Reading Standards

RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

RF.4.4 Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary

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

RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RL.4.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

RL.4.10 RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

RL.5.1 Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

Speaking and Listening Standards

SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
B. Follow agreed-upon rules for discussions and carry out assigned roles.
C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5 Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Standards

L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
B. Form and use the progressive (*e.g., I was walking; I am walking; I will be walking*) verb tenses.
C. Use modal auxiliaries (*e.g., can, may, must*) to convey various conditions.
D. Order adjectives within sentences according to conventional patterns (*e.g., a small red bag rather than a red small bag*).
E. Form and use prepositional phrases.
F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
G. Correctly use frequently confused words (*e.g., to, too, two; there, their*).

L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
B. Use commas and quotation marks to mark direct speech and quotations from a text.

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<p>C. Use a comma before a coordinating conjunction in a compound sentence.</p> <p>D. Spell grade-appropriate words correctly, consulting references as needed.</p> <p>L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>A. Choose words and phrases to convey ideas precisely.</p> <p>B. Choose punctuation for effect.</p> <p>C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p> <p>L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <p>A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.</p> <p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph</i>, <i>photograph</i>, <i>autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases</p> <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings</p> <p>A. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context</p> <p>B. Recognize and explain the meaning of common idioms, adages, and proverbs.</p> <p>C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p> <p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed</i>, <i>whined</i>, <i>stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife</i>, <i>conservation</i>, and <i>endangered</i> when discussing animal preservation).</p> <p>NJSLS from other subject(s)</p> <p>Standard 8 Computer Science</p> <p>8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills</p> <p>9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> How do readers walk in a character's shoes? How do readers build theories about characters? How do readers grow theories about characters? How do readers compare and contrast characters across books? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> Readers walk in a character's shoes by predicting, envisioning and reading with fluency. Readers envision through every means possible, by asking what do the places in a book look like? What's going on around the character? Readers build theories about characters by thinking about a character's personality quirks, habits, and considering what their characters hold close. Readers can anticipate. Readers build theories by noticing the way the secondary characters act as mirrors of the main character. Readers grow theories about characters by inferring and developing ideas about characters' traits, motivations, troubles, changes, and lessons. Readers build theories of complexity by thinking between books, and noticing characters who play similar roles across several books, and think about the ways those characters are similar and different.
<p>Evidence of Learning (Assessments)</p>	<p>Accommodations and Modifications</p>

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<p>Formative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • <i>Project Read Assessments</i> • Writing about reading • Readers' notebooks • Teacher-created performance assessment • Book club talks • Student reflections • Conferences and small groups <p>Summative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • TCRWP Reading Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>Special Education:</p> <ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <ul style="list-style-type: none"> 3- Collaborating to Create a Culture of Reading: An All-Hands-On-Deck Call 4- Retelling and Synthesizing to Cement Comprehension 5- Envisionment: Seeing and Hearing inside the Text 6- Using Partners and Learning Progressions to Lift the Level of Your Work <p>Bend II</p> <ul style="list-style-type: none"> 7- Reading to Develop Defensible Ideas about Characters 8- Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters 9- Growing Grounded, Significant Ideas by Noticing Author's Craft: Finding Meaning in Repeated Details 10- Improving Theories by Reading for Precise Academic Language 11- Finding Complications in Characters <p>Bend III</p> <ul style="list-style-type: none"> 14- Looking Beyond Characters: Studying Other Elements of Story 15- Looking Through Many Lenses at Not Just a Scene—But at the Whole Story So Far 16- Connecting Thoughts to Build Interpretations 18- Finding Meaning in Recurring Images, Objects, and Details
	<p>English Language Learners:</p>

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	<ul style="list-style-type: none"> • Unit 1: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • Interpreting Characters Life by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Interpreting Characters Unit • 2019-20 Teachers College Calendar • Florham Park ELA PD Sharing Website • The Reading Strategies Book by Jen Seravallo • Prompting Guide • Writing Resources and Scope and Sequences 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Tiger Rising</i> by Kate DiCamillo (Level T) • <i>Dancing in the Wings</i>, Allen, Debbie (Level M) • <i>Freedom Summer</i>, Wiles, Deborah (Level M) • <i>Number The Stars</i>, Lowry, Lois (Level U) • <i>Stone Fox</i>, Gardiner, John Reynolds (Level P) • <i>Dance Fever</i> by Julie Bowe (Level T) • <i>Duke's Den</i> by Becky Citra (Level U)

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<ul style="list-style-type: none"> • Units of Study Online Resources <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • <i>Leveled Literacy Intervention Kits</i> • When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Reading Strategies Book - Jennifer Serravallo</i> • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	<ul style="list-style-type: none"> • <i>A Long Pitch Home</i> by Natalie Dias Lorenzi (Level V) • <i>Rain Reign</i> by Ann Martin (Level T) • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>The Big Idea Gang Series</i> by James Preller (Level P) • <i>Bink and Gollie Series</i> by Kate DiCamillo and Alison McGhee (Level M) • <i>Click</i> by Kayla Miller (Level P) • <i>Judy Moody Series</i> by Megan McDonald (Level M) • <i>Jake Maddox Girl Sports Stories</i> by Jake Maddox (Level P) • <i>Ruby Lu Series</i> by Lenore Look (Level N) • <i>How Oliver Olson Changed the World</i> by Claudia Mills (Level L) • <i>Nikki and Deja Series</i> by Karen English (Level N) • <i>Julian Is a Mermaid</i> picture book by Jessica Love (Level L) • <i>Little Shag</i> series, by Shaquille O'Neal (Level L, M) • <i>Superhero Harry</i> series by Rachel Ruiz (Level L, M) • <i>Out of Left Field</i> by Ellen Klages (Level M) • <i>Skateboard Party</i> Book 2 of a series by Karen English (Level N) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)

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<ul style="list-style-type: none"> Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy Social Justice Literacy Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills 	<ul style="list-style-type: none"> Ask students to look for specific things when they view videos or read print material, and then ask questions about those items Build on the intuitive knowledge students have gained from media about the story and character Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic Use print materials to practice reading and comprehension skills
Career Education	Global Perspective
<ul style="list-style-type: none"> New Jersey Educational Field Trip Connect With Rick Riordan Author Visit Kit Authors Who Skype 	<ul style="list-style-type: none"> National Hispanic-Latino Heritage Month National Disability Employment Awareness Month National American Indian Heritage Month Black History Month National Women's History Month, National Irish-American Heritage Month National Italian American Heritage Month Asian Pacific American Heritage Older Americans' Month Jewish American Heritage Month Week of Respect Red Ribbon Week International Dot Day (September 16)
Bend	Teaching Points
<p>Possible lessons to do, taken from the <i>Launching Unit of Study</i> (Pre- Book Lesson, 3rd Grade Book)</p> <p>(Pre- Book Lesson, 3rd Grade Book)</p>	<ul style="list-style-type: none"> (Grade 3, pg. 7) Today I want to teach you that readers set themselves up to build a reading life. We do this by: <ol style="list-style-type: none"> Using memories of when reading was really great Finding a good reading spot where I'm comfortable & can concentrate Making a reading goal for how I can become a stronger reader (Grade 3, pg. 16) Today I want to teach you that readers can choose their relationship toward reading. Readers can decide whether to read like curmudgeons or readers can choose to read as if books are gold. (Model reading a book like a curmudgeon). We do this by:

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<p><i>(Pre- Book Lesson, 3rd Grade Book)</i></p>	<ol style="list-style-type: none"> 1. Finding a good reading spot; 2. Talking about books with a partner; 3. Choosing books we love. <p>Read books like they're gold! (Add to chart)</p> <ul style="list-style-type: none"> • Today I want to teach you that as readers, it is important to set goals for ourselves. It is important to sometimes stop and say, "From today on, I'm going to..." and then we name our hope, our promise, our New School Year's resolution. After that, we try to let it change how we live in the future. We can do this by: <ol style="list-style-type: none"> 1. Thinking about times when reading went really well for me. 2. Thinking about times when reading did not go well for me. 3. Come up with a goal that will help me avoid the "bad reading moments" and better my reading in the future. • Today I want to teach you that sometimes we become confused in the text we're reading. We'll be reading along and then the text turns a corner and suddenly we're not quite sure what's going on. It's as if the film breaks in the mental movie we're making. When this happens there are some ways that we can fix it. <ol style="list-style-type: none"> 1. Recognize when I no longer have a clear mental movie, and I am confused about what is going on. 2. Scan back through the text to the beginning of the paragraph or page you didn't understand. 3. Re-read that part. 4. If you are still confused, scan back farther and reread.
<p>Bend I: Establishing a Reading Life <i>(Session 1: Reading Intensely: Building a Foundation to Grow Substantial Ideas)</i></p> <p><i>(Session 2: Taking Responsibility for Reading Lots of Within-Reach Books)</i></p>	<ul style="list-style-type: none"> • (pg. 5) Today I want to teach you that to grow solid, grounded ideas, people read intensely, aware that everything counts. They read to see and notice more, and use all of their brain power to pay extra attention to what they are reading. Readers do this by: <ol style="list-style-type: none"> 1. Finding a book they want to read. 2. Read as if you are in the book. 3. Figure out confusing parts. 4. Note important things to talk about later. • (pg. 14) Today I want to teach you that in order to grow solid, grounded ideas about books, readers need to choose books they can read fluently and understand well. Good readers have ways of checking each book before committing to it. We can do this by: <ol style="list-style-type: none"> 1. Looking at the book carefully; 2. Read a few lines of the book; and look at: <ul style="list-style-type: none"> ○ How fast can you read it? Too slow? Too fast? Or Understanding ○ How do you read the words? With expression? Smooth or choppy? With punctuation? ○ Do you understand all of the words? Most of them? Get stuck on 5 or more? ○ Do you understand the story?

<p>(Session 3: Collaborating to Create a Culture of Reading: An All-Hands-On-Deck Call)</p> <p>(Session 4: Retelling and Synthesizing to Cement Comprehension)</p> <p>(Session 5: Envisionment: Seeing and Hearing inside the Text)</p>	<ol style="list-style-type: none"> 3. Decide if the book is too easy, too hard, or just-right. <ul style="list-style-type: none"> • (pg. 24) *Inquiry Lesson* Today we are going to do an inquiry, or an investigation. I was thinking that we could think about how to develop systems for finding good books right here in this classroom. Let's work together to answer the question, "What are some systems that can help the readers in this class find really great books?" I want to teach you that readers set up systems for finding and sharing great book." (During Link ass set up systems for finding/sharing great books). <ul style="list-style-type: none"> ○ Prompt Students: <ul style="list-style-type: none"> ■ Let's think about how we have found books we love in the past & what systems will work in our classroom. 1. Categorize books into bins 2. Schedule time to Share favorite books; 3. Rating special books; 3-star, 4-star. 4. Invite class visitors to share favorite books. 5. Create award winners- recommendations from Amazon, NY Times, etc 6. Interview last year's students to learn last years favorites. ❖ (pg. 29) Share <ul style="list-style-type: none"> ➤ Readers don't just wait for good books to fly into their arms - one way to get your hands on good books is to get recommendations from a friend. We recommend books by: <ol style="list-style-type: none"> 1. Looking across my book log and scan my memory for a book I loved reading. 2. Summarizing what they book was about in my head. 3. Retelling the book to my partner, making sure not to give away the important parts. 4. Suggesting why the book was so good, and why your partner should read it. • (pg.34) I want to remind you that readers often look back on their books to cement their comprehension. You already know how to do a chronological retelling, telling the whole timeline of events in order. Today I want to teach you that you can also pause to synthesize. To retell a story this way we: <ol style="list-style-type: none"> 1. Retell a small part of what you just read. (Your most recent chapter!) 2. As I retell, I go back and reference earlier parts of the text that relate to the events I am retelling. (Relevant backstory) <p>Create chart (pg. 36) From Retelling Toward Summary</p> <ul style="list-style-type: none"> ❖ Chronological/Retell: Retell the timeline of the story, taking big steps ❖ Pause to synthesize: Retell only the part you just read, then summarize the related backstory <ul style="list-style-type: none"> • (pg. 43) Today I want to teach you that to read well, to read intensely, readers can't just read with their eyes. Readers use everything - the images, the mood, the sounds - to make movies as they read. We do this by:
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Grade 4 Scope and Sequence

<p><i>(Session 6: Using Partners and Learning Progressions to Lift the Level of Your Work)</i></p>	<ol style="list-style-type: none"> 1. Pausing at a scene (With a lot of dialogue or that creates a strong feeling) 2. Think, “What is the character doing with their body?” 3. “What is the character doing with their faces?” 4. What is the character doing with their voices 5. Reread and fill in the sounds, gestures, expressions, and even smells the author doesn’t include! <ul style="list-style-type: none"> ● Add to anchor chart: <ol style="list-style-type: none"> 1. Finding a book you <u>want</u> to read. 2. Read as if you are <u>in</u> the book. 3. Figure out the confusing parts. 4. Note important things to talk about later. 5. Do the work the book is requesting. 6. Find the flow of the book - get into the world of the story. 7. Make movies in your mind. ● (pg. 52) (Today’s work involves the use of the 3rd/4th grade Envisioning and Predicting checklist/learning progression) Today I want to teach you that when readers are trying to get better at a skill, like envisionment, it helps to work with a partner to study their own thinking and to set goals to make their thinking even better. <ol style="list-style-type: none"> 1. With your partner reread the part of the text that you envisioned. 2. Jot your envisionment from your post-it or readers notebook 3. Read & Rate your envisionment based on the checklist. 4. Make revisions to your envisionment based on the checklist. 5. Set a goal for yourself of what you could do better every day!
<p>Bend II: Thinking Deeply About Characters <i>(Session 7: Reading to Develop Defensible Ideas about Characters)</i></p> <p><i>(Session 8: Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters)</i></p>	<ul style="list-style-type: none"> ● (pg. 64) Today I want to teach you that to read people—in life and in stories—readers notice when a person does or says something that stands out. Readers do this by: <ol style="list-style-type: none"> 1. Thinking, “Why might the character have acted this way? What do these actions show about the character?” 2. Noticing patterns in a character’s actions and noticing times when the character breaks the pattern. 3. Jotting, “The character might have acted like this because....” <p>(*See prompts on page 72).</p> ● (pg. 75) Today I want to teach you that readers pay attention to details that show a character’s desire, the obstacles they encounter, and the way they respond to those obstacles. By doing this they gain insight into the characters, themselves, and their stories.

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<p><i>(Session 9: Growing Grounded, Significant Ideas by Noticing Author's Craft: Finding Meaning in Repeated Details)</i></p>	<ol style="list-style-type: none"> 1. Think about what the character wants or desires. 2. Think about the obstacles that get in their way. 3. Think about how they respond to the obstacle. 4. Use these thoughts to grow an idea about what type of person your character is. (My character's motivation is... because...)
<p><i>(Session 10: Improving Theories by Reading for Precise Academic Language)</i></p>	<ul style="list-style-type: none"> • (pg. 84) Today I want to teach you that readers grow significant ideas about a character by noticing anything the author spotlights. If the author repeats something over and over, or describes something at great length, or otherwise emphasizes something, it's the reader's job to think, "Why?" <ol style="list-style-type: none"> 1. Identify aspects of a character that the author emphasizes by describing it in great detail, or repeating it multiple times. 2. Ask yourself, "Why is the author emphasizing this aspect of my character?" "Why is this important?" 3. Use the author's intent to grow an idea about your character. 4. Test to make sure your idea can be supported by evidence from other parts of the story. "This connects with the rest of the story because...." • Conferring/Small Group Work (pg. 89) <ul style="list-style-type: none"> ○ Nudge children to consider how the objects held dear by a character are revealing. <ol style="list-style-type: none"> i. Readers ask, "Does this object confirm what I already know about the character's personality or help me see the character in a different light?" ii. Notice objects that a character often has with them, or an object that is referenced often in the text. iii. Ask, "Why is this object important to my character? What does it say about them as a person?" iv. Use this information to grow an idea about your character. • (pg. 94) Today I want to teach you that readers reach for exact, precise true words to convey their thoughts about their character. <ol style="list-style-type: none"> 1. Notice a character's actions and decisions. 2. Come up with one or two words that describe your character, making sure there is evidence to support your choice. 3. Ask yourself, "Is that word exactly true?" 4. Rethink, coming up with a phrase or comparison that can better describe the character. ❖ Share (pg. 101) <ul style="list-style-type: none"> ➤ Readers, I want to share with you how you can reread and reflect on individual ideas about a character and develop a greater theory about the character based on those ideas. Do this by: <ul style="list-style-type: none"> ■ 1. Read and reread your post-its 2. Arrange the post-its on your chart. Try to see connections among them.

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[Grade 4 Scope and Sequence](#)

<p>(Session 18: Finding Meaning in Recurring Images, Objects, and Details)</p> <p>(Session 19: Celebration: Creating Self-Portrait in Books)</p>	<p>parts)</p> <p>3. Connect all of these smaller messages into one big, powerful message: a central interpretation.</p> <ul style="list-style-type: none"> • (pg. 167) (Inquiry lesson) Today I want to ask you, why does an author decide to make things recur? And what bigger meaning could they perhaps represent? <ol style="list-style-type: none"> 1. List out common threads that weave through your book. (Objects, images, or details like gestures or phrases that contain the ideas) 2. Ask, “Why does that object represent on its own.” 3. What is the author trying to tell us with that object about the story... 4. This object represents..... and is therefore symbolizing..... • (pg. 176) Celebration! Students make books marks that represent them as readers. “Reading self portraits”
Skills (Students will be able to...)	
<ul style="list-style-type: none"> • Walk in a character’s shoes by predicting, envisioning and reading with fluency. 	
<ul style="list-style-type: none"> • Envision through every means possible, by asking what do the places in a book look like? What’s going on around the character? 	
<ul style="list-style-type: none"> • Build theories about characters by thinking about a character’s personality quirks, habits, and considering what their characters hold close. 	
<ul style="list-style-type: none"> • Build theories by noticing the way the secondary characters act as mirrors of the main character. 	
<ul style="list-style-type: none"> • Grow theories about characters by inferring and developing ideas about characters’ traits, motivations, troubles, changes, and lessons. 	
<ul style="list-style-type: none"> • Build theories of complexity by thinking between books, and noticing characters who play similar roles across several books, and think about the ways those characters are similar and different. 	

Reading Workshop	Grade: 4
<p>Unit 2: Reading the Weather, Reading the World</p> <p>Unit Description: Nonfiction Reading: Reading the Weather, Reading the World</p> <p>This unit is designed so that students start by reading easy texts and doing important work with these texts and then they choose more challenging texts. You will help them do similar work with those more challenging texts. Eventually they will dig into research projects that revolve around a class topic of extreme weather and natural disasters. At the end of the unit, students will research a second subtopic in order to provide opportunities for students to compare and contrast what they have learned and to explore more conceptual topics. In many ways, the structure of Bends II and III echoes that of their third-grade units studying animals.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Students will be able to recognize and utilize text structures in order to glean what matters most from a text. • Students will discern the differences between narrative and expository nonfiction and ascertain the different ways to approach texts. • Students will be able to read informational texts and maintain just right chapter books, maintaining their stamina and skill level. 	

NJ Student Learning Standards

Writing Standards

W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

B. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

W.4.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Reading Standards

RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words

- A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context

RF.4.4 Read with sufficient accuracy and fluency to support comprehension

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RI.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

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

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

RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

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

RI.4.8 Explain how an author uses reasons and evidence to support particular points in a text.

RI.4.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge)

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

RI.4.10 By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Speaking and Listening Standards

SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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<p>SL.4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</p> <p>Language Standards</p> <p>L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> A. Use relative pronouns (<i>who, whose, whom, which, that</i>) and relative adverbs (<i>where, when, why</i>). B. Form and use the progressive (<i>e.g., I was walking; I am walking; I will be walking</i>) verb tenses. C. Use modal auxiliaries (<i>e.g., can, may, must</i>) to convey various conditions. D. Order adjectives within sentences according to conventional patterns (<i>e.g., a small red bag rather than a red small bag</i>). E. Form and use prepositional phrases. F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. G. Correctly use frequently confused words (<i>e.g., to, too, two; there, their</i>). <p>L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> A. Use correct capitalization. B. Use commas and quotation marks to mark direct speech and quotations from a text. C. Use a comma before a coordinating conjunction in a compound sentence. D. Spell grade-appropriate words correctly, consulting references as needed. <p>L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <ul style="list-style-type: none"> A. Choose words and phrases to convey ideas precisely. B. Choose punctuation for effect. C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion). <p>L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase. B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (<i>e.g., telegraph, photograph, autograph</i>). C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases. <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> A. Explain the meaning of simple similes and metaphors (<i>e.g., as pretty as a picture</i>) in context. B. Recognize and explain the meaning of common idioms, adages, and proverbs. C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms). <p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).</p> <p>NJSLS from other subject(s)</p> <p>Standard 8 Computer Science</p> <p>8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills</p> <p>9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How do readers determine importance and synthesize in Expository Non-Fiction? • How do readers navigate narrative and hybrid nonfiction texts? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Readers determine importance in Expository Non-Fiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions.

Grade 4 Scope and Sequence

	<ul style="list-style-type: none">• Readers synthesize Expository Non-Fiction by being alert to the visual features of expository texts and to anticipate particular content.• Readers find the main idea by taking the sentences they’ve read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details connect with this? This part teaches me....(Boxes and Bullets)• Readers tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they’re exploring when teaching in partnerships.• Readers read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster.• Narrative nonfiction like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories.• Some texts are a mixture of non-narrative and narrative structure, readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole.								
Evidence of Learning (Assessments)	Accommodations and Modifications								
<table><tr><td>Formative Assessments:</td></tr><tr><td><ul style="list-style-type: none">• <i>Learning Progressions (Grades 2-8)</i>• <i>Project Read Assessments</i>• Writing about reading• Readers’ notebooks• Teacher-created performance assessment• Book club talks• Student reflections• Conferences and small groups</td></tr><tr><td>Summative Assessments:</td></tr><tr><td><ul style="list-style-type: none">• <i>Learning Progressions (Grades 2-8)</i>• TCRWP Reading Assessments</td></tr><tr><td>Benchmark Assessments:</td></tr><tr><td><ul style="list-style-type: none">• <i>Nonsense Words</i></td></tr></table>	Formative Assessments:	<ul style="list-style-type: none">• <i>Learning Progressions (Grades 2-8)</i>• <i>Project Read Assessments</i>• Writing about reading• Readers’ notebooks• Teacher-created performance assessment• Book club talks• Student reflections• Conferences and small groups	Summative Assessments:	<ul style="list-style-type: none">• <i>Learning Progressions (Grades 2-8)</i>• TCRWP Reading Assessments	Benchmark Assessments:	<ul style="list-style-type: none">• <i>Nonsense Words</i>	<table><tr><td>Special Education:</td></tr><tr><td><ul style="list-style-type: none">• Curricular Modifications and Guidance for Students Educated in Special Class Settings• Subgroup Accommodations and Modifications• Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)<p>Differentiation:</p><ul style="list-style-type: none">• <i>Preview content and concepts</i>• <i>Behavior management plan</i>• <i>Highlight text</i>• <i>Small group setting</i><p>High-Prep Differentiation:</p><ul style="list-style-type: none">• <i>Alternative formative and summative assessments</i>• <i>Guided Reading</i>• <i>Personal agendas</i>• <i>Project-based learning</i>• <i>Tiered activities/assignments</i>• <i>Varying organizers for instructions</i><p>Low-Prep Differentiation:</p><ul style="list-style-type: none">• <i>Clubbing activities</i></td></tr></table>	Special Education:	<ul style="list-style-type: none">• Curricular Modifications and Guidance for Students Educated in Special Class Settings• Subgroup Accommodations and Modifications• Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none">• <i>Preview content and concepts</i>• <i>Behavior management plan</i>• <i>Highlight text</i>• <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none">• <i>Alternative formative and summative assessments</i>• <i>Guided Reading</i>• <i>Personal agendas</i>• <i>Project-based learning</i>• <i>Tiered activities/assignments</i>• <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none">• <i>Clubbing activities</i>
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Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment 	<ul style="list-style-type: none"> • <i>Exploration by interest</i> • <i>Flexible groupings</i>
<p>Alternative Assessments:</p>	<p>Suggested Lessons for Differentiation with Small Groups:</p>
<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>Bend I</p> <p>3-Text Structures Help Accentuate What Matters 4- Embracing the Challenge of Nonfiction Reading 5- The Challenges Posed by Texts that Are Structured as Hybrids 6- Tackling Tricky Vocabulary Through Reading, Note-Taking, and Conversation</p> <p>Bend II</p> <p>9- Synthesis 10- Reading Various Types of Texts 11- Writing to Grow Research-Based Ideas 12- Don't Skip the Hard Stuff</p> <p>Bend III</p> <p>14- Reading and Thinking across Two Topics: Comparing and Contrasting 15- Seeking Out Patterns and Relationships 18- Evaluating Stories 19- Reading Closely, Thinking Deeply 20- Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals</p>
	<p>English Language Learners:</p>
	<ul style="list-style-type: none"> • Unit 1: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Students at Risk for Failure:</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Gifted and Talented</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

Grade 4 Scope and Sequence

	<p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • Reading The Weather: Reading the World by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade, Reading the weather: reading the world Unit • 2019-20 Teachers College Calendar • Florham Park ELA PD Sharing Website • <i>The Reading Strategies Book</i> by Jen Serravallo • <i>Prompting Guide</i> • Writing Resources and Scope and Sequences • Units of Study Online Resources <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • <i>Leveled Literacy Intervention Kits</i> • When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Reading Strategies Book - Jennifer Serravallo</i> • Florham Park ELA PD Sharing Website • Conferring Menus 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Mummies! Secrets of the Dead</i>, Griffey, Harriet (Level W) • <i>Do Stars Have Points? Questions and Answers about Stars and Planets</i>, Berger, Melvin (Level R) • <i>Eating Green</i>, Apte, Sunita (Level P) • <i>Owen and Mzee: The True Story of a Remarkable Friendship</i>, Hatkoff, Isabella (Level R) • <i>Pompeii-Buried Alive!</i>, Kunhardt, Edith (Level N) • <i>Prickly Porcupines</i>, Nicholas, Catherine (Level O) • <i>Taj Mahal</i>, Tagliaferro, Linda (Level L) • <i>Wolves</i>, Markle, Sandra (Level M) • <i>Everything Weather</i>, Furgang, Kathy (Level P) • <i>DK Eyewitness: Hurricane and Tornado</i>, Challoner, Jac (Level W) • <i>Hurricanes</i>, Simon, Seymour (Level S) • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>actus Hotel</i>, Guiberson, Brenda Z. (Level K) • <i>The Life Cycle of an Emperor Penguin</i>, Kalman, Bobbie and Robin Johnson (Level N) • <i>The Penguin, A Funny Bird</i>, Fontanel, Beatrice (Level N) • <i>The Magic School Bus Series</i> Cole, Joanna (Level P) • <i>Armored And Dangerous</i>, Zimmerman, Howard (Level L) • <i>Beautiful Butterflies</i>, Goldish, Meish (Level L) • <i>Bloodthirsty Mosquitoes</i>, Goldish Meish (Level L) • <i>Building Greenscrapers</i>, Stern Steven (Level P)

Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> • <i>Caves And Caverns</i>, Gibbons, Gail (Level O) • <i>Come on Rain!</i> by Karen Hesse (Level P) • <i>On the Same Day in March: A Tour of the World's Weather</i> by Marilyn Singer (Level P) • “Charles Edward Anderson” article about leading expert on severe storms and tornadoes https://www.blackpast.org/african-american-history/anderson-charles-edward-1919-1994/
	<p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspective

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16) 						
Bend/Goals	Teaching Points						
<p>Bend I: Learning from Texts <i>(Session 1: Reading and Learning with Intensity)</i></p> <p><i>(Session 2: To Learn from Nonfiction, Readers Get Their Mental Arms Around the Text)</i></p> <p><i>(Session 3: Text Structures Help Accentuate What Matters)</i></p>	<ul style="list-style-type: none"> • (pg. 7) Today I want to teach you that nonfiction readers don't just read more nonfiction, you also read nonfiction differently. Grown up non-fiction readers make a commitment to learning from a text, by making connections between what they already know and care about, and the text. <ol style="list-style-type: none"> 1. Browse through the book by looking at the title, the cover, and previewing the pages. 2. Ask yourself, "What do I already know about this topic that connects in some way to this topic?" 3. Ask yourself, "What do I care about on this topic that connects in some way to this topic?" • (pg. 18) Today I want to teach you that nonfiction readers read nonfiction well by previewing the text. <ol style="list-style-type: none"> 1. Look through the pages for headers, topic sentences, and other text features. 2. Think about what you already know about the topic. 3. Imagine what the text might be about. "This part seems to be about _____ and this other part seems to be about _____." <p>❖ Mid-workshop: Good nonfiction readers revise their ideas about their nonfiction books as they continue reading.</p> • (pg. 28) Today I want to teach you that nonfiction readers read nonfiction well by figuring out the text's structure and using it to determine importance. <ol style="list-style-type: none"> 1. Read your text, looking for clue words/transition words. <table border="1" data-bbox="636 1205 1539 1393"> <tr> <th>Structure</th><th>Transition words</th></tr> <tr> <td>Chronological</td><td>first, then, next, after that, finally, before, after</td></tr> <tr> <td>Problem/solution</td><td>a problem is, a solution is, if... then..., so that</td></tr> </table> 	Structure	Transition words	Chronological	first, then, next, after that, finally, before, after	Problem/solution	a problem is, a solution is, if... then..., so that
Structure	Transition words						
Chronological	first, then, next, after that, finally, before, after						
Problem/solution	a problem is, a solution is, if... then..., so that						

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		Cause and effect	because, since, reasons, then, therefore, so, in order
		Compare/contrast	different, same, alike, similar, although, but, yet, or
<p>(Session 4: Embracing the Challenge of Nonfiction Reading)</p>	<ol style="list-style-type: none"> 2. Identify the text structure using the chart 3. Take notes on what you're learning with a graphic organizer that shows the text structure (see anchor chart on pg. 36 of book to display for students) ❖ (pg. 33) <u>Mid-Workshop Teaching</u>: Readers, I want to teach you that in order for nonfiction readers to teach others well, they need to: <ul style="list-style-type: none"> ➤ Know the main ideas and supporting details ➤ Use an explaining voice ➤ Use gestures ➤ Use a teaching finger to point out charts, illustrations, and diagrams to help explain 		
	<ul style="list-style-type: none"> ● (pg. 39) Today I want to teach you that nonfiction readers read well by tackling the hard parts of nonfiction reading. <ol style="list-style-type: none"> 1. First, notice what is hard for you. <ol style="list-style-type: none"> a. Misleading headings (thinking a section will be about one topic or idea, but ends up being about another) b. Fact overload (too many facts) c. Confusing beginnings d. Long detours (turning away from the topic) with extra information that can pull you away from the main idea e. Graphs and diagrams 2. Then, take action. <ol style="list-style-type: none"> a. Read and reread b. Ask, "What is this part teaching?" c. Talk and write to understand. ❖ <u>Mid-Workshop Teaching</u>: Readers, if your book stops making sense, there are some strategies you can use: <ul style="list-style-type: none"> ➤ Stop and think, "Huh?" ➤ Then, do something about it! <ul style="list-style-type: none"> ■ read forward ■ reread a part of text ■ whisper-read aloud until it makes sense ■ slow down reading for a bit, then speed back up ■ pick a new just-right book 		
(Session 5: The Challenges Posed by			

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	<p>5. Write the summary: <i>“In this passage, Kathy Furgang explains that the sun and Earth work together to create the weather. One detail is that the sun heats the land on Earth, which warms the air. Another supporting detail is that the wind moves the warm air around. A third detail is that the Earth’s rotation causes air to change temperatures.”</i></p>
<p>Bend II: Launching a Whole-Class Research Project <i>(Session 8: Planning for a Research Project)</i></p> <p><i>(Session 9: Synthesis)</i></p> <p><i>(Session 10: Reading Various Types of Texts)</i></p>	<ul style="list-style-type: none"> • (pg. 83) Today I want to teach you that when people are part of a team—and especially a team that has been given a problem to solve—the first challenge is to decide who will do what, when, and how. Rehearsal is something that readers and team members do as they figure out a plan for how to get a job done. <ul style="list-style-type: none"> ○ The plan for researching (getting the job done) is: <ul style="list-style-type: none"> ■ Get to know your resources (flip through books) ■ Sequence (order) texts from easiest to hardest ■ Figure out the main subtopics, categories, and questions ■ Plan for team research roles (pg. 89) <u>Share</u>: Reading and Revising Notes so They Match Text Structure <ul style="list-style-type: none"> • Nonfiction readers research well by taking organized and structured notes <ol style="list-style-type: none"> a. Read a chunk of text. b. Identify the text structure by looking for transition words. c. Structure your notes in the same way as your text structure. • (pg. 95) Today, I want to teach you that nonfiction readers research well by synthesizing (connecting) what you are learning across texts. <ol style="list-style-type: none"> 1. Choose a subtopic to research. 2. Read and take notes on one text 3. Read a second text. 4. Ask, “Does this add to what I’ve already learned? Or, does this change what I learned?” 5. Add to your notes from your first text. ❖ (pg. 101) <u>Mid-Workshop Teaching</u>: When nonfiction readers come across information that changes what they’ve learned, they go to a third text to see if their first or second source is correct. • (pg. 106) Inquiry Lesson: (Co-create charts). Today, we are going to investigate the questions: In what ways do authors write nonfiction articles differently from nonfiction books? How do you read differently when you read a nonfiction article as opposed to when you read a nonfiction book? (Generate ideas below with the students!) <ol style="list-style-type: none"> 1. Articles tend to be much shorter than nonfiction books. 2. Articles tend to talk about current events or events that happened close to when the author wrote about them. 3. Most articles seemed to start with the most important newsworthy information, then gave some details related to the news, and ended with other background information.

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<p><i>(Session 11: Writing to Grow Research-Based Ideas)</i></p>	<ul style="list-style-type: none"> ● (pg. 112) Today, I want to teach you that nonfiction readers research well by writing to grow their ideas about a topic. <ol style="list-style-type: none"> 1. Read over your notes on a subtopic. 2. Write ideas about your topic by using these strategies: <ol style="list-style-type: none"> a. Cite (quote) specific information from resources b. Ask questions c. Make comparisons and connections d. Rank and categorize information e. Write your own ideas about the information you have gathered. ❖ (pg. 118) <u>Mid-Workshop Teaching:</u> Readers, we can use thought prompts to push our thinking when we are writing about our reading: <ul style="list-style-type: none"> ➤ The important thing about this is... ➤ I'm realizing... ➤ This is giving me the idea that... ➤ This connects to... ➤ The thought I have about this is... ➤ What surprises me about this is... ➤ This makes me think...
<p><i>(Session 12: Don't Skip the Hard Stuff)</i></p>	<ul style="list-style-type: none"> ● (pg. 124) Today I want to teach you that nonfiction readers stop when they come across challenging parts of their text and figure them out. <ol style="list-style-type: none"> 1. Stop when you get to a tough part of the text. 2. Reread the chunk, pause, and ask, "What is this part teaching?" 3. Talk over the chunk with your partner. 4. If that doesn't work, sketch or write about the tough part of the text. 5. Look at the text features closely to see what they are teaching.
<p><i>(Session 13: Celebration: Teaching One Another)</i></p>	<ul style="list-style-type: none"> ● (pg. 133) Today I want to teach you that nonfiction readers prepare to present their information. When preparing for a group presentation, think about: <ul style="list-style-type: none"> ○ What will we present? ○ What information do we still need to gather to be ready? ○ How will we present our information? ○ What materials will we need to present? ○ What will be the order of our presentation? ❖ (pg. 135) <u>Mid-Workshop Teaching:</u> Presenters also engage their audience, just like teachers. To teach well: <ul style="list-style-type: none"> ➤ Know the main ideas and supporting details

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	<ul style="list-style-type: none"> ➤ Use an explaining voice ➤ Use gestures ➤ Use a teaching finger to reference charts, illustrations, and diagrams ➤ Engage your students <ul style="list-style-type: none"> ■ Ask questions ■ Make comparisons ■ Tell mini stories ■ Be dramatic
<p>Bend III: Tackling a Second Research Project with More Agency and Power <i>(Session 14: Reading and Thinking across Two Topics: Comparing and Contrasting)</i></p> <p><i>(Session 15: Seeking Out Patterns and Relationships)</i></p>	<ul style="list-style-type: none"> ● (pg. 140) Today I want to teach you that good nonfiction readers when researching a topic can research a second example of the same thing, and ask, “How is this similar to what I already now? How is this different?” <ol style="list-style-type: none"> 1. Don’t start reading: Talk and come up with an action plan with your group. 2. Decide on subtopics to investigate first, making sure they are ones you can compare with you first subtopic. 3. Decide who will do what, when, how. 4. Preview texts, thinking, “How is this structured? How will I read it?” 5. As you read, think, “These are similar to my first topic because _____.” and “These are different from my first topic because _____.” <ul style="list-style-type: none"> ❖ (pg. 146) <u>Mid-Workshop Teaching</u>: Readers, you can use certain phrases to help you compare and contrast your new topic to your old topic. <ul style="list-style-type: none"> ➤ _____ and _____ are alike because _____ ➤ _____ and _____ have differences, too. One difference is _____... ➤ Both _____ and _____ (what?) ➤ For _____ not unlike _____ (what?) ➤ It is interesting to note that _____ and _____ are different in this way. Whereas... on the other hand.... ● (pg. 150) Today I want to teach you that nonfiction readers go from learning about specific topics (such as droughts and floods) to learning about the bigger topic (extreme weather). Then we look for more patterns and relationships! <ol style="list-style-type: none"> 1. Choose two passages from your two different topics. 2. Look for patterns about things we can say about the bigger topic (extreme weather). (Ex: A pattern I see between tornadoes and tsunamis is that both are super powerful - they both destroy whatever is in their path. They flatten things. They have similar effects.) 3. Ask a question about the bigger topic. (Ex: Do most examples of extreme weather get caused or triggered by another weather event?)

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<p><i>(Session 16: New Topics Lead to New Investigations)</i></p>	<ul style="list-style-type: none"> ● (pg. 162) Today I want to teach you that when nonfiction readers start researching two subtopics, they generate new questions. We think, What questions does this spark for me? <ol style="list-style-type: none"> 1. Choose a passage on one of your subtopics to read. 2. Jot notes on your thinking. <ol style="list-style-type: none"> a. This is making me think that _____... b. This makes me wonder _____ <ol style="list-style-type: none"> i. Ask questions based on your note taking. ii. Choose a question or big idea as a research project, or something you can read more on and answer your questions. ❖ (pg. 167) Mid-Workshop Teaching: Readers, if you are having difficulty growing ideas to write about in your reading, use some of the thought prompts we've used in writer's workshop: <ul style="list-style-type: none"> ➤ Techniques for Writing to Grow Ideas <ul style="list-style-type: none"> ■ Write a thought. Try to use precise words to capture that thought. Often it takes a sentence or two to capture a thought, not just a few words. ■ Sometimes it helps to write, "In other words..." and to try saying the same thought differently, reaching for the precisely true words. Then you can say, "That is..." and try again to say the thought. ■ Once you've recorded a thought, it helps to think more about that thought. ■ Usually an idea comes to the tip of your pen if you keep your pen moving. ■ Pause to reread. If a line seems especially important, true or new, copy that line onto the top of a clean white sheet of paper and write to grow that idea, using all the ideas described above.
<p><i>(Session 17: Readers Come to Texts with Their Own Agenda)</i></p>	<ul style="list-style-type: none"> ● (pg. 175) Today I want to teach you that researchers can read passages through the lens of their research question, instead of reading through the lens of the author's text structure. <ol style="list-style-type: none"> 1. Choose a text to read. 2. Before reading, ask, "What's my research question?" 3. Read through the text through the lens of your question (looking for answers to your questions). 4. Jot notes to answer your research question, using the text structure of your choice, even if it is different from the text structure that the author chose.
<p><i>(Session 18: Evaluating Stories)</i></p>	<ul style="list-style-type: none"> ● (pg. 185) Today I want to teach you that researchers become experts by evaluating the credibility (believability) and trustworthiness (can you trust the source's information) of their sources. <ol style="list-style-type: none"> 1. Choose one of the texts, articles, or websites you are using for your research topic. 2. Ask questions: <ol style="list-style-type: none"> a. Who wrote this? What makes this person qualified to write this text?

(Session 19: Reading Closely, Thinking Deeply)

- b. How was the material published? Who reviewed the material?
 - c. When was it published? Is this information still relevant (current or matter)?
 - d. Is there an obvious opinion in the text?
- (pg. 196) **Today I want to teach you that nonfiction readers think about how nonfiction writers want their readers to think and feel about a topic.**

 - 1. Choose an article or text.

 - a. Ask, “What does the author use?” (technique)
 - b. Ask, “Why does the author do this?” (goal)
 - c. Ask, “How does this affect me as a reader?”

This author uses... (technique)	In order to... (goal)	This affects me as a reader because...
Shocking or sad photographs	make the reader feel emotional and realize that the topic is really serious	it makes me sad of or full of shock or want to take action
Dark colors	to show that something is scary or serious	it is scary
Bold, strong words	to show that something is important and why; to get the reader’s attention	it makes me pay attention to that word and sentence
Different font sizes	to show what is most important	it makes me pay attention to the parts the the writer wants me to

- ❖ (pg. 201) Mid-Workshop Teaching: Readers, we can use these goal and technique cards to help us understand how a nonfiction author wants us to think and feel.
- (pg. 205) **Today I want to teach you that readers study texts to find out what techniques or craft moves an author uses to achieve his/her goals.**

 - 1. Choose a text and lay out your set of technique cards
 - 2. Read over your technique cards

(Session 20: Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals)

(Session 20: Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals)

[Grade 4 Scope and Sequence](#)

	3. Start reading, and pause when you notice a technique used by the author.
Skills (Students will be able to...)	
<ul style="list-style-type: none"> Determine importance in Expository Nonfiction by paying attention to text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions. 	
<ul style="list-style-type: none"> Synthesize Expository Nonfiction by being alert to the visual features of expository texts and to anticipate particular content. 	
<ul style="list-style-type: none"> Find the main idea by taking the sentences they've read and say what they learned in one short statement. What is the one big thing that this text is teaching and how do all the other details connect with this? This part teaches me... (Boxes and Bullets) 	
<ul style="list-style-type: none"> Tackle challenging words by: breaking up the word into its root, prefix, and/or suffix to see, substituting the hard word with a synonym and reading out, noticing context clues, and using text features to make sense of unfamiliar vocabulary-illustrations, photographs, and diagrams. Readers also adopt the technical jargon of the subject they're exploring when teaching in partnerships. 	
<ul style="list-style-type: none"> Read narrative nonfiction for information and ideas but also with attentiveness to structure, as it focuses on the goals and struggles of a central character and culminates in an achievement or disaster. 	
<ul style="list-style-type: none"> Understand that narrative nonfiction, like all complex narratives, also teach ideas and readers keep track of ideas, using boxes and bullets, post its and talking to a partner to expand their understanding of the stories. 	
<ul style="list-style-type: none"> Understand that some texts are a mixture of non-narrative and narrative structure, and that readers assess a text using what they now know about expository and narrative text structures and then use appropriate strategies for each part of the text, in order to synthesize it as a whole. 	

Reading Workshop	Grade: 4
Unit 3: Detail and Synthesis: Close Reading of Fiction Unit Description: <p>This unit is designed to support kids reading up a storm, reading books that matter to them, and moving up levels of text complexity, while working on strengthening skills that were taught in Unit 1– especially inference and interpretation. The unit helps kids use their earlier instruction about character and theme with greater independence as they read their own increasingly challenging books. The unit furthermore brings them closer to the demands of the high-stakes tests – encouraging them to cite the text and to elaborate on details in informal partnership conversations. There is also instruction to help them think between whole and part, to infer and to interpret.</p> <p>In Bend I, readers take stock of how they tend to read fiction, give themselves new goals, learn the value of rereading and of tracking multiple ideas, and learn to talk deeply about particular passages that provide big ideas. They are especially encouraged to grow big ideas about the characters in their books, studying the characters' traits and relationships and examining how the characters change over time. In the second bend, the unit focuses more on reading for theme, which is also supported in the writing unit, although the reading unit suggests other ways to find and track a theme across a text. This bend focuses on studying characters more deeply in order to develop sophisticated themes. Readers will pay attention to their characters' struggles, patterns of behavior, and interactions with minor characters. In the third bend, the unit</p>	

focuses on comparing and contrasting texts in many ways. You'll teach students that they can compare and contrast how characters respond to problems, issues, or situations. Then, you'll invite students to study how similar themes are developed in slightly different ways across texts.

NJ Student Learning Standards

Writing Standards

- W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
- W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
- W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
- W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research
 - A. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

Reading Standards

- RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
 - A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- RF.4.4 Read with sufficient accuracy and fluency to support comprehension.
 - A. Read grade-level text with purpose and understanding.
 - B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
 - C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary
- RL.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
- RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.
- RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
- RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.
- RL.4.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.
- RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.
- RL.5.1 Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

Speaking and Listening Standards

- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
 - A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
 - B. Follow agreed-upon rules for discussions and carry out assigned roles.
 - C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
 - D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.
- SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.4.5 Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

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SL.4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Standards

L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (*e.g., I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (*e.g., can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (*e.g., a small red bag rather than a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (*e.g., to, too, two; there, their*).

L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (*e.g., telegraph, photograph, autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases.

L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings

- A. Explain the meaning of simple similes and metaphors (*e.g., as pretty as a picture*) in context.
- B. Recognize and explain the meaning of common idioms, adages, and proverbs.
- C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (*e.g., quizzed, whined, stammered*) and that are basic to a particular topic (*e.g., wildlife, conservation, and endangered* when discussing animal preservation).

NJSLS from other subject(s)

8.1 Educational Technology

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

Career Ready Practices

9.1 Personal Finance Literacy

9.2 Career Awareness, Exploration, and Preparation

Careers (Description of a career that relates to this unit)

Enduring Understandings/Goals	Essential Questions
<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Details help grow deeper ideas about characters. <input type="checkbox"/> Themes are found by tracking them across a story. <input type="checkbox"/> Themes can be compared and contrasted across text. 	<ul style="list-style-type: none"> <input type="checkbox"/> How do we use details to grow deeper ideas about characters? <input type="checkbox"/> How do we find and track themes across stories? <input type="checkbox"/> How do we compare and contrast themes across texts?

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • <i>Project Read Assessments</i> • Writing about reading • Readers' notebooks • Teacher-created performance assessment • Book club talks • Student reflections • Conferences and small groups <p>Summative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • TCRWP Reading Assessments <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist 	<p>Special Education:</p> <ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <p>4- Analyzing How Change Happens: Cause and Effect</p> <p>5- Readers Bring Their Ideas to Reading Friends, and Rethink Them Together</p> <p>6- Even Many Parts of a Story That Are About the Setting or the Plot Also Reveal Character</p> <p>7- Understanding What Parts of a Story (Setting, Plot, etc.) Reveal About Character Change</p> <p>Bend II</p> <p>10- Secondary Characters Impact the Theme</p> <p>12- Quoting the Text to Strengthen Our Ideas</p> <p>13- Fitting Parts Together to Make the Whole Story Work</p> <p>Bend III</p> <p>15- Noticing Similarities and Differences Across Texts: Issues, Ideas, and Lessons</p> <p>16- Noticing How Books That Seem At First to Have Similar Themes Can Actually Be Somewhat Different</p> <p>17- Considering How Point of View Might Be Similar Across Two Texts</p> <p>English Language Learners:</p>

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<ul style="list-style-type: none"> • Unit 2: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • Unit of Study Building Good reading habits Text by Lucy Calkins • 2019-20 Teachers College Calendar • 2019-20 Teachers College Calendar • Florham Park ELA PD Sharing Website • The Reading Strategies Book by Jen Seravallo • Prompting Guide • Writing Resources and Scope and Sequences 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Piper</i> (Pixar short film: https://vimeo.com/275228271) • <i>Hot Day on Abbott Avenue</i> by Karen English (Level K) • <i>Fox</i> by Margaret Wild (Level K) • <i>The True Story of a Mutt, a Marine, and a Miracle</i> by Brian Dennis (Level K) • <i>The Tiger Rising</i> by Kate DiCamillo (Level T) • One Crazy Summer Series by Rita Williams-Garcia (Level T)

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Units of Study Online Resources <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • <i>Leveled Literacy Intervention Kits</i> • Fountas and Pinnell Guided Reading Series • When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Reading Strategies Book - Jennifer Serravallo</i> • Florham Park ELA PD Sharing Website • Conferring Menus 	<ul style="list-style-type: none"> • Big Boy by Tololwa Mollel (Level T) • Circle Unbroken by Margot T. Raven (Level T) • Hope by Isabell Monk (Level S) • Juan Bobo Goes to Work by Marisa Montes (Level S) • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>The Big Idea Gang Series</i> by James Preller (Level P) • <i>Bink and Gollie Series</i> by Kate DiCamillo and Alison McGhee (Level M) • <i>Click</i> by Kayla Miller (Level P) • <i>Judy Moody Series</i> by Megan McDonald (Level M) • <i>Jake Maddox Girl Sports Stories</i> by Jake Maddox (Level P) • <i>Ruby Lu Series</i> by Lenore Look (Level N) • <i>How Oliver Olson Changed the World</i> by Claudia Mills (Level L) • <i>Nikki and Deja Series</i> by Karen English (Level N) • <i>Fantastic Mr. Fox</i> by Roald Dahl (Level P) • <i>The Best School Year Ever</i> by Barbara Robinson (Level P) • <i>The Book Itch: Freedom, Truth, and Harlem's Greatest Bookstore</i> picture book by Vaunda Micheaux Nelson • <i>The Great Shelby Holmes</i> by Elizabeth Eulberg (Level W) • <i>Over and Under the Pond</i> by Kate Messner (Level M) • <i>A Storm Called Katrina</i> by Myron Uhlberg (Level R) • <i>Metal Man</i> by Aaron Reynolds <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinnell Guided Reading • Fountas and Pinnell Shared Reading
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
<p>Integration of 21st Century Themes and Skills</p>	<p>Media Literacy Integration</p>
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspective</p>
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
<p>Bend</p>	<p>Teaching Points</p>
<p>Bend I: Making More of Details to Grow Deeper Ideas About Characters (Session 1: <i>Taking Stock of the Work You Do as a Fiction Reader</i>)</p>	<ul style="list-style-type: none"> • (pg. 4) Today I want to teach you that it's not just football players who watch videos in order to study their plays in a game. Dancers practice alongside a mirror. Skateboarders wear camera headbands and film their rides. People who want to get better at something pay attention to what they usually do and think, "What am I doing that works? How do I do an even better job at that?" <ol style="list-style-type: none"> 1. Look back at your jots to use them as clues as to what sort of reader you are and what you think about when you are reading fiction.

<p>(Session 2: Pay Attention to What You're Not Doing as a Reader)</p>	<ol style="list-style-type: none"> 2. Think: What kinds of thoughts about characters do I tend to have? 3. Notice the subtopics you think about related to the character – do you notice their traits? their relationships? the problems they tackle? their changes? lessons they might learn? <p>Anchor Chart: To get better at growing big ideas as you read: (pg. 5) Add: Notice what you tend to do as a reader—and try to do that very well.</p> <ul style="list-style-type: none"> • (pg. 8) Today I want to remind you that when you want to get better at something, it usually pays off to pay attention not only to what you tend to DO but also to what you DON'T do. <ol style="list-style-type: none"> 1. When making a jot, notice what thinking you did and did not do as a reader. 2. Name what you didn't do when you were reading 3. Think: If I begin to do this work, will it enrich my reading? Will I become a better reader? <p>Anchor Chart: To get better at growing big ideas as you read: (pg. 9) Add: Notice what you DON'T tend to do—and assign yourself to do something new.</p> <p>Chart 1: Readers think about a character's: (pg. 9)</p> <ul style="list-style-type: none"> • Traits • Relationship to other characters • Relationship to the setting • Wants/motivations • Problems/struggles • Changes • Life lessons <p>Chart 2: When Talking With Your Partner, You Might: (pg. 12 – SHARE)</p> <ul style="list-style-type: none"> • Rephrase what your partner just said and ask a follow-up question. • Share a part that seems important (perhaps a part that would go on a story mountain). Partners can ask each other why they chose that part and why it might be important. • Talk about how the book would be different if that part wasn't there.
<p>(Session 3: Replace Old Ideas with Better Ones)</p>	<ul style="list-style-type: none"> • (pg. 13) Today I want to teach you that when we read and come up with an idea about a text, it's really important to write that idea in pencil (in our minds) and to be ready to come up with even better ideas. One way to do that is to reread the important parts and rethink them.

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<p><i>(Session 6: Even Many Parts of a Story That Are About the Setting or the Plot Also Reveal Character)</i></p>	<p>Anchor Chart: To get better at growing big ideas as you read: (pg. 21) Add: Find someone who will truly listen to your thoughts about a book—to all of them.</p> <p>Chart 2: When Talking With Your Partner, You Might: (pg. 23) Add: Ask questions to gain understanding (Why...? Can you say more...? What about the lines that say...?)</p> <p>• (pg. 24) Today I want to teach you something you have learned many times before. Authors do things on purpose. And a huge amount of what they do actually ends up teaching us or showing us more about the characters, even if it doesn't seem like it at first. As readers, we can study parts of the text closely that seem disconnected, and be on the lookout for how those parts might fit.</p> <ol style="list-style-type: none"> 1. Create a theory or idea about your character. 2. Look closely for clues from parts of the story that support your ideas about your character. 3. Think: “How could these clues I might otherwise pass over be related to the characters?” 3. Use small details to get bigger ideas about your characters. 4. Remember: authors do things on purpose – all the clues they leave are meant to help you understand the story and the characters more. <p>Anchor Chart: To get better at growing big ideas as you read: (pg. 24) Add: Reread parts that seem disconnected, on the lookout for clues that help us understand the characters and their changes.</p> <p>• (pg. 27) Today I want to teach you that readers don't just keep a list of these clues (<i>see chart</i>). They actually use these clues to develop deeper ideas. Specifically, they look back at these parts and ask, “Why might the author have included this? What might it have to do with the big change the characters go through?”</p> <ol style="list-style-type: none"> 1. Look through the text for clues the author might have left that would reveal something about the character or characters. 2. Think: Why might the author have included this? What might the author be saying about the characters? 3. Grow an idea from the details you found (character change, lesson learned, etc.). <p>Chart: Parts of the Story Authors Make Choices About (pg. 27)</p> <ul style="list-style-type: none"> • Setting • Minor characters • Language • Events that signal change • Dialogue
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	<div><div><div>1. Go back and think of the main parts of the text and what the main idea of the story is.</div><div>2. Ask, “How does this part relate to the big idea?” for each main part.</div><div>3. Think, “How does this part connect to the other parts of the story?”</div><div>4. Name why the author fit all the parts together.</div><div>5. Grow a bigger idea about the teacher and name the author’s intent.</div></div></div>																				
<div><div><div><div><div>Bend III: Comparing and Contrasting Theme Across Texts</div><div><i>(Session 14: Characters Face Similar Situations in Different Stories)</i></div></div></div><div><div><i>(Session 15: Additional possible teaching point: Noticing Similarities and Differences Across Texts: Issues, Ideas, and Lessons)</i></div></div></div></div>	<div><div><div><div><div>• (pg. 47) Today I want to teach you that readers stop and notice moments when they’re having déjà vu—especially when characters are facing similar problems! When this happens, readers can look closely at how each character reacts to and solves those problems because it usually teaches us about the characters.</div><div><div><div>1. Stop and notice when you are having a déjà vu feeling—something sparks your memory as if you’ve read this before—where your character is facing a similar problem in a different book.</div><div>2. Think: How did the characters react to the problem? How did they tackle the problem?</div><div>3. Compare and contrast how the characters solved their problems.</div><div>4. Pay attention to how the characters’ reactions to their problems teach us about them.</div></div></div></div></div><div><div><div>• (pg. 49) Today I want to teach you that as you’re reading, it’s important to pay attention to common issues or situations characters experience. You can analyze how characters respond to these in similar and different ways.</div><div><div><div>1. As you are reading, pay attention to any issues or situations characters experience.</div><div>2. Analyze how the characters respond in similar ways.</div><div>3. Analyze how the characters respond in different ways.</div></div></div></div></div><div><div><div><div><div>Chart: Common Issues and Situations Characters Experience</div><div><table><tr><td>Friendship</td><td>Racism/Sexism</td><td>Courage</td><td>Misunderstanding</td></tr><tr><td>Family</td><td>Hope</td><td>Difference</td><td>Acceptance</td></tr><tr><td>Loss</td><td>Perseverance</td><td>Poverty</td><td>Disabilities</td></tr><tr><td>Fitting in</td><td>Responsibility</td><td>Bullying</td><td>Growing Up</td></tr><tr><td>Being Yourself</td><td>Parents</td><td>Cooperation</td><td></td></tr></table></div></div></div></div></div></div></div>	Friendship	Racism/Sexism	Courage	Misunderstanding	Family	Hope	Difference	Acceptance	Loss	Perseverance	Poverty	Disabilities	Fitting in	Responsibility	Bullying	Growing Up	Being Yourself	Parents	Cooperation	
Friendship	Racism/Sexism	Courage	Misunderstanding																		
Family	Hope	Difference	Acceptance																		
Loss	Perseverance	Poverty	Disabilities																		
Fitting in	Responsibility	Bullying	Growing Up																		
Being Yourself	Parents	Cooperation																			
<div><div><div><div><div><i>(Session 16: Additional possible teaching point: Noticing How Books That</i></div></div></div></div></div>	<div><div><div>• (pg. 50) Today I want to teach you that two texts can share similar themes. When you notice similar themes taught in two texts, it can help to reread each text, noting where that theme is supported and analyzing what’s different about the theme between the two texts.</div></div></div>																				

<p><i>Seem At First to Have Similar Themes Can Actually Be Somewhat Different)</i></p> <p><i>(Session 17: Additional possible teaching point: Considering How Point of View Might Be Similar Across Two Texts)</i></p> <p><i>(Session 18: Additional possible teaching point: Making Connections From Our Books to Our Lives)</i></p>	<ol style="list-style-type: none"> 1. Read a story and think, “What other story have I read that has a similar theme?” 2. Reread each story and take note of where the theme is developed and supported with evidence. 3. Analyze the differences about the theme from both texts. <p>• (pg. 50) Today I want to teach you that readers pay attention to the point of view that a story is told from. When comparing and contrasting two stories, it’s worth it to think, “What is the point of view of the character/narrator in one story? How is that similar to another story?”</p> <ol style="list-style-type: none"> 1. Read a story and think, “Who is telling this story (whose point of view is it from)? 2. Read a second story and think, “Who is telling this story (whose point of view is it from)? 3. Compare the stories – how is the point of view similar? How is it different? <p>• (pg. 50) Today I want to teach you that readers don’t just make connections between texts. They also make connections between the text and their own life. When you connect to a character or a problem or a moment, you can learn things from that text that help you to live differently.</p> <ol style="list-style-type: none"> 1. Identify a problem or moment from your story. 2. Ask, “Is this problem or moment similar to something in my life?” 3. Think: What can I learn from this problem or moment from the author to help me live differently?
<p>Skills (Students will be able to...)</p>	
<ul style="list-style-type: none"> • Select “just right” books by incorporating multiple strategies, such as previewing, five finger rule, interest, etc. • Differentiate fiction and nonfiction to establish a reading purpose. • “Shop” for books appropriately. • Choose a spot that will encourage them to stay on task. • Manage and monitor their independent book baggies with respect for the books in the classroom. • Engage in a range of collaborative discussions, including one-on- one, group-talk, and teacher-led discussions, by providing sentence starters. • Utilize Post-its and/or Reader’s Notebook to mark places to share. Use symbols for the funny parts, sad parts, favorite parts, etc. • Retell the important parts of a story. • Establish personal goals to read longer in each session. • Increase stamina by rereading books, starting with a picture walk, reading for fluency, last to develop comprehension. • Establish an agreement to promote a respectful partnership, i.e. how to sit properly, stay on task, take turns, and assist their partner when reading. • Participate in conversations about the books. 	

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Board Adopted on August 22, 2018

Reading Workshop	Grade: 4
<p>Unit 4: Historical Fiction Clubs (Book 4)</p> <p>The unit, Historical Fiction Tackling Complex Texts is complicated as it happens in a time and a place the reader has never inhabited, and the characters are entangled in historical and social issues which are related to real historical events. The goal of this unit is for students to emerge from the unit as knowledgeable readers who have learned how to build collective interpretations, know how to listen closely to each other as they read, and know how to carry ideas across time-both in their book club discussions and across more than one text.</p> <p>Important considerations include that the fact that because this unit includes complex texts it is best for students reading levels P and above. In addition, due to the complicated nature of this genre it is recommended that this unit be conducted in book clubs. It will be important to talk up the fact that reading clubs provide group solidarity and allow each member to grow. During the first half of this unit, students will focus on deep comprehension and synthesis of complex story elements and working in book clubs. Next, students will focus on interpretation, and paying attention to perspective and point of view in addition to carrying ideas across a text. Finally, readers will enhance their thematic understanding by comparing both fiction and nonfiction texts.</p> <p>In the beginning of the unit readers will figure out the nature of the setting, including the ways people live, and who the characters are, as well as the relationship the characters have to historical tensions. In addition, students will continue to read deeply to analyze characters, setting, and events in their stories. They will also push themselves to determine the relationships between those elements by keeping track of multiple plot lines, unfamiliar characters, and of shifts in time and place. Furthermore, students will work towards being able to compare and contrast structure and analyze multiple accounts of the same event on numerous texts of the same time period. Then, they will work towards thinking about those complicated themes and how they have recurred in human history and continue to be relevant today. The Historical Fiction unit will lend itself to lessons in social issues such as war and oppression and will teach lessons such as human endurance and social justice.</p> <p>It is important to note that students may need to see and feel the world of their stories, and could benefit from resources such as historical images, movie clips, and text books to help readers have a schema to envision the historical settings of their stories. Furthermore, it will be important to organize book clubs around one historical era so that students read several novels dealing with one era, and maintain their requisite reading volume in addition to building a familiarity with the historical era they are focusing on. One way to scaffold the understanding of the historical details is to have each book club start with at least one book that is a lower level than the reading levels of the club, so that it may serve as both a reference and a crutch when historical details are referenced in harder texts.</p> <p>Big Ideas: Course Objectives / Content Statement(s):</p> <ul style="list-style-type: none"> Students should be able to learn how to build collective interpretations, know how to listen closely each other as they read, and how to carry ideas across time-both in their book club discussions and across more than one text. Students should be able to compare and contrast the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of ideas events, concept, or information in two or more texts and analyze multiple accounts of the same event or topic on numerous texts of the same time period. Students should be able to determine the theme of a story from details in the text, including how characters in a story respond to challenges. 	

NJ Student Learning Standards

Writing Standards

W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply *grade 4 Reading standards* to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).
- B. Apply *grade 4 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

Reading Standards

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

RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RL.4.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

RI.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

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

RI.4.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Speaking and Listening Standards

SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others’ ideas and expressing their own clearly.

SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Standards

L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

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Grade 4 Scope and Sequence

<p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph, photograph, autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p> <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>A. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context.</p> <p>B. Recognize and explain the meaning of common idioms, adages, and proverbs.</p> <p>C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p> <p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed, whined, stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife, conservation, and endangered</i> when discussing animal preservation).</p> <p>NJSLS from other subject(s)</p> <p>8.1 Educational Technology</p> <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p> <p>Career Ready Practices</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p> <p>Careers (Description of a career that relates to this unit)</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How do readers tackle complex texts? • How do readers work in book clubs? • How do readers interpret complex texts? • How do readers become more complex because of reading? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Readers know that as books become more sophisticated, the setting becomes significant. It may function as part of the problem that a character has to overcome, it can be an emotional space that creates the tone or mood of a place, or the setting can operate at a symbolic level. • Readers pay attention to the beginning of the story where a tremendous amount of crucial information will reveal the kind of place the story is set and also the kind of people who occupy the story. • Strong readers know that as their books get harder, they have to work harder and can use tools such as timelines, graphic organizers, and lists of characters to enhance comprehension. • Readers understand that characters exist in a relationship with history, and are affected by the social pressures, community norms, and historical atmosphere around them. • Readers work in clubs to synthesize as many details as possible, and it is important to listen carefully to each other, build on each other's comments, and honor relationships so that every club member feels valued. • Readers should value their own ideas about books and hold onto these as they read, because each reader brings their own history to a book, and they should share these ideas with others while remaining open to new ideas, and the possibility of revision. • Readers use allusions, figurative language, and symbolism to convey ideas that are not easily contained in ordinary language. • Readers separate their perspective from that of the main characters and discern the various perspectives of different characters within a story, imagining the different points of view that characters in that scene bring to the action. • Readers ask themselves who has the power, how is power visible and what forms does power take in this story?

Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> Readers read nonfiction alongside fiction and notice how each text develops a theme and compare and contrast multiple books with the same theme, analyzing carefully and using details as evidence for their ideas.
Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> <i>Project Read Assessments</i> Writing about reading Readers' notebooks Teacher-created performance assessment Book club talks Student reflections Conferences and small groups <p>Summative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> TCRWP Reading Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Running Records Letter Sound ID High Frequency Word Assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> F & P Running Records Scholastic Running Records BeBop Books for running records G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies Reasoning Yopp-Singer test of Phoneme Segmentation Sentence-Writing Grade Placement Test Linguistics Phonemic Awareness Screener Linguistics Decoding Pre/Post Test 	<p>Special Education:</p> <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <p>2- Monitoring for Sense: Fitting the Pieces Together</p> <p>3- Thinking across Timelines: Fitting History and Characters Together</p> <p>4- Characters' Perspectives Are Shaped by Their Roles</p> <p>Bend II</p> <p>6- Seeing Big Ideas in Small Details</p> <p>7- Determining Themes</p> <p>8- Deepening Interpretation through Collaboration and Close Reading</p> <p>9- Attending to Minor Characters</p> <p>Bend III</p> <p>13- Readers Learn History from Historical Narratives</p> <p>14- Some People's Perspective is not All People's Perspective</p> <p>15- Seeing Power in Its Many Forms</p> <p>16- Finding Thematic Connections across Texts</p>

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Dyslexia Screener • PRIM checklist • LLI; Test Preparation Lesson Framework F&P Levels 	<p>English Language Learners:</p> <ul style="list-style-type: none"> • Unit 3: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • <i>Interpretation Book Clubs Life by Lucy Calkins</i> • <i>2019-20 Teachers College Calendar, Fifth Grade Interpretation Book Clubs Unit</i> • 2019-20 Teachers College Calendar 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines <p>Revolutionary War</p> <ul style="list-style-type: none"> • <i>The Fighting Ground</i>, Avi (Level V) • <i>George Washington's Socks</i>, Woodruff, Elvira (Level T)

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> Florham Park ELA PD Sharing Website <i>The Reading Strategies Book</i> by Jen Serravallo <i>Prompting Guide</i> Writing Resources and Scope and Sequences Units of Study Online Resources <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> <i>Leveled Literacy Intervention Kits</i> When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) <i>Primm Book</i> <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> <i>Prompting Guide Part 2 - For Comprehension: Thinking, Talking, Writing</i> <i>Reading Strategies Book - Jennifer Serravallo</i> Florham Park ELA PD Sharing Website Conferring Menus 	<ul style="list-style-type: none"> <i>Guns for General Washington</i>, Reit, Seymour (Level W) <i>The Keeping Room</i>, Myers, Anna (Level V) <i>Morning Girl</i>, Dorris, Michael (Level S) <i>Night Journeys</i>, Avi (Level U) <i>Toliver's Secret</i>, Brady, Esther (Level T) <p>Pre-Post Civil War</p> <ul style="list-style-type: none"> <i>Molly Bannaky</i> by Chris Soentpiet (Level T) <p>Westward Expansion/ Prairie Life</p> <ul style="list-style-type: none"> <i>Cheyenne Again</i> by Eve Bunting (Level K) <i>Orphan Train</i> by Verla Kay (Level M) <i>What You Know First</i> by Patricia MacLachlan (Level O) <p>World War II</p> <ul style="list-style-type: none"> <i>The Butterfly</i> by Patricia Polacco (Level M) <i>A New Coat for Anna</i> by Harriet Ziefert (Level M) <i>Baseball Saved Us</i> by Ken Mochizuki (Level O) <i>Number the Stars</i> by Lois Lowry (Level U) <i>Rose Blanche</i> by Jonathan (Level S) <p>Pre-Columbian through American Revolutionary War (Including Colonial Period)</p> <ul style="list-style-type: none"> <i>Katie's Trunk</i> by Ann Turner (Level M) <i>Encounter</i> by Jane Yolan (Level N) <p>The Civil Rights Movement</p> <ul style="list-style-type: none"> <i>Freedom on the Menu: The Greensboro Sit-Ins</i> by Carole Boston Weatherford (Level N) <i>A Sweet Smell of Roses</i> by Angela Johnson (Level S) <p>The Great Depression</p> <ul style="list-style-type: none"> <i>The Babe and I</i> by David Adler (Level N) <i>Pop's Bridge</i> by Eve Bunting (Level N) Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> Conferring Curriculum Florham Park ELA PD Sharing Website Conferring Menus <p>Revolutionary War</p> <ul style="list-style-type: none"> <i>Buttons for General Washington</i>, Roop, Peter (Level O) <i>George, The Drummer Boy</i>, Benchley, Nathaniel (Level K) <i>Meet Felicity</i>, An American Girl, Tripp, Valerie (Level Q) <i>Molly Pitcher, Young Patriot</i>, Stevenson, Augusta (Level O) <i>Phoebe the Spy</i>, Griffin Judith (Level R) <i>Sam the Minuteman</i>, Benchley Nathaniel (Level J) <i>The Secret Soldier</i>, McGovern, Ann (Level R) <i>Sybil Ludington's Midnight Ride</i>, Amstel, Marsha (Level M) <p>Pre-Post Civil War</p>
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Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> • <i>Henry's Freedom Box</i> by Ellen Levine (Level Q) • <i>The Blue and the Gray</i> by Eve Bunting (Level L) • <i>Follow the Drinking Gourd</i> by Jeanette Winter (Level Q) • <i>Sweet Clara and the Freedom Quilt</i> by Deborah Hopkinson (Level S) • <i>Pink and Say</i> by Patricia Polacco (Level T) • <i>The Listeners</i> by Gloria Whelan (Level O) <p>Westward Expansion/ Prairie Life</p> <ul style="list-style-type: none"> • <i>Cheyenne Again</i> by Eve Bunting (Level K) • <i>Orphan Train</i> by Verla Kay (Level M) • <i>What You Know First</i> by Patricia MacLachlan (Level O) <p>World War II</p> <ul style="list-style-type: none"> • <i>The Butterfly</i> by Patricia Polacco (Level M) • <i>A New Coat for Anna</i> by Harriet Ziefert (Level M) • <i>Baseball Saved Us</i> by Ken Mochizuki (Level O) • <i>Number the Stars</i> by Lois Lowry (Level U) • <i>Rose Blanche</i> by Jonathan (Level S) <p>Pre-Columbian through American Revolutionary War (Including Colonial Period)</p> <ul style="list-style-type: none"> • <i>Katie's Trunk</i> by Ann Turner (Level M) • <i>Encounter</i> by Jane Yolan (Level N) <p>The Civil Rights Movement</p> <ul style="list-style-type: none"> • <i>Freedom on the Menu: The Greensboro Sit-Ins</i> by Carole Boston Weatherford (Level N) • <i>A Sweet Smell of Roses</i> by Angela Johnson (Level S) • <i>More Than Anything Else</i> by Marie Bradby (Level R) • <i>Freedom Summer</i> by Deborah Wiles (Level M) • <i>A Sweet Smell of Roses</i> by Angela Johnson (Level O) • <i>This Is the Rope: A Story of the Great Migration</i> by Jaqueline Woodson (Level M) <p>The Great Depression</p> <ul style="list-style-type: none"> • <i>The Babe and I</i> by David Adler (Level N) • <i>Pop's Bridge</i> by Eve Bunting (Level N) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available.

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
<p>Integration of 21st Century Themes and Skills</p>	<p>Media Literacy Integration</p>
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspective</p>
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women’s History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans’ Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
<p>Bend/Goals</p>	<p>Teaching Points</p>
<p>Bend I: Tackling Complex Texts (Session 1: Reading Analytically at the Start of a Book)</p>	<ul style="list-style-type: none"> • (pg. 6) At the very beginning of a story, readers pay particular attention to the mood and atmosphere of the places in which stories are set. We realize that the story will almost never say, “This shows that trouble is brewing” or “This shows a sense of hope,” so we must gather clues to figure out what kind of place it is. <ol style="list-style-type: none"> 1. Rev up our minds for reading by noticing details about the setting (be alert right from the start)

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<p>(Session 2: Monitoring for Sense: Fitting the Pieces Together)</p> <p>(Session 3: Thinking across Timelines: Fitting History and Characters Together)</p> <p>(Session 4: Characters' Perspectives Are Shaped by Their Roles)</p>	<ol style="list-style-type: none"> 2. Ask, "What clues is the author giving me that suggest what kind of place this is?" 3. Pay close attention to signs of trouble or change to think about what this place feels like 4. Continue to read analytically, studying parts that provide insight to the facts, feelings, or setting. <ul style="list-style-type: none"> • (pg. 14) At the start of a complex text, readers often tack up important information they need to know on mental bulletin boards. Specifically, they make note of the <i>who</i>, <i>what</i>, <i>where</i>, <i>when</i>, and <i>why</i> of the book. <ol style="list-style-type: none"> 1. Record the main topic (ex: a character's name or place) 2. As you return to that name or place, jot down new details as they emerge (make comparison to boxes and bullets) 3. Continue to collect and organize key facts so that you can fit the <i>who</i>, <i>what</i>, <i>where</i>, <i>when</i>, and <i>why</i> together. • (pg. 25) In historical fiction, there can be more than one timeline. There is the main character's timeline; there is also a historical timeline—and the two are entwined. To understand anyone, it helps to know the way that person's timeline intersects with the timeline of world events. <ol style="list-style-type: none"> 1. Create a personal timeline of a part of your life and a parallel historical timeline as a model 2. Get ready to try this work in clubs: use the fingers on your left hand as a timeline of the main character and the fingers on your right as a timeline of historical events. • (pg. 30) <u>Mid-Workshop Teaching:</u> Good readers of historical fiction notice dates in their books. <ol style="list-style-type: none"> 1. Create post-its that represent dates you have come across in your novel. 2. Add these post-its to the historical timeline in your journals. 3. Compare your ideas about the timeline in your book with club members. • (pg. 36) A character's feelings and decisions are influenced by the character's world, and his or her role in that world. When a character responds differently than you would, it helps to ask why. We then come to realize that the character's perspective is shaped by the times. <ol style="list-style-type: none"> 1. Return to a familiar scene and think, "why a character behaves as he or she does?" 2. Think about a character's actions in a way that first ignores the historical context, then correct yourself. 3. Consider how the historical events are helping to shape the characters in the story.
<p>Bend II: Interpreting Complex Texts (Session 5: Making Significance)</p>	<ul style="list-style-type: none"> • (pg. 45) Readers don't wait for someone else to decide which passages are worth pausing over. We read alertly, ready to say, "Wow. This part almost seems like it's written in bold." We then ask, "How does this connect to other parts of the text?" and "What is this part really about?" <ol style="list-style-type: none"> 1. Notice if an image or word is repeated often. Ask, "Might it be a symbol of something bigger?" 2. Notice if something catches you by surprise and stands out. Think, "Why might the author have put in this surprising part?" 3. Notice if a new insight dawns on a character.

[Grade 4 Scope and Sequence](#)

<p><i>(Session 6: Seeing Big Ideas in Small Details)</i></p>	<ul style="list-style-type: none"> • (pg. 50) <u>Mid-Workshop Teaching</u>: A book club is like a pot luck dinner; you can't go empty-handed! As a good reader, you have the responsibility of bringing something to your club that will help your club have a meaningful literacy conversation. <ol style="list-style-type: none"> 1. Rehearse your best thinking about parts of the story that you feel are important 2. Use prompts to help grow your ideas: "Could this have anything to do with...?, I wonder..., Maybe..., 3. Remember earlier in the story when..., These ideas might go together..., The author might be trying to teach us..." 4. Jot your best idea on a post-it as an artifact of your thinking to bring to your club meeting.
<p><i>(Session 7: Determining Themes)</i></p>	<ul style="list-style-type: none"> • (pg. 56) When you are thinking, talking, or writing about big ideas--just as you are doing today-- it's wise to look for clues to big ideas in small moments, small details, and small objects. <ol style="list-style-type: none"> 1. Mark a section that feels important and ask, "what is significant about this part of the story?" 2. "How does this part fit with an earlier part? How does it connect to what the whole story is really about?" 3. "Why might the author have written in this particular way, including these details and words?" 4. "What is the character learning about life and the world? What am I learning?" • (pg. 61) <u>Share</u>: Good readers study and discuss how ordinary objects often symbolize big ideas. <ol style="list-style-type: none"> 1. Pay attention to recurring images, objects, and details in your novel (a symbol) 2. Leaf through book to find a passage where that symbol is "lodged" 3. Stop and jot what you are thinking about that symbol, asking yourself, "What does this object represent?"
<p><i>(Session 8: Deepening Interpretation through Collaboration and Close Reading)</i></p>	<ul style="list-style-type: none"> • (pg. 64) Once you have paused to develop an interpretation of the book, you almost wear that idea--that interpretation--like a pair of glasses or a lens. You can read through that lens, saying, "Ah yes, this goes with my interpretation!" or "Huh? This makes me think something new." <ol style="list-style-type: none"> 1. Create an idea (ex: war makes kids grow up early) 2. Find examples of that idea as you read with that lens. 3. Push to add a "because..." statement to your idea or revise it to make it more precise or broader. • (pg. 70) <u>Mid-Workshop Teaching</u>: Themes or big ideas have more power when you think of them as claims about the world, rather than just about the book. <ol style="list-style-type: none"> 1. Use words like "kids" or "people" when writing your claim instead of specific characters' names 2. Talk about the theme of a story as a sentence or two rather than one word <ol style="list-style-type: none"> i. Start with one word theme ii. Ask yourself, "what is this book teaching me about (one word theme)?" • (pg. 75) In a good book, just like in a good conversation, you can feel your thinking being changed. When you are open to new thinking as you read and as you discuss ideas with other readers, you can build richer, more powerful interpretations. <ol style="list-style-type: none"> 1. Use words and questions to bring out more thinking and to connect ideas in club conversations 2. Quick write using prompts such as:

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<p><i>(Session 12: Turning Reading into a Project: Add Background Information to Deepen Understanding)</i></p>	<ul style="list-style-type: none"> • (pg. 116) Readers of historical fiction don't limit themselves to the book in their hands; They gather resources as they go that will help deepen their understanding. One important way to do this work is to read texts that will give you more background knowledge, alongside your novel. <ol style="list-style-type: none"> 1. Find places in your story where you have questions. 2. Look for a source, including a part of a bigger article. 3. Read just that part to gather information. 4. Rethink what happened in the book with this information in mind. • (pg. 120) <u>Mid-Workshop Teaching:</u> Good readers not only synthesize across texts, but across units of study as well. <ol style="list-style-type: none"> 1. Take a subtopic that you are learning about in one text and read across texts on that topic 2. As you read, ask, "Does this fit with what I already knew, or this something that adds onto what I knew?" 3. If the nonfiction text tells something different than what you expected, think, "What could be going on? What might explain this?" 4. Realize that there is not just one history of an event- there are many. • (pg. 121) <u>Share:</u> Good readers draw on all that they know about reading historical fiction to rehearse for their book club conversation time. <ol style="list-style-type: none"> 1. Think about the most important questions you think your club might talk about 2. Reread your post-its, scan your book, and do some jotting 3. Ask yourself, "Is all of this work important?" "Does this work show how I deepened my ideas about the challenges characters face and the life lessons they learn?" 4. During club conversation, aim to linger with and develop one idea for at least 5 or 6 minutes.
<p><i>(Session 13: Readers Learn History from Historical Narratives)</i></p>	<ul style="list-style-type: none"> • (pg. 124) Readers needn't turn to nonfiction text alone to learn about history – historical fiction books, too, will teach them about history if they read those books with the lens of learning information through them. <ol style="list-style-type: none"> 1. Read the text as information 2. What topics can you learn about? 3. What are the main ideas and supporting points?
<p><i>(Session 14: Some People's Perspective is not All People's Perspective)</i></p>	<ul style="list-style-type: none"> • (pg.128) As readers research character's perspectives, it's important to recognize that one person's perspective is not everyone's perspective. Therefore, we need to be cautious about making assumptions and overgeneralizations. <ol style="list-style-type: none"> 1. Create chart: "Using My History Lens" <ol style="list-style-type: none"> a. Two columns: "I notice these details..." and "I learn..." 2. Jot details from the text with page numbers and what those details teach you about the time period 3. Ask, "Who are we really talking about?" so that we do not overgeneralize by saying "all people in that time period" • (pg. 134) <u>Session 14 Homework:</u> Good readers keep track of what they learn as they read historical fiction. <ol style="list-style-type: none"> 1. Find a few parts of the story that feel especially important

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<ul style="list-style-type: none"> Know that as their books get harder, they have to work harder and can use tools such as timelines, graphic organizers, and lists of characters to enhance comprehension.
<ul style="list-style-type: none"> Understand that characters exist in a relationship with history, and are affected by the social pressures, community norms, and historical atmosphere around them.
<ul style="list-style-type: none"> Work in clubs to synthesize as many details as possible, and it is important to listen carefully to each other, build on each other's comments, and honor relationships so that every club member feels valued.
<ul style="list-style-type: none"> Value their own ideas about books and hold onto these as they read, because each reader brings their own history to a book, and they should share these ideas with others while remaining open to new ideas, and the possibility of revision.
<ul style="list-style-type: none"> Use allusions, figurative language, and symbolism to convey ideas that are not easily contained in ordinary language.
<ul style="list-style-type: none"> Separate their perspective from that of the main characters and discern the various perspectives of different characters within a story, imagining the different points of view that characters in that scene bring to the action.
<ul style="list-style-type: none"> Ask themselves who has the power, how is power visible and what forms does power take in this story?
<ul style="list-style-type: none"> Read nonfiction alongside fiction and notice how each text develops a theme and compare and contrast multiple books with the same theme, analyzing carefully and using details as evidence for their ideas.

Reading Workshop	Grade: 4
Reading with the Lens of Power and Perspective (Curricular Calendar) Unit Description: <p>This unit will support fourth graders as they experience what it can mean to read a text with a specific lens. It will help them read with two lenses that play a particularly important role in critical reading. First, students learn to read with the lens of power, then with the lens of perspective, and finally they bring those two together and engage in critical reading. This helps students to become active and questioning readers. This unit is intended as a club unit so students can continue raising the level of their conversations around books.</p>	
NJ Student Learning Standards: <u>Reading Standards:</u> RL.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL.4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature. RL.4.6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narration. RL.4.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) of stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.4.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed. RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words. A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. RF.4.4. Read with sufficient accuracy and fluency to support comprehension. A. Read grade-level text with purpose and understanding.	

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- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary

Writing Standards:

W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic.
- C. Link ideas within paragraphs and sections of information using words and phrases (e.g., *another, for example, also, because*).
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Provide a conclusion related to the information or explanation presented.

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

Speaking & Listening Standards:

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Standards:

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 4 reading and content*, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph, photograph, autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.4.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- A. Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.
- B. Recognize and explain the meaning of common idioms, adages, and proverbs.
- C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

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L.4.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed</i> , <i>whined</i> , <i>stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife</i> , <i>conservation</i> , and <i>endangered</i> when discussing animal preservation).	
Essential Questions: <ul style="list-style-type: none"> When I read with new lenses, what new things do I see and think about? In specific, when I bring the lenses of “Who has power? Who doesn’t have power? and ‘Who is telling this story? How does this shape the story?’ and ‘Whose perspective is not here? What might that person’s side of the story be?’ What does this help me to notice and think? When I read a story with the lens of power, what new things do I notice, wonder about, realize? When I read a story with the lens of perspective, what new things do I notice, wonder about, realize? How can I use my abilities to read with the lenses of power and perspective to think about the world in which the story is set, and the way in which the story is told, asking, ‘Is this fair?’ and ‘How could this be otherwise?’ How can I bring my abilities to read with the lenses of power and perspective to any text? 	Enduring Understandings/Goals: <p>Students will understand that...</p> <ul style="list-style-type: none"> Readers read through different lenses, including power and perspective. Readers gather text details that suggest that characters have more or less power, or are gaining or losing power. Readers figure out who is tell the story and whose perspectives the readers can access. Readers discuss and analyze character perspective. Readers apply their skills of reading with the lens of power and perspective to any text.
Evidence of Learning (Assessments)	Accommodations and Modifications
<div> Formative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> <i>Project Read Assessments</i> Writing about reading Readers’ notebooks Teacher-created performance assessment Book club talks Student reflections Conferences and small groups </div> <div> Summative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> TCRWP Reading Assessment </div> <div> Benchmark Assessments: <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Running Records Letter Sound ID High Frequency Word Assessment </div>	<div> Special Education: <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) </div> <div> Differentiation: <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> </div> <div> High-Prep Differentiation: <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> </div> <div> Low-Prep Differentiation: <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> </div> <div> Suggested Lessons for Differentiation with Small Groups: Bend I 4- Considering Power in Our Own Lives </div>

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<p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>5- Studying Characters Who are Drawn to Power 6- Growing More Complicated Thinking About Power Bend II 8- Different Characters Have Different Perspectives 10- Studying an Author's Choice of Narrator 11- Setting Goals in Analyzing Perspective Bend III 13- Considering How Your Perspective Might be Similar/Different to the Characters and Author 14- Thinking Critically About a Variety of Texts 16- Goal-Setting Around Questioning the Text 17- Taking Action</p> <p>English Language Learners:</p> <ul style="list-style-type: none"> • Unit 4: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials</p>	<p>Core Instructional, Supplemental, Instructional, and</p>

Professional Resources:	Intervention Resources
<div data-bbox="289 329 1031 394"> <p>Core Professional Resources:</p> </div> <div data-bbox="289 394 1031 654"> <ul style="list-style-type: none"> • Reading with the Lens of Power and Perspective by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Interpreting Characters Unit • 2019-20 Teachers College Calendar • Florham Park ELA PD Sharing Website • The Reading Strategies Book by Jen Serravallo • Prompting Guide • Writing Resources and Scope and Sequences • Units of Study Online Resources </div> <div data-bbox="289 662 1031 727"> <p>Supplemental Professional Resources:</p> </div> <div data-bbox="289 727 1031 1063"> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) • Primm Book • Prompting Guide Part 1 - For Oral Reading and Early Writing • Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing • Reading Strategies Book - Jennifer Serravallo • Florham Park ELA PD Sharing Website • Conferring Menus </div>	<div data-bbox="1066 329 1927 394"> <p>Core Instructional Resources:</p> </div> <div data-bbox="1066 394 1927 860"> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines <p>Mentor Texts</p> <ul style="list-style-type: none"> • <i>Tia Isa Wants a Car</i> by Meg Medina (Level Q) • <i>Each Kindness</i> by Jacqueline Woodson (Level N) • <i>Oliver Button is a Sissy</i> by Tomie dePaola (Level J) • <i>Crown: An Ode to the Fresh Cut</i> by Derrick Barnes (Level P) • <i>Dreamers</i> by Yuyi Morales (Level P) • <i>Big Red Lollipop</i> by Rukhsana Khan (Level M) • <i>How to Build a Hug: Temple Grandin and Her Amazing Squeeze Machine</i> by Amy Guglielmo and Jacqueline Tourville (Level M) • <i>Dear Primo</i> by Duncan Tonatiuh (Level M) • <i>This is the Rope</i> by Jacqueline Woodso (Level M) • <i>The First Strawberries</i> by Joseph Bruchac (Level L) • Video “Elbow Room” https://www.youtube.com/watch?v=aHVx4nqgMPQ • Video “Canadian Tire: Outsider” https://www.youtube.com/watch?v=Nh8gA_fIq_A • Video Ending of “Little Mermaid” https://www.youtube.com/watch?v=TDX87iJEL8M • Teacher-selected books for book talks and modeling good reader behaviors </div> <div data-bbox="1066 868 1927 933"> <p>Supplemental Resources:</p> </div> <div data-bbox="1066 933 1927 1323"> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>All About Sam Series</i> by Louis Lowry (Level Q) • <i>Charlie Bumpers Vs. His Big Blobby Mouth</i> by Charlie Bumpers (Level O) • <i>Click</i> by Mille Kayla (Level P) • <i>Digging Deep Series</i> by Jake Maddox (Level P) • <i>Power Forward Series</i> by Hena Khan (Level Q) • <i>Switcharound</i> by Louis Lowry (Level P) • <i>Eliza Bling Series</i> by Carmella Van Vleet (Level R) • <i>We Are Water Protectors</i> by Carole Lindstrom • <i>The Proudest Blue</i> by Ibtiyah Muhammad (Level N) • <i>Sulwe</i> by Lupita Nyong'o (Level O) • <i>Black Is A Rainbow Color</i> by Angela Joy </div> <div data-bbox="1066 1331 1927 1388"> <p>Intervention Resources:</p> </div>

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	<ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspective
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women’s History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans’ Month

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	<ul style="list-style-type: none">• Jewish American Heritage Month• Week of Respect• Red Ribbon Week• International Dot Day (September 16)						
Bend/Goals	Teaching Points						
Bend 1: Reading with the Lens of Power <i>(Session 1: Considering Power can Lead to New Thinking)</i> <i>(Session 2: Studying Power Shifts in Stories)</i> <i>(Session 3: Kinds of Power)</i>	<ul style="list-style-type: none">• (p. 9) Today I want to remind you that looking at our books with the lens of power leads to all sorts of new thinking. One way to start that work is to ask, “Who seems to make the rules?”<ul style="list-style-type: none">1. Read a chunk or chapter and get to know the type of place and the type of characters in the story.2. Think: Who seems to make the rules and seems to have more power?3. Share your new ideas about the story with your partner.• (p. 12) Today I want to teach you that readers notice when power shifts. That is, sometimes one person or group gains power, or loses power.<ul style="list-style-type: none">1. Read a section in your book – think about which details seem important for showing a loss or gain in power.2. Note which new person or group gained or lost power?3. When you notice a shift, ask “What has caused this shift?” and Jot!4. Jot “Why is this shift important?” <p>Anchor chart (p. 13): When investigating power in a story, readers...<ul style="list-style-type: none">• Think about which characters have more/less power, asking: “Who seems to make the rules?”• Notice power shifts and ask why these shifts have happened and why they matter</p> <ul style="list-style-type: none">• (p. 14) Today I want to teach you that there are different kinds of power. Getting power by being an athlete is very different than getting power by being cruel. It’s important to ask not only who has power, but also, “How are they getting that power? What kind of power is it?”<ul style="list-style-type: none">1. Read a chapter in your book or reread places where you notice signs of power. (Jot!)2. Determine who has power.3. Think: “What kind of power does this character have? How did he/she get this power?” <p>Chart (p. 15) – Some kinds of power:</p> <table><tr><td>power to be a leader</td><td>power to be cruel</td><td>power to be an artist</td></tr><tr><td>power of financial independence</td><td>power to be popular</td><td>power not to go along with others</td></tr></table>	power to be a leader	power to be cruel	power to be an artist	power of financial independence	power to be popular	power not to go along with others
power to be a leader	power to be cruel	power to be an artist					
power of financial independence	power to be popular	power not to go along with others					

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	power of authority	power to fit in	power to be an ally
	power to say no to others	power to speak up	power to be who you are
	power of determination	power to be an athlete	power to persevere
<p><i>(Session 4: Considering Power in Our Own Lives)</i></p>	<p>Anchor chart (p. 16): When investigating power in a story, readers... • Think about which characters have more/less power, asking: “Who seems to make the rules?” • Notice power shifts and ask why these shifts have happened and why they matter • Consider what kinds of power different characters have</p> <p>• (p. 17) Today I want to teach you that considering power in our own lives is not just about noticing who seems to make the rules and has more power and saying, “well, that’s the way it is.” Rather, once we notice how power seems to work, we can ask, “Is that fair?” And if the answer is NO, then we can talk and work to figure out together how things could be otherwise.</p> <ol style="list-style-type: none"> 1. Think about who has power and makes the rule in your life and jot a list of these people. 2. Think about how power works and ask, Is this fair? 3. Ask is there anything that I can suggest to make this situation more fair? 		
	<p>Anchor chart (p. 19): When investigating power in a story, readers... • Think about which characters have more/less power, asking: “Who seems to make the rules?” • Notice power shifts and ask why these shifts have happened and why they matter • Consider what kinds of power different characters have • Consider power in our own lives and how that relates to what we are noticing in stories ◦ When we notice unfairness, we can ask, “How could things be otherwise? What could we do to help?”</p> <p>• (p. 19) Today I want to teach you that when readers think about power, they not only notice who has the most power, they also pay attention to people who are attracted to power. They see hangers-on, they see collaborators. This can give them new ideas about how power works.</p> <ol style="list-style-type: none"> 1. As you read, notice characters who have power. 2. Ask: Which characters are attracted to power?” (Hangers-on) 		

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<p><i>(Session 6: Growing More Complicated Thinking About Power)</i></p>	<ol style="list-style-type: none"> 3. Ask: Which characters help create power? (Collaborators) 4. Add these characters and their role with power to your jots! <p>• (p. 19) Today I want to teach you that when readers investigate power, they keep in mind there are many kinds of power – and power can be used for good or for bad.</p> <ol style="list-style-type: none"> 1. As you read, always be on the lookout for power. 2. Think: Is the power I’m noticing being used for good purposes? 3. For bad?
<p>Bend II: Reading with the Lens of Perspective <i>(Session 7: Considering Perspective Means Understanding Characters Deeply: Getting the Main Character’s Side of the Story)</i></p> <p><i>(Session 8: Different Characters Have Different Perspectives)</i></p>	<p>• (p. 22) Today I want to teach you that you want to get to know a character so well you deeply understand not just their traits but also what causes them to act and react (Character motivation). You can see things through their eyes to understand the world as they do. This is what it means to understand a character’s perspective.</p> <ol style="list-style-type: none"> 1. Reread parts of the book to notice the main character. 2. Look for little details that are big clues to who he/she is: <ul style="list-style-type: none"> ◦ traits ◦ what the character really wants ◦ what experiences the character has already had that might have shaped how he/she sees the world 3. Use the details you gather to think and try to come up with a theory about the character. <p>Anchor chart (p. 24): When considering perspective in a story, readers...</p> <ul style="list-style-type: none"> • Think deeply about the main character and how they see the world <ul style="list-style-type: none"> ◦ What experiences and identities seem to have most shaped them? <p><i>*This lesson could be repeated for secondary characters.</i></p> <p>• (p. 25) Today I want to remind you that to really understand a story, you need to understand all of the different perspectives in the story. Readers pay attention to details that give clues about the minor characters’ perspectives. If the story doesn’t give you the inner thoughts of those characters, readers can imagine some of those characters’ thinking.</p> <ol style="list-style-type: none"> 1. Pay attention to clues the author leaves to infer minor characters’ motivation. (What they want and where they came from). 2. Look for scenes where the minor character shows but doesn’t tell how they feel. 3. Try to imagine a minor character’s thinking – include what you know about the character’s background experiences and culture.

<p><i>(Session 9: Use Academic Language to Discuss POint of View and Perspective)</i></p>	<p>Anchor chart (p. 27): When considering perspective in a story, readers...</p> <ul style="list-style-type: none"> • Think deeply about the main character and how they see the world <ul style="list-style-type: none"> ◦ What experiences and identities seem to have most shaped them? • Consider the perspectives of minor characters and use clues to imagine what those characters might be feeling/thinking <p>• (p. 28) Today I want to teach you that there are some key terms to know when you think and talk about perspective. Point of view is one term that helps us to identify the narrator and possibly learn more about our characters' perspectives.</p> <ol style="list-style-type: none"> 1. Determine which point of view the story is being told in – ask: Who is telling the story/who is the narrator? 2. Gather clues about the narrator and main characters and use academic language to discuss your ideas (narrator, point of view, perspective) <p>Chart (p. 30):</p> <table border="1"> <thead> <tr> <th>First Person Narrator</th><th>Third Person Narrator</th></tr> </thead> <tbody> <tr> <td> <p>“I”, “me”, “my”, “mine”</p> <p>Usually you can get inside one character’s head and know what that character is thinking and feeling</p> </td><td> <p>Names of characters, “he”, “she”</p> <p>Narrator is telling the story from the sidelines Can get inside one character’s head Can get inside ALL the characters’ heads</p> </td></tr> </tbody> </table> <p>Anchor chart (p. 30): When considering perspective in a story, readers...</p> <ul style="list-style-type: none"> • Think deeply about the main character and how they see the world <ul style="list-style-type: none"> ◦ What experiences and identities seem to have most shaped them? • Consider the perspectives of minor characters and use clues to imagine what those characters might be feeling/thinking • Use academic language to discuss ideas (point of view; narrator; perspective) 	First Person Narrator	Third Person Narrator	<p>“I”, “me”, “my”, “mine”</p> <p>Usually you can get inside one character’s head and know what that character is thinking and feeling</p>	<p>Names of characters, “he”, “she”</p> <p>Narrator is telling the story from the sidelines Can get inside one character’s head Can get inside ALL the characters’ heads</p>
First Person Narrator	Third Person Narrator				
<p>“I”, “me”, “my”, “mine”</p> <p>Usually you can get inside one character’s head and know what that character is thinking and feeling</p>	<p>Names of characters, “he”, “she”</p> <p>Narrator is telling the story from the sidelines Can get inside one character’s head Can get inside ALL the characters’ heads</p>				
<p><i>(Session 10: Studying an Author’s Choice of Narrator)</i></p>					

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<p><i>(Session 11: Setting Goals in Analyzing Perspective)</i></p>	<ul style="list-style-type: none"> • (p. 30) Today I want to teach you that readers know that authors have chosen to tell the story through certain perspectives and they ask why the authors might have made this choice. To help them think about this question, they can consider how the story might have been different if it were told by a different narrator. <ol style="list-style-type: none"> 1. Read a part of the story. 2. Determine the point of view. 3. Ask: How would this story be different if the point of view was different? 4. Think of ways the story might be different if told from another point of view. • (p. 30) Today I want to teach you that you can study the work you have done to consider perspective and you can ask, “What am I doing well?” and “How could I push myself to get even stronger in this work?” <ol style="list-style-type: none"> 1. Look back over your notes and jots. 2. Ask: What can I see that helps me figure out the perspective? 3. Reread to locate evidence of perspective if your notes need more details!
<p>Bend III: Bringing Critical Literacy Lenses of Power and Perspective to Any Text <i>(Session 12: Talking Back to Fiction)</i></p> <p><i>(Session 13: Considering How Your Perspective Might be Similar/Different to the Characters and Author)</i></p> <p><i>(Session 14: Thinking Critically About a Variety of Texts)</i></p>	<ul style="list-style-type: none"> • (p. 34) Today I want to teach you that readers can talk back to the fiction they are reading. One way to do this is to examine the book through the lens of fairness and unfairness. Readers can say, “I think this is fair because...” or “I think this is unfair because...” and “This matters because...” <ol style="list-style-type: none"> 1. Read a scene in your book where there is evidence of fairness or unfairness. 2. Determine why the situation is fair or unfair. 3. Say why it matters and how it impacts the story. • (p. 34) Today I want to remind you that when reading any texts, skilled readers talk back to the author’s ideas about a topic just like they might talk back to a character’s ideas about something, or to a parent’s ideas about something. Sometimes a reader says, “I see what you are saying, and I see things differently.” <ol style="list-style-type: none"> 1. Notice the author’s perspective. 2. Use word choices that the author makes that suggest his/her point of view. 3. Decide if your own ideas are different or the same. 4. Say, “I see what you are saying, and I see things differently” if you disagree with the author’s perspective. 5. Explain why. • (p. 34) Today I want to teach you that you can think about power and perspective when you read or watch any text. One big tip is that when you read a nonfiction text, it will especially pay off to think about the author’s perspective. It helps to ask, “What does the author want me to think, feel, and know about this topic?”

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<p><i>(Session 15: Reading Differently Because of Conversations)</i></p>	<ol style="list-style-type: none"> 1. Jot the main ideas and details. 2. Determine the central idea. 3. Review the word choice and ask how did the author reveal their perspective of the topic? 4. What are they trying to convince me to think about this? <p>• (p. 34) Today I want to teach you that just as you let the texts you read change the way you think about the world and new texts, your club conversations should also influence your thinking. One way to let the conversations you have lead you to new insights is to ask yourselves, Take notes about power and perspective.</p> <ol style="list-style-type: none"> 1. Share your jots with your club. 2. Share: “What do I now think about the book after our conversation?” 3. Ask your club, “How will my future reading be different?”
<p><i>(Session 16: Goal-Setting Around Questioning the Text)</i></p>	<p>• (p. 34) Today I want to teach you that you can study the work you have done to read critically and question texts and you can ask, “What am I doing well?” and “How could I push myself to get even stronger in this work?”</p> <ol style="list-style-type: none"> 1. Review your notes. 2. Ask: What am I doing well? 3. Ask: What goal could I set to push myself to get stronger?
<p><i>(Session 17: Taking Action)</i></p>	<p>• (p. 34) Today I want to teach you that when readers identify an issue they find troubling, they think about what seems to be the problem and then imagine how things could be otherwise. They ask, “What can I do that will make a difference?”</p> <ol style="list-style-type: none"> 1. Identify an issue in your story that you find troubling. 2. Ask, What is causing this problem? 3. Imagine how could this be different? 4. Ask: What can I do that will make a difference?
<p><i>(Session 18: Making Plans for Summer Reading, and Celebrating a Year of Reading)</i></p>	<p>• (p. 34) Today I want to teach you that every ending is a new beginning. Our year of reading is closing but you can take all the work we have done together with you. One way to be sure you are holding onto that learning is to think about the kind of reading and thinking work you will do next – and how you will plan to use the learning from this year when you do that work.</p> <ol style="list-style-type: none"> 1. Reflect and ask what am I most proud of that I accomplished? 2. What is a goal I can set to continue to grow as a reader? 3. How will I accomplish this goal?

[Grade 4 Scope and Sequence](#)

Skills (Students will be able to...)	
<ul style="list-style-type: none"> Read with the lens of power. 	
<ul style="list-style-type: none"> Read with the lens of perspective. 	
<ul style="list-style-type: none"> Bring their abilities to read with the lenses of power and perspective to any text. 	
<ul style="list-style-type: none"> Determine and compare multiple perspectives. 	
<ul style="list-style-type: none"> Transfer and apply all they have learned about comprehending, synthesizing, analyzing, and interpreting across genres. 	

Reading Workshop	Grade: 4
Optional Additional Unit: Reading in the Content Areas (Curricular Calendar) Unit Description: <p>This unit focuses on reading to learn as students read about science or social studies topics related to their current curriculum. The emphasis in this unit then is on reading to gain knowledge and construct ideas. For this unit, you will need baskets of texts (similar to the nonfiction unit) on the topics students are to explore. It is important to keep the independent just-right reading time alive during this unit as well. Use the read aloud to support this work, and develop timelines, maps, graphs, charts, and diagrams to support your readers' content knowledge. In this unit, you will also want to return to some nonfiction reading strategies taught earlier in the year such as identifying the main idea and details.</p>	
NJ Student Learning Standards	
<u>Reading Standards:</u> RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text. RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area. RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts. RI.5.6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s). RI.5.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably. RI.5.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words. A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. RF.5.4. Read with sufficient accuracy and fluency to support comprehension. A. Read grade-level text with purpose and understanding. B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.	

Grade 4 Scope and Sequence

Writing Standards:

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- A. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
- B. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- C. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., *in contrast, especially*).
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Provide a conclusion related to the information of explanation presented.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- B. Apply *grade 5 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

Speaking & Listening Standards:

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards:

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
- B. Form and use the perfect (e.g., *I had walked; I have walked; I will have walked*) verb tenses.
- C. Use verb tense to convey various times, sequences, states, and conditions.
- D. Recognize and correct inappropriate shifts in verb tense.
- E. Use correlative conjunctions (e.g., *either/or, neither/nor*)

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- B. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

NJSLS from other subject(s)

8.1 Educational Technology

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

Career Ready Practices

9.1 Personal Finance Literacy

9.2 Career Awareness, Exploration, and Preparation

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Careers (Description of a career that relates to this unit)	
Essential Questions: <ul style="list-style-type: none"> How can I use all that I know about nonfiction reading and research to learn more about my topic? How can I understand what I read, aware not just of the content but also of the structure and of reasons why that structure is a good one for carrying the content? How can I organize a learning life that allows me to read across multiple texts, studying an aspect of Westward Expansion from multiple perspectives? How can I build theories from studying multiple perspectives on a topic? How can I start to see how different authors approach the same topic differently, swaying their readers to think in particular ways? 	Enduring Understandings/Goals: <p>Students will understand that...</p> <ul style="list-style-type: none"> Nonfiction texts can aid in understanding topics in other academic areas. Nonfiction strategies and tools are needed to read content based texts. Reading across multiple texts will give multiple perspectives on the same topic. The reader to sway others can also use that the different perspectives used by authors sway reader's understanding and the technique.
Evidence of Learning (Assessments)	Accommodations and Modifications
Formative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> <i>Project Read Assessments</i> Writing about reading Readers' notebooks Teacher-created performance assessment Book club talks Student reflections Conferences and small groups 	Special Education: <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <p>3- Analyzing Text Features</p> <p>4- Reading Articles with a Kean Alertness</p>
Summative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> TCRWP Reading Assessment 	
Benchmark Assessments: <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Running Records Letter Sound ID High Frequency Word Assessment 	
Alternative Assessments:	

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<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>5- Taking Notes by Adding Supporting Details to the Main Idea 6- Analyzing Main Ideas to Construct a Central Idea 7- Summarizing Main Idea 9- Rereading through the Lens of Structure Bend II 13- Engaging on a Task During Research 16- Adding Quotes to Our Notes 18- Analyzing Questions to Help Me Think More Deeply About My Topic 20- Using “Thought Prompts to Push Our Thinking and to Develop New Ideas 21- Asking Questions to Consider Causes, Consequences and Relationships of Events in History 22- Using Our Notes for Discussion 23- Raising the Level of Note-Taking 25- Skimming a Section for Easier Reading Bend III 27- Developing Bigger Ideas 28- Using Themes and Lessons From a Time Period to Create Theories 29- Reading More Critically and Deeply 31- Figuring Out Author’s Point of View and Analyzing How it Sways You to Think a Certain Way about the Topic 32- Understand the Impacts of Point of View</p>
	<p>English Language Learners:</p>
	<ul style="list-style-type: none"> • Unit 4: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Students at Risk for Failure:</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Gifted and Talented</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

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	<p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) 						
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>						
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<p>Intervention Resources:</p>							

Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspective

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
Bend/Goals	Teaching Points
<p>Bend 1: Reading Nonfiction About Westward Expansion and Summarizing with Structure in Mind (Session 1: Identifying Structure)</p> <p>(Session 2: Creating Predictions)</p> <p>(Session 3: Analyzing Text Features)</p> <p>(Session 4: Reading Articles with a Kean Alertness)</p>	<ul style="list-style-type: none"> • (p. 170) Today I want to teach you that researchers preview nonfiction articles by identifying the structure. (Note: <i>Substitute Western Expansion for current Social Studies unit</i>) <ol style="list-style-type: none"> 1. Recall/Review text structure posters containing keywords to rev up your mind. 2. Scan subheadings, titles, and looking for keywords that help identify the structure. 3. Finally jot an idea on a post-it or in your notebook about what you expect the article to be about and what ideas or information you will learn. • (p. 170) Today I want to teach you to analyze illustrations and pictures for the smallest details to create predictions. <ol style="list-style-type: none"> 1. First start with analyzing a picture closely looking for details, objects, setting, color, etc. 2. Then think and answer, "Why did the author choose to show this?" 3. Finally connect and add to ideas you created with post-it notes or in your notebooks. • (p. 171) Today I want to teach you to analyze all text features (timelines, graphs, maps, etc.) to preview nonfiction and generate ideas. <ol style="list-style-type: none"> 1. Start with analyzing the feature (timeline, graph, map, etc.) closely looking for details. 2. Then think and answer, "Why did the author choose to show this?" 3. Finally connect and add ideas you created with post-it notes or in your notebooks. • (p. 172) Today I want to teach you that it is important to stay alert while you read articles and to either confirm or revise the ideas you make during previewing. <ol style="list-style-type: none"> 1. Keep the ideas you created for a particular article in front of their mind before they start reading. 2. Then read closely until you mind gets full. 3. Think, "Does this confirm my previous ideas? or Do I have to revise my idea?"

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	<p>4. Finally, choose a note taking strategy to help you hold onto your information.</p> <p>(Note: At this point student will choose a note taking strategy they are comfortable with. During the next few lessons you may review if necessary).</p>
<p>(Session 5: Taking Notes by Adding Supporting Details to the Main Idea)</p>	<ul style="list-style-type: none"> ● (p. 173) Today I want to teach you to constantly read looking for the main ideas and take notes by adding supporting details to them. <ol style="list-style-type: none"> 1. Students read until their minds get full. This could be a whole sub heading or a group of paragraphs. 2. Then draw on strategies to find the main idea (pop-out sentence, think what it is all about, etc. You may choose to break these down to individual teaching points or small group work). 3. Jot a main idea down and support with key examples from the text. ● (p. 174) Today I want to teach you to analyze all the main ideas from one article and figure out how they fit together under one central idea. <ol style="list-style-type: none"> 1. Review a text that has multiple main ideas and reread ideas. 2. Identify a connection between the ideas by thinking, “What do all these main ideas have in common?, What are they all about?” 3. Finally construct a central idea that encompasses all the ideas. 4. Check your central idea to make sure it matches. ● (p. 175) Today I want to teach you to analyze the central and main ideas and rehearse completing a concise summary of the article in writing or practicing with partners. <ol style="list-style-type: none"> 1. First review the central idea and main ideas you collected on an article. 2. Rehearse in your head by stating the central idea. 3. Then describe how the author constructed the article by using main ideas and structures. It is also beneficial to use prompts to aid in summarizing. 4. Practice with your partner then write your summary. ● (p. 176) Today I want to teach you how to revisit structure to help revise summaries. <ol style="list-style-type: none"> 1. First read a snippet of text and figure out the structure. 2. Use key aspects of the structure to help show or develop main ideas of the text. 3. Check to make sure idea includes characteristics of that structure. 4. Revise or add to your summary. ● (p. 176) Today I want to teach you to reread different articles on the same topic with the lens of structures. <ol style="list-style-type: none"> 1. First find two articles discussing the same topic or an article with multiple structures. 2. Identify the main ideas from those parts that include different structures.
<p>(Session 6: Analyzing Main Ideas to Construct a Central Idea)</p>	
<p>(Session 7: Summarizing Main Idea)</p>	
<p>(Session 8: Revising Our Summaries)</p>	
<p>(Session 9: Rereading through the Lens of Structure)</p>	

<p><i>(Session 10: Using Strategies to Figure Out Unfamiliar Words)</i></p>	<ol style="list-style-type: none"> 3. Think about the differences and how they were accomplished through changes in structure by constructing a theory in your notebook comparing the two parts or articles. <ul style="list-style-type: none"> • (p. 177) Today I want to teach you that when you encounter unfamiliar vocabulary to use strategies to figure out the meanings of the those words. <i>(Note: Could be a brainstorming lesson, since students in 5th grade come with many strategies).</i> <ol style="list-style-type: none"> 1. Having students jot down a list of strategies they use when they run into a word they don't know. 2. Identify the unfamiliar word. 3. Choose a strategy to use from the list generated. 4. Finally, keep reading and checking to see if your meaning is correct. It may be useful to check other sources, such as a glossary or your reading partner to confirm ideas.
<p>Bend II: Learning About an Aspect of the Westward Expansion Through Reading <i>(Session 11: Gathering Resources)</i></p> <p><i>(Session 12: Sorting Our Sources)</i></p> <p><i>(Session 13: Engaging on a Task During Research)</i></p>	<ul style="list-style-type: none"> • (p. 177) Today I want to teach you that it is important to gather all of the resources you have on a topic and hunt for parts that discuss your topic. <i>(Note: During the first bend have students pick 3 possible research topics from a list you provide and have resources for. This lesson will anticipate that students know their topic for their research project already. Also choose a class topic that you can explore with the class).</i> <ol style="list-style-type: none"> 1. Work with research groups to gather books, articles, etc. 2. Then look at the table of contents, index, etc. to find page numbers of where information on your topics can be found. 3. Make a list of all the resources you plan to read with page numbers, with the title of the book or articles. • (p. 178) Today I want to teach you that it is important to read the easier all encompassing, articles before the difficult and narrow ones. <ol style="list-style-type: none"> 1. Look through all sources and notice if the article includes a broad scope (Explains the entire history of your topic in one article) or is about one particular event, place, or thing inside of your topic? 2. Once you can sort in this way you can place broader resources at the top of your reading list and narrow topics at the bottom. 3. Then you can group narrow topics even further. Some broad resource examples include textbooks and timelines and some narrow resources include autobiographies or specific events in your topic. • (p. 179) Today I want to teach you that good teams think about how to keep engaged an on task during research. <i>(Note: Could be a brainstorming lesson).</i> <ol style="list-style-type: none"> 1. You can jot down many ideas for making research exciting during group meetings

Grade 4 Scope and Sequence

<p><i>(Session 14: Jotting Down Only the Important Information)</i></p> <p><i>(Session 15: Revisiting our Notes to Revise for Accuracy)</i></p> <p><i>(Session 16: Adding Quotes to Our Notes)</i></p> <p><i>(Session 17: Incorporating New Learnings into Existing Notes)</i></p> <p><i>(Session 18: Analyzing Questions to Help Me Think More Deeply About My Topic)</i></p>	<ol style="list-style-type: none"> 2. Make or add to list of group norms. 3. This could include sharing illustrations created by team members, an interesting fact, or a connection to the topic. <ul style="list-style-type: none"> ● (p. 180) Today I want to teach you to choose only what seems important to jot down and jot in your own words, quickly, without full sentences. <ol style="list-style-type: none"> 1. First write the title of the article or book with the page number. 2. Read until your mind gets full. 3. Then think/rehearse with fingers all the details explained in the section. 4. Come up with a main idea that encompasses all the details. 5. Jot down main idea and underline then jot down supporting details in quickly without full sentences. ● (p. 181) Today I want to teach you that it is important to revisit notes to make sure that key people, places, and events are included. <ol style="list-style-type: none"> 1. First review a particular note. 2. Then question whether there is a need for a content area word? 3. Add in a revision to note and underline word for easier access later. ● (p. 181) Today I want to teach you to add quotes within your notes to help make future writings easier. <ol style="list-style-type: none"> 1. First notice/filter any section of a text that is powerful. Make sure this section is not too big. 2. Incorporate quote into a supporting detail quote that matches. 3. Check to make sure the quote fits the main idea. ● (p. 182) Today I want to teach you that sometimes it's important to incorporate new learnings into existing notes. <ol style="list-style-type: none"> 1. First when reading an article, think if you have taken notes on this topic or idea before. 2. Flip through your notebook and find a main idea that could fit your the information you gather from the new article. 3. As you read the new article, jot down information into a new section, but include the article and page number so you can reference later. You may decide to start new notes, but it is important to start thinking about grouping the information under similar main ideas or other types of notes. ● (p. 182) Today I want to teach you that it is important to take the time to question your teams or yourself on your topics and subtopics. <ol style="list-style-type: none"> 1. First, analyze the list of questions that help you think deeply about your topic (Why was my topic significant to American history? Why do we still care about this topic today? Why have authors taken time to write books on it? How does my topic change American History or life in America?). 2. Then ask one of these questions by showing evidence from your research.
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<p><i>(Session 19: Using the “Lingo of Experts” When Talking or Writing About Our Topics)</i></p> <p><i>(Session 20: Using “Thought Prompts to Push Our Thinking and to Develop New Ideas)</i></p> <p><i>(Session 21: Asking Questions to Consider Causes, Consequences and Relationships of Events in History)</i></p> <p><i>(Session 22: Using Our Notes for Discussion)</i></p> <p><i>(Session 23: Raising the Level of Note-Taking)</i></p>	<ol style="list-style-type: none"> 3. As a team record and listen to ideas. <ul style="list-style-type: none"> ● (p. 183) Today I want to teach you that it is important for teams to incorporate the “lingo of experts” when talking and writing about their topics. <ol style="list-style-type: none"> 1. First, look for words that show up again and again in the text or that have that textbook bold letter feel. Sometimes the word could be a descriptive word. For example, the word “grueling” may describe the Oregon Trail. 2. Then compile a list of words and group them with other words that share a similar category in a glossary or create a word wall with your team (People, Events, Places, Objects, Descriptive Words). 3. Finally, practice using them in your jottings and discussions in your group. ● (p. 183) Today I want to teach you to grow ideas about a topic using the same “thought prompts” that you use to grow ideas in talking. <ol style="list-style-type: none"> 1. First it is important to look back at your main ideas and supporting details and use them as a starting point. 2. Analyze the main ideas and ask yourself, “Why was this important? What did this allow people to accomplish? Why is this so important for the study of Westward Expansion?” Main ideas work well for this type of work. 3. Then use prompts to push your thinking and to develop new ideas on a new type of page in your notebook. These will be on new pages for thinking. <ul style="list-style-type: none"> ▪ I used to think...but now I realize... ▪ At one point I thought...and now I think... ▪ My ideas about... are complicated. ▪ On the one hand, I think... While on the other hand, I think.... ● (p.184) Today I want to teach you that it is important to ask yourself questions to consider causes, consequences, and the relationships of events in history. <i>(Note: Use same steps as above lesson, but ask yourself these questions and then push your thinking using class prompts).</i> <ol style="list-style-type: none"> 1. Does that remind you of anything you have already learned? 2. What might be a result of _____? 3. What might lead to _____? 4. What do you think caused_____? ● (p. 185) Today I want to teach you to use your notes when having discussions about your topics. <ol style="list-style-type: none"> 1. Gather and review your notes before discussion 2. Make a plan for the idea/s you want to share in order of importance. 3. Take the time to stop and develop an idea by referencing another section of notes or the text. ● (p. 185) Today I want to teach you to raise the level of your note-taking.
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Grade 4 Scope and Sequence

	<ol style="list-style-type: none"> 1. One way to raise the level of note-taking is to switch notebooks with a partner and give feedback using the skills we have learned. 2. Leaving post-it and comments could help you improve. 3. Another way is to read and take notes on the same article during one day in class and compare notes at the end. What was different? The same? Dates and vocabulary including? Let's look at the text together to clear up some misunderstandings. <ul style="list-style-type: none"> ● (p. 185) Today I want to teach you to tackle harder texts by using partners and strategies to make the reads easier. <ol style="list-style-type: none"> 1. Brainstorm list of steps/strategies that partners should use to help readers tackle hard texts. 2. Preview the text and make a quick summary before reading. 3. Discuss with your partner. <ul style="list-style-type: none"> ● When parts get difficult, push past them. ● Continue to summarize as much as you glean, even if you aren't able to grasp everything. ● (p. 186) Today I want to teach you that by reading the first and last sentence of every paragraph you can read complex texts easier. <ol style="list-style-type: none"> 1. First, students read first and last sentence and think, "What is the main idea?" 2. If you can't get the main idea you skim the section as well. 3. Then pick some supporting details to match your main idea. ● (p. 186) Today I want to teach you to think across your texts and compare the ideas you have been generating. <ol style="list-style-type: none"> 1. First, ask yourself the questions such as... <ul style="list-style-type: none"> ● What are the most important ideas that I want to forward? ● How can I pop out the really big ideas, maybe by writing or saying more about them, maybe by using text features to help make those ideas more important to people reading and listening to me? ● Why should people care about this subtopic? ● How does this topic change or add to a person's understanding of Westward Expansion? 2. Think and write your answers to these questions they are lesson ideas.
<p><i>(Session 24: Tackling Harder Texts by Using Partners and Strategies)</i></p> <p><i>(Session 25: Skimming a Section for Easier Reading)</i></p> <p><i>(Session 26: Thinking Across Texts and Comparing Ideas)</i></p>	
Bend III: Building Theories and Reading Critically <i>(Session 27: Developing Bigger Ideas)</i>	<ul style="list-style-type: none"> ● (p. 187) Today I want to teach you to look over all your ideas and find what they have in common to develop bigger ideas. <ol style="list-style-type: none"> 1. First ask, "What do all these have in common? What is different about these ideas?" 2. Then zoom in on the ideas. Sort main ideas into categories. Then ask and answer the questions above. 3. Create theory using the answers from prompts that hypothesize/speculate (Maybe it was....., It might have been the case....., etc.). Then create a theory chart to keep track of the ideas.

(Session 28: Using Themes and Lessons From a Time Period to Create Theories)	<ul style="list-style-type: none"> • (p. 187) Today I want to teach you to create theories by using themes/lessons from the time period to formulate their ideas. (Note: You can brainstorm a list of themes that fit Social Studies.) <ol style="list-style-type: none"> 1. First review your notes and think about words that are common themes in our world (Power, progress, passion, greed, etc.) Then analyze your main ideas to find words that match. 2. Then construct a sentence using that theme word. For example, <i>Progress seems to mean only progress for some; other groups lose out...; Throughout American History, it seems that one way of being powerful was to get more land.</i>
(Session 29: Reading More Critically and Deeply)	<ul style="list-style-type: none"> • (p. 188-189) Today I want to teach you to read critically and more deeply by considering what details the authors of their texts have included and compare them with other views. (Note: The <i>Split History of Westward Expansion</i> by Musolf is a good mentor text for this lesson). <ol style="list-style-type: none"> 1. First, hunt for your notes and theories on the same topic (One author may focus on pioneers as courageous, while another author focuses on the destruction of the buffalo as the downfall of native American Cultures). 2. Then think by asking, <ul style="list-style-type: none"> • “What is conflicting about the two theories or ideas?” • The text says, “....”, but this text says “....” • The text conflicts with what the other text said by... • This text builds on what the other text has said by... 3. Finally, record the discrepancies or supported ideas from authors for later consideration using a chart or post-it note.
(Session 30: Writing Summaries the Include Multiple Viewpoints)	<ul style="list-style-type: none"> • (p. 189) Today I want to teach you to give summaries that include multiple viewpoints on a particular topic across all texts. <ol style="list-style-type: none"> 1. Find the article you used mainly for an idea. 2. Pick another article that discusses the same topic. 3. Find the main viewpoint of the author. 4. Write a sentence in your summary/theory acknowledging the viewpoint, by using specific prompts.
(Session 31: Figuring Out Author’s Point of View and Analyzing How it Sways You to Think a Certain Way about the Topic)	<ul style="list-style-type: none"> • (p. 190) Today I want to teach you to read to figure out the point of view of the author and analyze how the author is swaying you to think a certain way about the topic. <ol style="list-style-type: none"> 1. First students should reread articles that are particularly strong for the theories you constructed. 2. When you approach a part that sways you to one side analyze it for what moved you. For example, an author may say, “Boldly, full of courage and determination, settlers set forth on the journey west.” The words “Boldly, full of courage and determination..” give you the idea that the author supports the settlers. 3. Form an opinion using text evidence or the words the detail the author’s viewpoint.
(Session 32: Understand the Impacts of Point of View)	<ul style="list-style-type: none"> • (p. 191) Today I want to teach you to understand and know the impact of a first person account. <ol style="list-style-type: none"> 1. Identify the point of view of an article before reading. (I, me, you, they, etc.)

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Reading Workshop	Grade: 4
<p>Unit : Reading History: American Revolution</p> <p>Unit Description:</p> <p>This unit is written to complement <i>Bringing History to Life</i>, that helps student write information texts on the American Revolution. The unit also builds upon the work of the first fourth-grade nonfiction unit, <i>Reading the Weather</i>, <i>Reading the World</i>, and guides students on a journey of learning to read like historians. It focuses on conveying the content of study, as well as the reading skills necessary to learn content successfully. Students will read and engage in quick forms of research about topics and make connections between historical and current events. Students will learn how to summarize, compare and contrast, and analyze quotations. Bend I begins with students forming teams to prepare for conducting research on the American Revolution. As students conduct their research, they approach their learning about history through the lens of becoming stronger readers. In the second bend, students learn that responsible historians go in search of as much information on a topic as they can--seeking to gather all the facts they can before weighing in and taking a stance of their own. The third bend gives the students the opportunity to restart the process they learned earlier in the unit as they engage in a focused investigation of a new subtopic.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Students will read multiple types of texts and gain rich background knowledge in new subjects. • Students will read and engage in quick forms of research about their topics. • Students will make connections between historical and current events. 	
Common Core Standards	
<p>Writing Standards</p> <p>W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</p> <p>W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p style="padding-left: 40px;">B. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).</p> <p>W.4.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>Reading Standards</p> <p>RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p style="padding-left: 40px;">A. Read grade-level text with purpose and understanding.</p> <p style="padding-left: 40px;">B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.</p> <p style="padding-left: 40px;">C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>RL.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</p> <p>RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.</p> <p>RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p>	

RL.4.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

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

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

RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

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

RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.

RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.

RI.4.10. By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Speaking and Listening Standards

SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon rules for discussions and carry out assigned roles.

C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

Language Standards

L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

A. Choose words and phrases to convey ideas precisely.

B. Choose punctuation for effect.

L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

A. Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.

C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

NJSLS from other subject(s)

8.1 Educational Technology

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

Career Ready Practices

9.1 Personal Finance Literacy

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9.2 Career Awareness, Exploration, and Preparation Careers (Description of a career that relates to this unit)	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> How do readers form a research community to read and build rich background knowledge? How do readers become specialists and reading researchers and synthesize, analyze, and explore essential questions in sub-topics? How do readers connect the past and present, and explore point of view and perspective when forming ideas and theories? How do readers build and present knowledge to others and teach the new knowledge they gained? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> Researchers read fairly quickly, trying to get a broad overview of the time period, the important historical places, events, and people, the biggest conflicts, and also important vocabulary. Readers look across several possible explanations or answers to their questions, and can think, write, or talk about what the big idea or theme is that connects possible explanations together. All texts have perspective, a point of view the text represents. Readers much ask, “Whose voice is heard? Whose voice is not heard? Which people are represented most in this text and which people are left out most often in this text? Which side of the story do you hear more about and which side are you left wondering about?” Researchers use everything they know about reading and writing to stir up feelings as well as inform, as they share the parts of history they find most compelling.
Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> <i>Project Read Assessments</i> Writing about reading Readers’ notebooks Teacher-created performance assessment Book club talks Student reflections Conferences and small groups <p>Summative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> TCRWP Reading Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Reading Records Letter Sound ID High Frequency Word Assessment 	<p>Special Education:</p> <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p>

Grade 4 Scope and Sequence

<p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>Bend I</p> <p>3- Special Challenges of Researching History</p> <p>5- Synthesizing across Texts</p> <p>7- Readers Develop Strategies for Reading Primary Sources</p> <p>8- Readers Bring Their Topics to Life</p> <p>Bend II</p> <p>10- Recognizing Different Point of View</p> <p>11- Readers Find—and Angle—Evidence to Support Their Claim</p> <p>Bend III</p> <p>16- Readers Study All Parts of a Text to Determine Main Ideas</p> <p>18- Developing a Richer Conceptual Knowledge of Key Vocabulary</p> <p>19- Questioning and Hypothesizing to Reach Deeper Conclusions</p> <p>English Language Learners:</p> <ul style="list-style-type: none"> • Unit 3: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
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Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<div data-bbox="191 363 869 431"> <p>Core Professional Resources:</p> </div> <div data-bbox="191 431 869 695"> <ul style="list-style-type: none"> • Reading History- American Revolution by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Reading History: American Revolution Unit • 2019-20 Teachers College Calendar • Florham Park ELA PD Sharing Website • <i>The Reading Strategies Book</i> by Jen Serravallo • <i>Prompting Guide</i> • Writing Resources and Scope and Sequences • Units of Study Online Resources </div> <div data-bbox="191 695 869 763"> <p>Supplemental Professional Resources:</p> </div> <div data-bbox="191 763 869 1156"> <ul style="list-style-type: none"> • <i>Leveled Literacy Intervention Kits</i> • When Readers Struggle - Teaching What Works - Irene Fountas and Gay Su Pinnell • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • Benchmarks for Oral Fluency Rate - Words Per Minute (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Reading Strategies Book - Jennifer Serravallo</i> • Florham Park ELA PD Sharing Website • Conferring Menus </div>	<div data-bbox="898 363 1787 431"> <p>Core Instructional Resources:</p> </div> <div data-bbox="898 431 1787 695"> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Fireflies</i> by Julie Brinklo (Level K) • <i>Pecan Pie Baby</i> by Jacqueline Woodson (Level M) • <i>Revolutionary War</i> (Cornerstones of Freedom series) by Josh Gregor (Level W) • <i>Fox</i> by Margaret Wild and Ron Brooks (Level M) • <i>Liberty! How the Revolutionary War Began</i> by Lucille Recht Penner (Level S) • <i>Short Nonfiction for American History: The American Revolution and Constitution</i> by Anne Goudvis (Level S) • Teacher-selected books for book talks and modeling good reader behaviors </div> <div data-bbox="898 695 1787 763"> <p>Supplemental Resources:</p> </div> <div data-bbox="898 763 1787 1179"> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>George vs. George</i> by Rosalyn Schanzer (Level Q) • <i>King George III</i> by Phillip Brooks (Level Q) • <i>Life During: The American Revolution</i> by Kristen Rajczak (Level M) • <i>Secrets of American History Series</i> by Elizabeth Dennis (Level M) • <i>Unite or Die: How Thirteen States Became A Nation</i> by Jacqueline Jules (Level P) • <i>Series: If you Lived</i> by Kay Moore (Level Q) • <i>Series: Magic Tree House Fact</i> by Osborne and Pope (Level S) • <i>Series: What Really Happened?</i> By Susanna Keller (Level K) • <i>Series: Documenting Early America</i> by Sally Isaacs (Level N) • <i>The Fighting Ground</i> by Avi (Level V) • <i>George Washington and the General's Dog</i> by Frank Murphy (Level M) • <i>Black Heroes of the American Revolution</i> by Burke Davis (Level X) </div> <div data-bbox="898 1179 1787 1247"> <p>Intervention Resources:</p> </div> <div data-bbox="898 1247 1787 1382"> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinnell Guided Reading • Fountas and Pinnell Shared Reading </div>

Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. In Social Studies discuss routines in the community Understand what it means to “read close” in social studies, science, and foreign language. Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> Create a word study word sort in Inspiration. Listen to books on CDs, tapes, videos or podcasts if available. Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> Listen to books on CDs, tapes, videos or podcasts if available. Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy Social Justice Literacy Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills 	<ul style="list-style-type: none"> Ask students to look for specific things when they view videos or read print material, and then ask questions about those items Build on the intuitive knowledge students have gained from media about the story and character Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic Use print materials to practice reading and comprehension skills
Career Education	Global Perspective
<ul style="list-style-type: none"> New Jersey Educational Field Trip Connect With Rick Riordan Author Visit Kit Authors Who Skype 	<ul style="list-style-type: none"> National Hispanic-Latino Heritage Month National Disability Employment Awareness Month National American Indian Heritage Month Black History Month National Women’s History Month, National Irish-American Heritage Month National Italian American Heritage Month Asian Pacific American Heritage Older Americans’ Month Jewish American Heritage Month Week of Respect Red Ribbon Week International Dot Day (September 16)
Bend	Teaching Points

<p>Bend I: Researching History <i>(Session 1: Researchers Orient Themselves to a Text Set)</i></p> <p><i>(Session 2: Readers Use Text Structures to Organize Incoming Information and Notes)</i></p> <p><i>(Session 3: Special Challenges of Researching History)</i></p>	<ul style="list-style-type: none"> <p>(pg. 6) Today I want to remind you that readers take time to plan before plunging into a research project. Readers locate easy sources and plan to read those first. It also helps to scan for subtopics that come up again and again in the resources. If you list those subtopics, you give yourself a way to plan your reading.</p> <ol style="list-style-type: none"> 1. Readers first gather books and articles on a topic. 2. Order the books from easiest to hardest. 3. Skim through the books and articles and identify subtopics that repeat throughout the books and articles. 4. Choose a just right text to read for an overview of a topic. <p>(pg. 14) Today I want to remind you that when you look over a non-fiction text thinking, “How is this structured?” it helps to have a handful of optional text structures in mind. Often history texts are structured either chronologically, in a cause and effect structure, or in a problem-solution structure.</p> <ol style="list-style-type: none"> 1. Readers first read the text, looking for clue words / transition words. 2. Identify the text structure using the “Common Nonfiction Text Structures” chart. <table border="1" data-bbox="617 706 1467 1143"> <thead> <tr> <th>Structure</th><th>Transition Words</th></tr> </thead> <tbody> <tr> <td>Chronological</td><td>first, then, next after that, finally, before, after</td></tr> <tr> <td>Problem/Solution</td><td>a problem is, a solutions is, if...then..., so that</td></tr> <tr> <td>Cause and Effect</td><td>because, since, reasons, then therefore, so, in order</td></tr> <tr> <td>Compare/Contrast</td><td>different, same, alike, similar, although, but, yet, or</td></tr> </tbody> </table> <ol style="list-style-type: none"> 3. Put a sticky note in your text where the text structure changes. 4. Get your mind ready to identify a new text structure. <p>(pg. 25) Today I want to teach you that people read differently based on the discipline in which they are reading. Readers of science texts read differently than readers of history texts, because different sorts of things are important in science than in history. Researchers of history pay attention to <i>who</i>, <i>where</i>, and <i>when</i>.</p> <ol style="list-style-type: none"> 1. Read the text through once. 	Structure	Transition Words	Chronological	first, then, next after that, finally, before, after	Problem/Solution	a problem is, a solutions is, if...then..., so that	Cause and Effect	because, since, reasons, then therefore, so, in order	Compare/Contrast	different, same, alike, similar, although, but, yet, or
Structure	Transition Words										
Chronological	first, then, next after that, finally, before, after										
Problem/Solution	a problem is, a solutions is, if...then..., so that										
Cause and Effect	because, since, reasons, then therefore, so, in order										
Compare/Contrast	different, same, alike, similar, although, but, yet, or										

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	<i>for you, as the details will need to come from the particulars of your setting).</i>
<p>Bend II: Recognizing Different Perspectives <i>(Session 10: Recognizing Different Point of View)</i></p> <p><i>(Session 11: Readers Find--and--Angle-Evidence to Support Their Claim)</i></p> <p><i>(Session 12: Rehearsing a Debate)</i></p> <p><i>(Session 13: Staging a Second Continental Congress Debate)</i></p>	<ul style="list-style-type: none"> • (pg. 85) Today I want to teach you that historians always keep in mind that every account of history is told from a particular perspective, highlighting a particular side of the story. Just as we needed to seek out all sides of the story about the argument in the cafeteria, historians seek out all sides of the stories they research, and they realize there are always multiple points of view. <ol style="list-style-type: none"> 1. Read text in order to determine its main idea. 2. Reread the text and pay attention to the details that reveal the point of view of the author. • (pg. 96) Readers, today I want to teach you that readers look at historical evidence and ask themselves, ‘What does this tell me? What can I make of this? And if you have looked at enough evidence to decide on your point of view, the question becomes: ‘How can I use this to support my point of view?’ <ol style="list-style-type: none"> 1. Historians ask themselves, “What does this tell me?” and “What can I make of this?” 2. After examining enough evidence historians decide their own point of view. 3. Historians ask themselves, “How can I use this evidence to support my point of view?” (Prompts include: This fits with my theory because....Most people say, but I say... Could is also mean...? Another way to look at this is... At first I thought...but now I’m starting to think that actually....) • (pg. 104) Today I want to teach you that when you are debating, you want to be compelling. As a good debater, you’ll state a position, give reasons to backup that position, and give evidence to support each of your reasons. A good debater is never wishy-washy! <ol style="list-style-type: none"> 1. State your position. 2. Give reasons to backup your position. 3. Support each of your reasons with evidence from the text. “I take the position that...My first reason for this is...My evidence that supports this is...” • (pg. 111)**<i>Teacher’s note:</i> Today is the actual mock second continental congress debate. Create a dividing line among the students, having opposing sides wear different colors, or sitting opposing sides across from each other on either side of the room. Students will present their arguments one by one.
<p>Bend III: Engaging in a Second Cycle of Research</p>	<ul style="list-style-type: none"> • (pg. 119) Today, readers, I want to tell you that when researchers find the texts on a topic are just too hard to read, they can get some other texts that are <i>way</i> easier. If you read an easier text first--really studying the words, the ideas, so that you master them—those easier texts can give you the prior knowledge you need to handle the hard texts. <ol style="list-style-type: none"> 1. Read an easier text with your mind turned on to full power.

<p><i>(Session 14: Building the Prior Knowledge that Makes Texts Accessible)</i></p> <p><i>(Session 15: Strategies for Tackling Increasingly Complex Texts)</i></p> <p><i>(Session 16: Readers Study All Parts of a Text to Determine Main Ideas)</i></p> <p><i>(Session 17: Readers Alter Their Strategies Based on the Kind of Text They Are Reading)</i></p> <p><i>(Session 18: Developing a Richer Conceptual Knowledge of Key Vocabulary)</i></p>	<ol style="list-style-type: none"> 2. Talk to the person besides you afterward to make sure you understand what you read. 3. Go back to the original text, bringing all that you know and your full brain power. 4. Now talk about what you know about this event/topic. <ul style="list-style-type: none"> ● (pg. 127) Today I want to teach you that if you make a choice to persist in reading a text that is too hard, you will want to <i>really</i> preview the text, and then to read a chunk, pausing to paraphrase what you have just read. As you read the next chunk, ask, “Does this go with what I just read or is this something new?” <ol style="list-style-type: none"> 1. Break a paragraph into chunks. 2. Use easy language to retell each chunk (paraphrasing). 3. When moving from one part of the text to the next, ask, “Does this fit with what I read earlier or is this something new?” ● (pg. 136) Researchers, what I want to teach you today is this. There are specific places that a nonfiction reader can look to figure out the main ideas that the author of a text deems to be the most important. These places include the introductions and conclusions to a section, and any text features that go with the information. <ol style="list-style-type: none"> 1. Study the beginning and end of a section (and text features if there are any). 2. Think, “What might _____ (author) think is really important about _____ (event/topic)?” ● (pg. 144) Today I want to teach you that just as it helps to bring prior knowledge of a <i>topic</i> to your reading of a complex nonfiction text, it also helps to bring prior knowledge of how this kind of text tends to go. <ol style="list-style-type: none"> 1. Preview a text or part of a text. 2. Ask yourself, “What do I know about the strategies for reading this sort of text?” 3. Reference past charts for various types of texts. ● (pg. 152) Today I want to teach you that getting to know a word well is like getting to know a person or a character in a book. You don’t meet the person and then say to yourself, ‘I’ve got that person completely figured out.’ It’s the same way with words. Getting to know a word well, like getting to know a person well, takes time. <ol style="list-style-type: none"> 1. Identify tricky words in a text or part of a text. 2. Use strategies to figure out the meaning: <ul style="list-style-type: none"> * “I started off by looking <i>inside</i> the word and I noticed...and that made me think of... Then I looked <i>around</i> the word and I noticed some of the clues in the text, including... So I thought maybe the word could mean...This helped me understand that...”
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Board Adopted on August 22, 2018

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| <ul style="list-style-type: none">• Integrate and reflect on information from two texts on the same topic. |
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