

Curricular Plan for Reading Workshop

Grade 5

Unit5/Unit 9: Historical Fiction Book Clubs or Fantasy Book clubs

Students should understand and be able to:

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| <ul style="list-style-type: none">• Build collective interpretations across texts• Read complex texts with a deeper comprehension | <ul style="list-style-type: none">• Synthesize complex story elements• Read across novels, noticing patterns and themes• Value their own ideas about books and respect others' opinions as well |
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Mentor Texts

Historical Fiction

- Number the Stars by Lois Lowry
- The Butterfly by Patricia Polacco
- Rose Blanche by Christophe Gallaz
- The Boy in the Striped Pajamas by John Boyne
- Terrible Things by Eve Bunting
- Back of the Bus by Aaron Reynolds
- Baseball Saved Us by Ken Mochizuki
- Dandelions by Eve Bunting
- Henry's Freedom Box by Ellen Levine
- The Mud Family by Betsy James
- The Wall by Eve Bunting
- Pink and Say by Patricia Polacco
- Cat in Krasinski Square by Karen Hesse
- Redcoats and Petticoats by Katherine Kirkpatrick

Fantasy Fiction

- Narnia by C.S. Lewis
- Droon by Tony Abbott
- Dragon Slayers Academy by Kate McMullen
- Spiderwick Chronicles by Holly Black
- Percy Jackson and the Olympians by Rick Riordan
- Deltora Quest by Emily Rodda
- The Paper Bag Princess by Robert Munsch
- Include clips from movies such as How to Train Your Dragon...

Possible Teaching Points

Option 1: Historical Fiction Book Clubs

Part One: Tackling Complex Texts in the Company of Friends

RL.5.1, RL.5.4, RL.5.6, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d, L.5.5, L.5.6,

- Readers draw on all possible resources to gain an understanding/awareness of history. We can do this by relying on:
 - Movie clips
 - Social studies texts

- Historical images
- When reading the first page of historical fiction, readers notice how much information is given and quickly synthesize details so they can keep track of all the information.
- Readers of historical fiction not only picture what the setting looks like but also what it *feels* like. We need to pay attention to the physical details *and* the emotional atmosphere.
- Readers need tools to help fill in gaps in the story where time moves fast or there are flashbacks. To do this we can:
 - Utilize reading tools such as timelines, graphic organizers, and lists of characters
- Readers know that as their books get harder, they have to work harder. We do this by:
 - Using our pencils as we read to jot our thinking.
 - Rereading when we come to a confusing part or to clarify a word or part of the text.
 - Synthesizing details as we read.
- Readers create timelines of events or pivotal moments for the character as a way to analyze the relationship between the character and historical events. We can do this by
 - Creating one timeline for the character and another one for tracking historical events to see how the two intertwine.
 - Using other graphic organizers to keep track of unfolding plots
- Readers think about the point of view of the main character, which may be different from their own point of view. We can do this by:
 - Suspending our own judgments
 - Comparing and analyzing why the main character acts the way she does
 - Considering the time in which they were living and how that affected their behavior
- Readers trust the author and pay attention to parts that seem to slow down. They know these details will teach them something important and may help them understand characters' actions later on.
- Readers take care of the relationships in their book clubs.
 - Support each other
 - Make sure everyone feels like an important part of the group

Part Two: Interpreting Complex Texts

RL.5.1, RL.5.4, RL.5.6, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d, L.5.5, L.5.6,

- Readers notice that historical fiction is about more than just plot. We look beyond what's happening to uncover underlying ideas and themes.
- Readers understand that reading is about drafting and revising ideas. We can do this by:
 - Growing ideas
 - Reading on and changing those ideas when we encounter new worldviews and characters

- Readers articulate significant ideas about their books and revise them independently. Then we reconsider, elaborate, and defend those ideas with other readers.
- Readers author their own responses and what they write is important.
- Readers understand that the meaning of the text lies between the book and the reader.
 - Think about the words on the page and ask how it makes you feel.
 - What does it make you think about?
- Readers know that there is no “right” idea about a story.
 - Each one of us brings our own history to a book—what you might think is important is different from what someone else thinks.
 - All of our responses and ideas matter.
- Readers pause as they read, lingering on certain passages to help grow big ideas.
 - We slow down and linger when...
 - There may be a dramatic or surprising scene.
 - The scene we are reading is connected to other parts of the story.
 - When we linger we on these parts, we:
 - Jot ideas down about them
 - Reread them with our clubs
 - Compare our thinking
 - Connect them to other parts
 - Have conversations about them
- Readers recognize that, in good books, details matter and perceptive readers accumulate and string together details. We can do this by,
 - Keeping track of details that support our ideas
 - Being alert and pay attention to those details
 - Jotting down notes about those details and how they begin to fit together to keep track of them all
- Readers understand that good stories are about more than one idea.
 - Be open to revising your initial ideas or adding to them—allow yourself to change and learn.
 - Understand that the ideas may change in the story.
 - Don’t ignore parts of the text that don’t necessarily fit with what you think.
 - Listen to others’ ideas about the story to gain understanding or a different perspective
- Readers use allusions, figurative language, and symbolism to convey ideas that are not easily contained in ordinary language during conversations.

Part Three: Becoming More Complex Because We Read
RL.5.1, RL.5.4, RL.5.6, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c, SL.5.1d, L.5.5, L.5.6,

- Readers look closely at a scene and imagine the different points of view that characters in that scene bring to the action. We can do this by:
 - Pausing and thinking empathetically and imaginatively.
 - Observing the actions and dialogue of the character.
- Readers remember that they are constantly drafting and revising their ideas about a text as they read.
- Readers reanalyze their stories through the lens of power. We can do this by asking,
 - Who has the power?
 - How is power visible?”
 - What forms can power take?
 - How does power shift?
- Readers know that they can be influenced by a character’s actions at a critical moment, just like the people around the character were. We read with an open mind ready to learn and change.
- Readers use historical fiction to ignite new ideas about other novels. They know that books are more than characters and setting and details—they are *ideas*. The ideas in one story can help you find ideas in another.
- Readers try the art of allusion to deepen thinking. We can do this when we have so much to say about a character/story but struggle to find the words to contain those thoughts. We use comparisons—such as, saying, *The main character is as clever and self-sacrificing as Charlotte in Charlotte’s web.*

Helpful tips

- Historical fiction creates an opportunity for you to teach your students to tackle complex texts.
- Plan to use your read- alouds to anchor this unit.
- Historical fiction texts usually take place in a time period students do not have an understanding of and includes characters that are entangled in historical and social issues of great significance.
- Before launching the unit, think about the reading level of the majority of your students. It is best for them to be a P and above.
- Provide support to students as they read complex texts.
- Match students to appropriate books. These should be a mix of challenging and engaging texts.
- Readers will need help in seeing the worlds of their novels.
- It will take preparation to have supplementary textual resources and media resources to support students’ awareness and understanding of historical eras.
- You will want to coach students into clubs right away; listening to one another and building on each other’s comments.

- Part 3 is the opportunity to have students read nonfiction alongside their fiction (it could be texts downloaded, simple fact sheets, or articles).
- Readers talk about ideas across texts—both fiction and nonfiction.
- It might be a good idea to align your social studies instruction with your historical fiction reading and writing work so students have multiple opportunities to explore a certain time period.
- In both your content study and reading workshop you may use charts, timelines, visuals, and maps to record class understandings of the concepts, events, places, and vocabulary.
- Encourage readers to push themselves as readers, tackling more complex texts than in prior units.
- Study Post-it notes and reader's notebooks to assess their comprehension.
- Cause and effect is critical for this unit.

Possible Teaching Points

Option 2: Fantasy Book Clubs

Part One: Constructing, Navigating, and Managing Other Worlds
RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c

- Fantasy readers use multiple resources to research the settings of their stories. We can do this by:
 - Looking for clues about the time period and magical elements from the cover or the back-of-the-book blurbs.
 - Synthesizing the details from the cover and the beginning of the book.
- Fantasy readers not only describe the setting but also analyze it. They understand that the setting will have physical and psychological implications on the character.
- Fantasy readers expect to learn alongside the main character because a lot of the time they start out with very little knowledge themselves! We can do this by:
 - Paying attention to the clues that alert the reader that something important is happening.
 - Synthesizing information ahead of the character by inferring quickly.
- Readers pay attention to the inner as well as the outer struggles of their characters. We can do this by:
 - Tracking multiple plots/problems faced by the characters.
 - Use charts, timelines, and other graphic organizers
 - Use your pencil to jot down lists of characters, maps, timelines, etc.
 - Paying attention to the pressures they suffer, relationships they make, and the forces exerted on them.

- Fantasy readers have a repertoire of writing-about-reading strategies and share these ways with their reading clubs.
 - Making visuals
 - Making flowcharts and diagrams
 - Writing reflections

Part Two: Developing Thematic Understanding

It's about More Than Dwarfs and Elves

RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c

- Fantasy readers understand that their characters face “dragons.” They also know these “dragons” can have different meanings—literal or metaphorical. These include:
 - Unknown dangers that travelers may encounter
 - Inner struggles that characters face
 - Conflicts between characters
- When readers think about these “dragons” they ask themselves,
 - What is this story really about?
 - What is the true lesson of this story?
- Fantasy readers move from retelling what happens in their books to investigating the underlying theme that the story seems to suggest. They know the story is a vehicle for teaching ideas, themes, and lessons.
- Fantasy readers recognize the struggles between good and evil in their novels—especially the internal struggle for good and evil that characters suffer. We do this by:
 - Recognizing the character’s strengths, flaws, and motivations across the whole text.
 - Knowing that some characters are not just all evil or all good.

Part three: Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns

(RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10, SL.5.1, SL.5.1a, SL.5.1b, SL.5.1c)

- Fantasy readers notice certain patterns/characteristics of the character roles and structures in fantasy novels. We:
 - Analyze the patterns of the story structure and character roles as they come up
 - Consider the character’s actions and appearances
 - Consider the archetypes (heroes, villains, mentors)
- Fantasy readers read with a critical lens for stereotypes and gender norms.
- Fantasy readers recognize the recurring themes and literary traditions across texts. They become an expert on fantasy by reading many books in this genre (or a similar one) and comparing and contrasting.

Helpful tips

- This unit is designed as a book club unit.
- It is a good time for students to be accountable for their collaborative reading.
- For read aloud, you will want to choose one or two shorter books, so you can model for your students how readers track what has changed at the end of a book and what hasn't, how characters develop across series, and how themes recur across novels.
- Fantasy allows students a glimpse into different cultures or worlds.
- These are just optional teaching points. Remember that *your students* should drive *your teaching points* based off their needs throughout the unit.
- Create as many opportunities for students to engage in work that matters.
- Assess informally and often.

Common Core State Standards

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

RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.

RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.

RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.

RL.5.9 Compare and contrast stories in the same genre on their approaches to similar themes and topics.

RL.5.10 By the end of the year read and comprehends literature, including stories, dramas, and poetry, at the high end of grades 4-5 text complexity bands independently and proficiently.

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

SL.5.1 Engage effectively in a range of collaborative discussions with diverse partners on grade 5 topics and texts, building on other's ideas and expressing their own clearly.

SL.5.1a Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

SL.5.1b Follow agreed-upon rules for discussions and carry out assigned roles.

SL.5.1c Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

SL.5.1d Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.