

# CCSS Reading Units

Literature & Informational

40+ LESSONS  
\*BUNDLE\*

## CCSS Literature Reading Unit

## CCSS Informational Reading Unit

**Objective** I can determine and analyze text structures.

**Meaning** I can understand a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Non-Fiction Text Structure is Cause and Effect**

**Objective** I can determine a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Meaning** While you are reading non-fiction texts, you will need determine the main idea or central idea of the text. This can be done by asking yourself questions about the text and looking for supporting information.

**AI Capone: The Original Gangster**

Overlord of the violent gangster! Al Capone is the most famous American gangster of all time.

**Early Life**

Capone, like many poor parents who had immigrated from Italy, had a hard time making money in Chicago. He and his brother, Paul, started a business called the Young Men's Store when he was 12. When he dropped out of school, he went to work for a shoe store. Another member of the group, who became a very famous figure in the city as well, Capone met his wife, Mary, in 1914. They had three children: Albert, Sylvia, and Paul.

**A Life of Crime**

When he was arrested for a blatantly corrupt charge, Capone was charged with murder of two men. Any witness or anyone who helped with the murder, never admitted to anything. Capone had the protection of "going easy" on his "muscle". Some call it the short-cut. Capone, and he

**Violent Crime and Prohibition**

Capone's successful career, the move to Chicago proved to be the most profitable. He was known for his bootlegging business, where they would illegally produce and sell alcohol. He was in full swing during the 1920s when prohibition was in effect. He was in full swing during the 1920s when prohibition was in effect. He was in full swing during the 1920s when prohibition was in effect.

**Objective** I can determine and analyze text structures.

**Meaning** I can understand a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Somebody**  
Who are the main characters?

**Wanted**  
What did the main characters want to do?

**But**  
Who or what kept getting in the way of what they want and how did they get in the way?

**So**  
What did they do to overcome the obstacles?

**Then**  
What happened at the end?

**Finally**  
What final resolution or lesson of the story?

17 Lesson Plans and Interactive Notebook Activities  
4th, 5th, and 6th CCSS

Interactive Notebook Activities  
4th and 6th CCSS

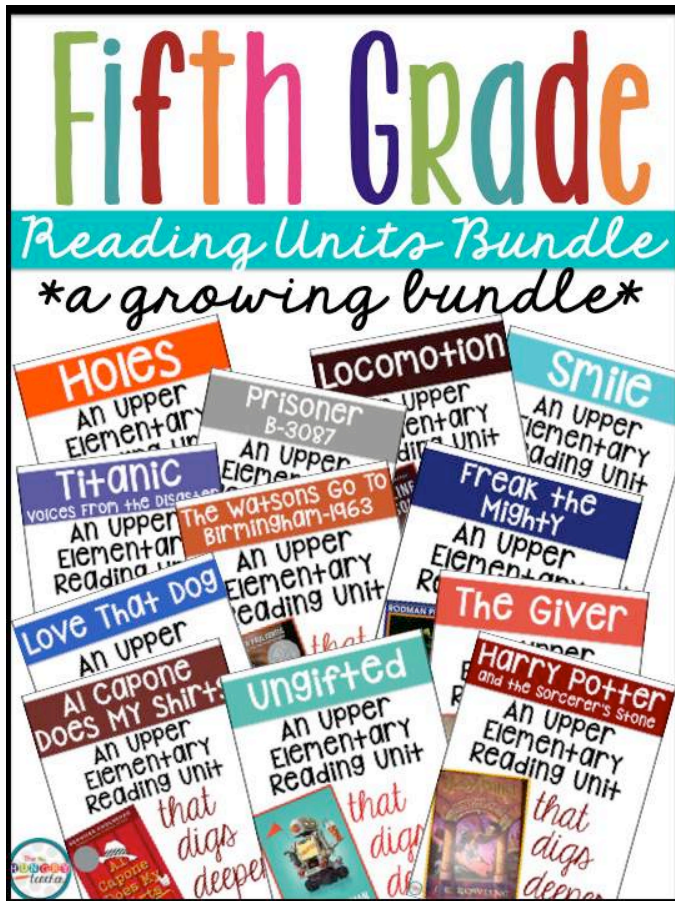
©Martina Cahill  
the hungry teacher



# Also available in my store:

If you have purchased this literature unit, it is set up to teach with my 5<sup>th</sup> and 6<sup>th</sup> grade novel units. You will not need to purchase the 5<sup>th</sup> and 6<sup>th</sup> grade curriculum because you will already have this unit.

That being said, a great companion would be my growing bundle because you will have access to my novel units and all future 5<sup>th</sup> and 6<sup>th</sup> grade novel units I create. This also gives you flexibility to choose the units you want to teach with.



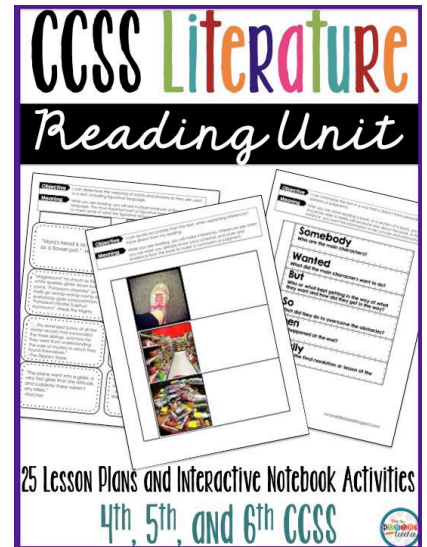
# The Vision

When I started these units, I was not so great at explaining my vision, and as a result I have gotten multiple questions about how it all works. I hope you will find the following information useful and you will see what I hope to accomplish with these units and the accompanying novel reading units.

Essentially though, know that my vision is, and always will be, about teaching with novels and getting students reading as many books as possible and really having meaningful conversations about each of them, so as to build a reading community. I choose books I LOVE with the hopes that they will end up loving books and reading just as much, if not more, as me.

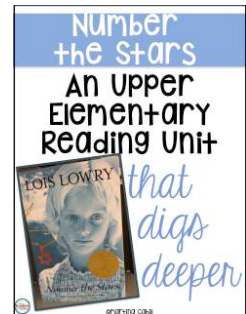
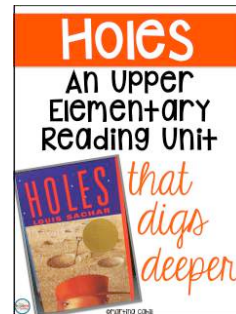
## Where do I start and why?

I start with the reading literature unit. I start with this unit because I want my students to understand all the literary terms and questions I will be asking. I aligned this entire unit to the 10 CCSS Literature standards and all of my reading novel units are aligned to the exact same standards. That way when I ask the students, "What is the theme of the books, Holes?" students already know how to analyze our reading for theme. If they can't quite remember or need information on theme, they can go back to our previous notes to refresh their memory. Essentially their literature unit notes become their textbook or reference book.



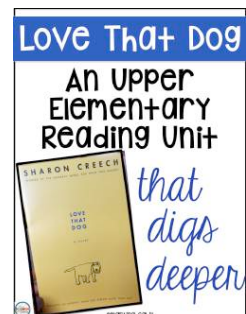
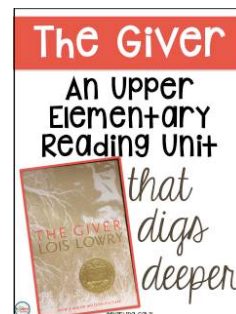
## What's next and why?

Next, I start with the literature novels (you can see my exact pacing guide on the pages below). At this point, my students should know all the vocabulary and literary terms I am asking about, in these novels, because we have learned each term in our literature unit.



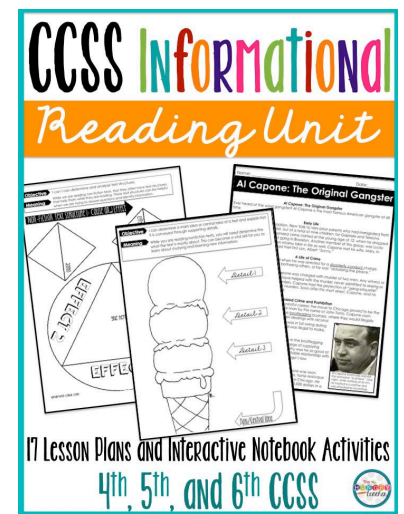
If you didn't teach the literature unit, NO BIG DEAL! You just may have to have mini-lessons about each concept as they come up in the novel reading units.

For example, if you ask them about point of view, you may need to explain what each point of view is before they are able to conduct a Socratic seminar and/or write their response that day.



## What's next and why?

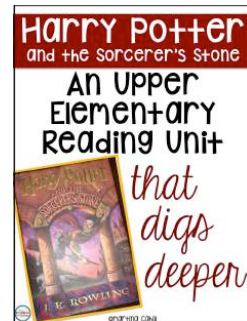
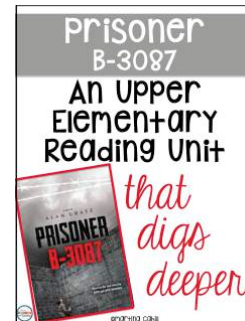
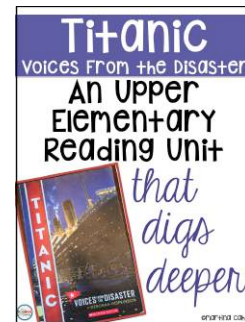
After we have read four literature novels, I then head into the informational/non-fiction reading unit. This is designed so students become familiar with the non-fiction and informational terms, so we can head into our non-fiction reading. It's also great for allowing students to compare and analyze fiction and non-fiction. I aligned this entire unit to the 10 CCSS Information Reading standards and my Non-Fiction reading novel units are aligned to the exact same standards.



## What's next and why?

Next, I head into our non-fiction reading unit. My goal is to create more non-fiction, narrative non-fiction, and informational units. I know the importance of non-fiction, especially as our students head into upper elementary and middle school. I have just had some serious difficulty finding true upper elementary non-fiction novels, so please send ideas my way! I also make sure to do a historical fiction unit to get the best of both fiction and non-fiction.

I then finish with whatever I have time for. In this case it is usually my favorite novels, that I wouldn't get to do otherwise.



## Why these novels?

First of all, I make sure to choose novels I love, but also that I know my students will love. Sometimes I do adjust based on my students (hence, the growing bundle, because sometimes I add new units as I make them.

More importantly though, I make sure my students are exposed to every single genre as appropriate for their grade levels.



# Table of Contents

Page Number	CCSS Standards	Contents
7		4th Curriculum Pacing Guide
8		5th Curriculum Pacing Guide
9		6th Curriculum Pacing Guide
10		4 <sup>th</sup> Grade CCSS Literature Alignment
11		5 <sup>th</sup> Grade CCSS Literature Alignment
12		6 <sup>th</sup> Grade CCSS Literature Alignment
13-15		Pre-Lesson: Table of Contents
16-18	RL.10	Reading Complex Texts
19-22	RL.1	Quoting and Citing Accurately
23-31	RL.1	Inferences
32-42	RL.2	Theme
43-46	RL.2	Summarizing
47-55	RL.2, RL.3	Character Traits
56-59	RL.3, RL.5	Plot
60-63	RL.4	Vocabulary/Context Clues
64-72	RL.4	Figurative Language
73-76	RL.4, RL.7	Tone and Mood
77-80	RL.5	Poem Structures
81-84	RL.5	Drama Structures
85-90	RL.5	Text Structures
91-98	RL.6	Point of View
99-102	RL.7	Visual Multimedia Elements
103-106	RL.7	Audio Multimedia Elements
107-111	RL.9	Different Genres of Text
112-115	RL.9	Different Forms of Texts
116-119	RL.9	Traditional Literature
120-124	RL.9	Greek Mythology

# 4th Grade Reading Units Curriculum Pacing Guide

<b>Intro. to Literature</b>	<b>Realistic Fiction</b>	<b>Traditional Lit.</b>
<b>5 Weeks</b>	<b>4 weeks</b>	<b>4 weeks</b>

**CCSS Literature**  
Reading Unit

25 Lesson Plans and Interactive Notebook Activities  
4th, 5th, and 6th CCSS

**HOLES**  
An Upper Elementary Reading Unit

*that digs deeper*

**RUMP: The True story of Rumpelstiltskin**

<b>Science Fiction</b>	<b>Poetry</b>	<b>Intro. to Nonfiction</b>
<b>3 weeks</b>	<b>2 weeks</b>	<b>2-3 weeks</b>

**The City of Ember**

**Love That Dog**  
An Upper Elementary Reading Unit

*that digs deeper*

**Gone Fishing:**  
A novel written in verse

**CCSS Informational**  
Reading Unit

17 Lesson Plans and Interactive Notebook Activities  
4th, 5th, and 6th CCSS

<b>Nonfiction</b>	<b>Greek Mythology</b>	<b>Historical Fiction</b>
<b>3-4 weeks</b>	<b>6 weeks</b>	<b>4 weeks</b>

**Titanic**  
Voices From the Disaster  
An Upper Elementary Reading Unit

*that digs deeper*

**Percy Jackson and the Lightning Thief**

**Prisoner B-3087**  
An Upper Elementary Reading Unit

*that digs deeper*

# 5th Grade Reading Units Curriculum Pacing Guide

Intro. to Literature	Realistic Fiction	Historical Fiction	Science Fiction
5 Weeks	4 weeks	3 weeks	3 Weeks
<p><b>CCSS Literature</b> Reading Unit</p>  <p>25 Lesson Plans and Interactive Notebook Activities 4th, 5th, and 6th CCSS</p>	<p><b>HOLES</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>Number the Stars</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>The Giver</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>
Poetry	Intro. to Nonfiction	Nonfiction	Graphic Novel (NF)
1 week	2-3 weeks	3 weeks	1 week
<p><b>LOVE THAT DOG</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>CCSS Informational</b> Reading Unit</p>  <p>17 Lesson Plans and Interactive Notebook Activities 4th, 5th, and 6th CCSS</p>	<p><b>Titanic</b> Voices From the Disaster An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>Smile</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>
Fantasy	Historical Fiction	Poetry	Realistic Fiction
6 weeks	4 weeks	1 week	3 weeks
<p><b>Harry Potter and the Sorcerer's Stone</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>Prisoner B-3087</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>LOCOMOTION</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>	<p><b>Freak the Mighty</b> An Upper Elementary Reading Unit</p>  <p>that digs deeper</p>

# 6th Grade Reading Units Curriculum Pacing Guide

Intro. to Literature	Realistic Fiction	Historical Fiction	Science Fiction
5 Weeks	3 weeks	3 weeks	5 Weeks
<p><b>CCSS Literature</b> Reading Unit</p>  <p>25 Lesson Plans and Interactive Notebook Activities 4th, 5th, and 6th CCSS</p>	<p><b>Freak the Mighty</b> By: Rodrian Philbrick A Sixth Grade Reading Unit <b>Unit 2 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>Al Capone DOES MY SHIRTS</b> By: Jennifer Choldenko A Sixth Grade Reading Unit <b>Unit 3 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>The Maze Runner</b> By: James Dashner A Sixth Grade Reading Unit <b>Unit 4 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>
Poetry	Intro. to Nonfiction	Nonfiction/ Informational	
3 weeks	2-3 weeks	3-4 weeks	
<p><b>The Crossover</b> By: Kwame Alexander A Sixth Grade Reading Unit <b>Unit 5 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>CCSS Informational</b> Reading Unit</p>  <p>17 Lesson Plans and Interactive Notebook Activities 4th, 5th, and 6th CCSS</p>	<p><b>A Long Walk To Water</b> By: Linda Sue Park A Sixth Grade Reading Unit <b>Unit 7 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>The Finest Hours</b> The True Story of a Heroic Sea Rescue By: Michael J. Tougas &amp; Casey Sherrin A Sixth Grade Reading Unit <b>Unit 8 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>
Fantasy	Historical Fiction	Realistic Fiction	
5 weeks	3 weeks	3 weeks	
<p><b>Harry Potter and the Sorcerer's Stone</b> By: J.K. Rowling A Sixth Grade Reading Unit <b>Unit 9 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>Fever 1793</b> By: Laurie Halse Anderson A Sixth Grade Reading Unit <b>Unit 10 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	<p><b>Ungifted</b> By: Gordon Korman A Sixth Grade Reading Unit <b>Unit 11 of 11</b></p> <p>Dig deeper into ALL of the CCSS Reading &amp; Writing Standards with engaging novels &amp; lessons</p>	



# CCSS Literature

## Reading Unit

**Objective** I can determine the meaning of words and phrases as they are used in a text, including figurative language.

**Meaning** While you are reading, you will see multiple instances of figurative language. The most important part of figurative language is to make sense of what the figurative language means.

"Myra's head is as  
as a flower pot." -H

**Objective** I can quote accurately from the text, when explaining inferences I have drawn from my reading.

**Meaning** While you are reading, you will make inferences. Inferences are when you use what you already know (your schema) and clues and evidence from the book to make a conclusion or judgment.

"Magnesium!" he shouts as the white sparrows glitter down over the pond, "Potassium chlorate!" as shells go wump-wump-wump and everybody goes oooooohhhh.  
"Potassium nitrate! Sulphur! Aluminum!" -Freak the Mighty

"...this reminded Sunny of all the sinister secrets that surrounded the three siblings, and how far they were from understanding the web of mystery in which they found themselves."  
-The Slippery Slope

"The plane went into a glide, a very fast glide that ate altitude, and suddenly there weren't any lakes."  
-Hatchet

**Objective** I can summarize the text in a way that is distinct from personal opinions or judgments.

**Meaning** After you are done reading a book, or a section of a book, you should be able to briefly tell someone else about the book. In this instance, you want the information to be concise and informative.

**Somebody**  
Who are the main characters?

**Wanted**  
What did the main characters want to do?


**But**  
Who or what kept getting in the way of what they want and how did they get in the way?

**So**  
What did they do to overcome the obstacles?

**Then**  
What happened at the end?

**Finally**  
What was the final resolution or lesson of the book?

[mrscahillclass.blogspot.com](http://mrscahillclass.blogspot.com)



25 Lesson Plans and Interactive Notebook Activities  
4th, 5th, and 6th CCSS



<i>4<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>4.RL.1</b> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	2, 3, 4
<b>4.RL.2</b> Determine a theme of a story, drama, or poem from details in the text; summarize the text.	5, 6, 7, 8, 9
<b>4.RL.3</b> 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).	8, 9, 10
<b>4.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).	11, 12, 13, 25
<b>4.RL.5</b> 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.	15, 16
<b>4.RL.6</b> Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.	18, 19
<b>4.RL.7</b> Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.	20, 21
<b>4.RL.8</b> <i>(not applicable to literature)</i>	
<b>4.RL.9</b> Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.	24, 25
<b>4.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 18, 19, 20, 21, 24, 25

<i>5<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<p><b>5.RL.1</b> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p>	2, 3, 4
<p><b>5.RL.2</b> 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.</p>	5, 6, 7, 8, 9
<p><b>5.RL.3</b> Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p>	8, 9, 10
<p><b>5.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p>	11, 12, 13
<p><b>5.RL.5</b> Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p>	10, 15, 16, 17
<p><b>5.RL.6</b> Describe how a narrator's or speaker's point of view influences how events are described.</p>	18, 19
<p><b>5.RL.7</b> Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</p>	14, 20, 21, 25
<p><b>5.RL.8</b> <i>(not applicable to literature)</i></p>	
<p><b>5.RL.9</b> Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p>	22
<p><b>5.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.</p>	11, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 113, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24

<i>6<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<p><b>6.RL.1</b> Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	2, 3, 4
<p><b>6.RL.2</b> Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	5, 6, 7, 8, 9
<p><b>6.RL.3</b> Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p>	8, 9, 10
<p><b>6.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.</p>	11, 12, 13, 14
<p><b>6.RL.5</b> Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>	5, 6, 10, 15, 16, 17
<p><b>6.RL.6</b> Explain how an author develops the point of view of the narrator or speaker in a text.</p>	18, 19
<p><b>6.RL.7</b> Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p>	14, 20, 21
<p><b>6.RL.8</b> <i>(not applicable to literature)</i></p>	
<p><b>6.RL.9</b> Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p>	22, 23
<p><b>6.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23

# Lesson II: Vocabulary/Context Clues

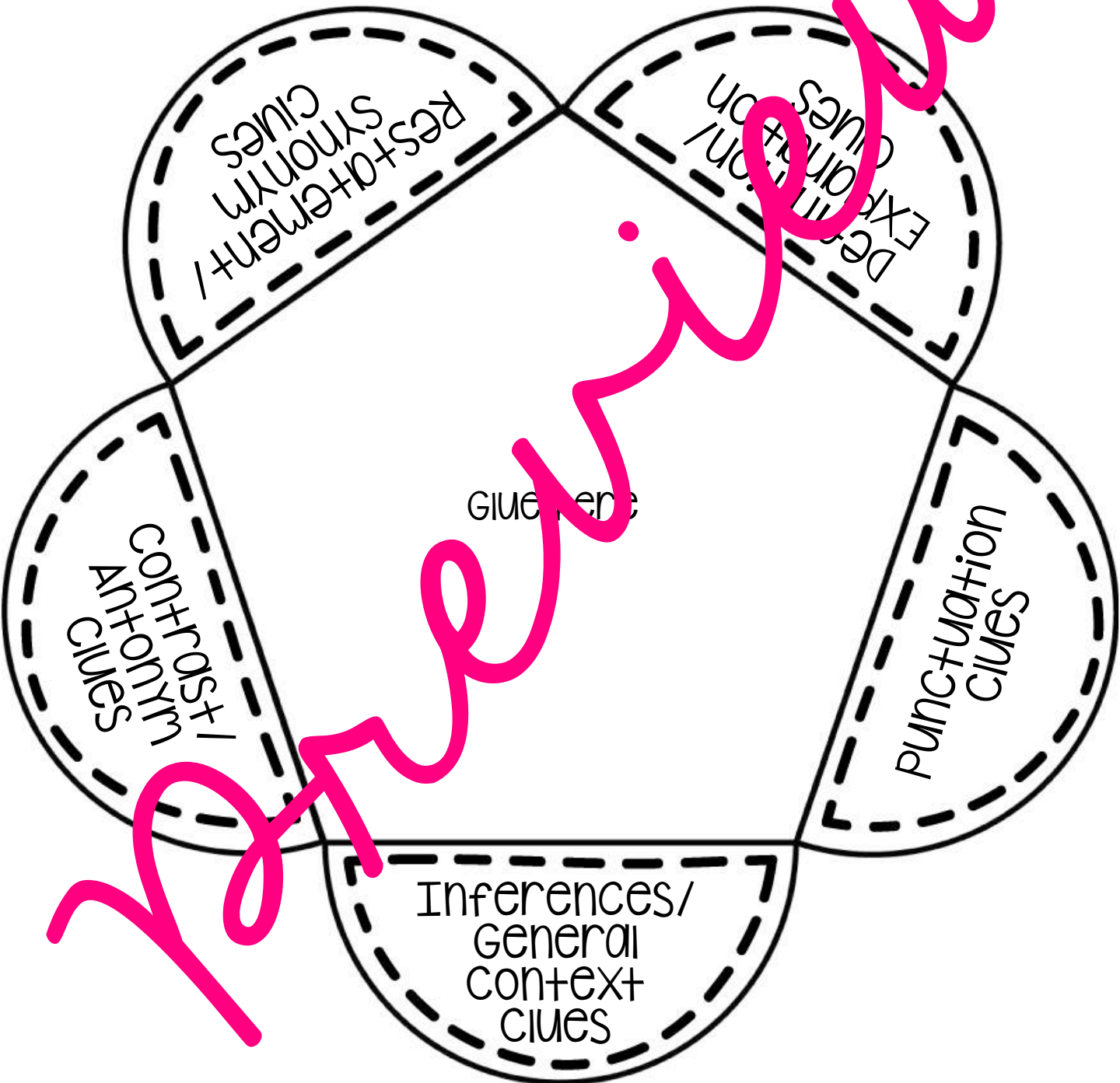
<b>Standards</b>	<ul style="list-style-type: none"><li>• <b>4.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</li><li>• <b>5.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li><li>• <b>6.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.</li></ul>
<b>Learning Target</b>	<ul style="list-style-type: none"><li>• I can determine the meaning of words and phrases as they are used in a text by using different context clues.</li></ul>
<b>Materials</b>	<ul style="list-style-type: none"><li>• Chart paper and chart markers</li><li>• Reader's notebooks</li><li>• Interactive notebook page for each student</li><li>• Scissors</li><li>• Glue</li><li>• Markers, crayons, or colored pencils</li></ul>
<b>Activate Prior Knowledge</b>	<ol style="list-style-type: none"><li>1. Ask students what they know about vocabulary.</li><li>2. Ask students what they know about context clues.</li></ol>
<b>Learning Period</b>	<ol style="list-style-type: none"><li>1. Explain to students that while we are reading, we will encounter words that we don't know the meanings of. In many cases it's okay for us to not know their definition, because we can figure them out anyway.</li><li>2. That being said, we are going to learn some specific strategies to help us figure out the meaning of the words in context.</li><li>3. There are lots of great tools to help us figure out word meanings, that don't include using a dictionary.</li><li>4. Today we are going to look at the different types context clues and how we can use these tools to determine or infer word meanings.</li><li>5. Have students cut, glue, and color their interactive notebook pages into their notebooks.</li><li>6. Go over each of the different types of context clues and how you can use them to determine the meanings of unknown words.</li></ol>
<b>Closing</b>	<ol style="list-style-type: none"><li>1. Have students be on the lookout for unknown words and how they can use their context clues to determine the meaning.</li></ol>

## Objective

I can determine the meaning of words and phrases as they are used in a text by using the five different context clues.

## Meaning

While you are reading you will encounter words that you don't know the meanings of. In many cases it's okay for you to not know their definition, but we can use different tools or context clues to help us figure out the meaning of the words.



\*\*\*EXAMPLE\*\*\*

Meaning

While you are reading you will encounter words that you don't know the meanings of. In many cases it's okay for you to not know their definition, but we can use different tools or context clues to help us figure out the meaning of the words.

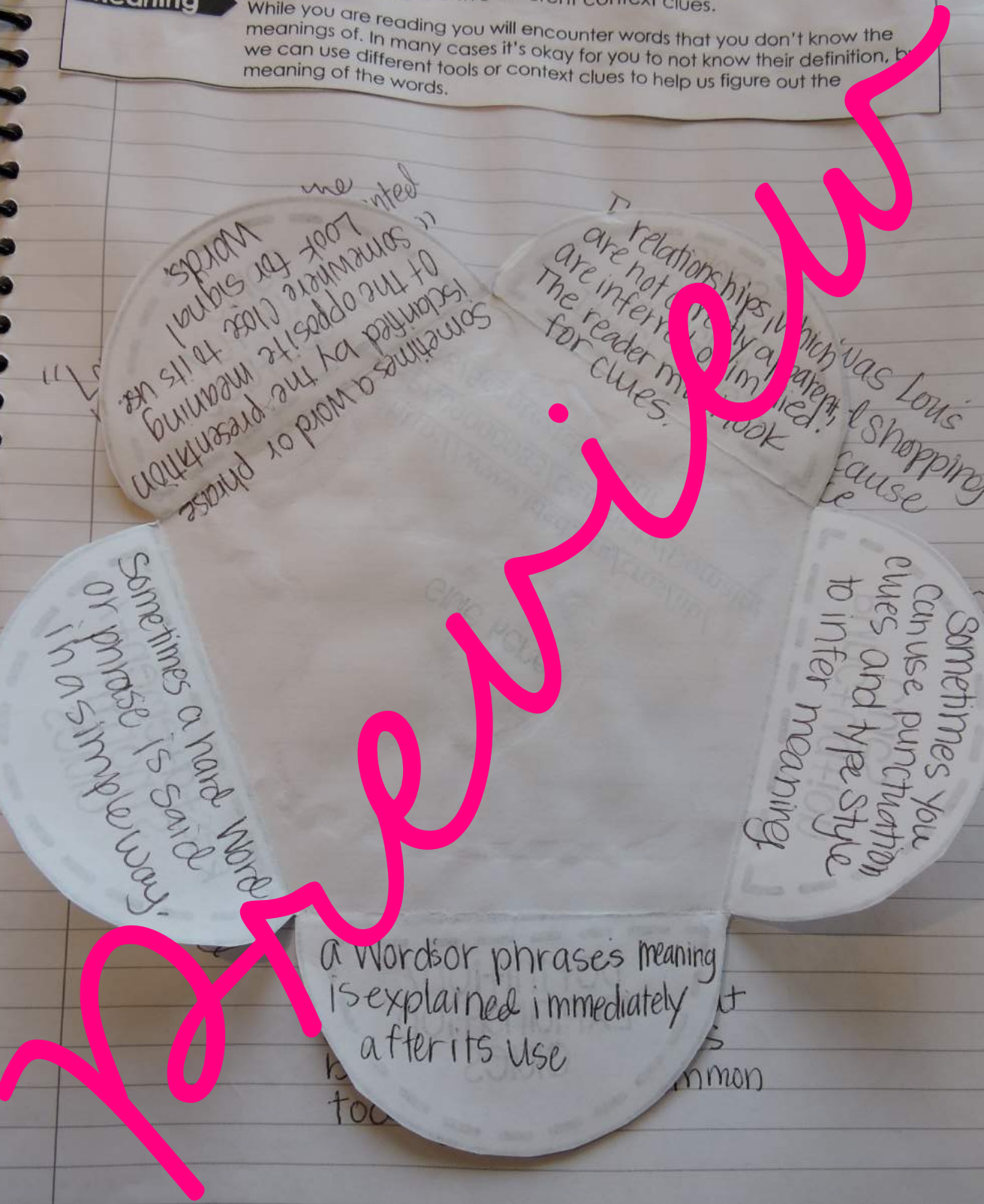
Sometimes a word or phrase is identified by the presentation of the opposite meaning. Look for signal words somewhere close to its use.

Relationships which are not directly apparent are inferred or implied. The reader must look for clues.

Sometimes you can use punctuation cues and type style to infer meaning.

Sometimes a hard word or phrase is said "in a simple way."

A word or phrase's meaning is explained immediately after its use.



# Lesson 21: Audio and Multimedia Elements

<b>Standards</b>	<ul style="list-style-type: none"><li>• <b>4.RL.7</b> Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</li><li>• <b>5.RL.7</b> Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</li><li>• <b>6.RL.7</b> Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</li></ul>
<b>Learning Target</b>	<ul style="list-style-type: none"><li>• I can compare and contrast the experience of reading a story or poem to listening to or viewing an audio version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen.</li></ul>
<b>Materials</b>	<ul style="list-style-type: none"><li>• Chart paper and chart markers</li><li>• Reader's notebooks</li><li>• Interactive notebook page for each student</li><li>• Scissors</li><li>• Glue</li><li>• Markers, crayons, or colored pencils</li><li>• <u>The Giving Tree</u> by Shel Silverstein</li><li>• Computer to listen to the audio version of the book</li></ul>
<b>Activate Prior Knowledge</b>	<ol style="list-style-type: none"><li>1. Ask students how it is different for them when they read a book compared to when they listen to someone read it to them instead.</li></ol>
<b>Learning Period</b>	<ol style="list-style-type: none"><li>1. Explain to students that today you are going to compare listening to a book on audio as opposed to reading it themselves.</li><li>2. Have students cut and glue the interactive notebook page into their reading notebooks.</li><li>3. For the reading portion, I just put the book on the overhead and allow them to read it page by page.</li><li>4. Then I have students listen to the audio version here: <a href="https://www.youtube.com/watch?v=zWu_eJTIngs">https://www.youtube.com/watch?v=zWu_eJTIngs</a></li><li>5. Fill out the interactive notebook pages as a class by comparing and contrasting reading versus listening.</li><li>6. Make sure to discuss terms like tone, mood, theme, meaning, beauty, and their perception of the text.</li></ol>
<b>Closing</b>	<ol style="list-style-type: none"><li>1. Have students share what they learned.</li></ol>

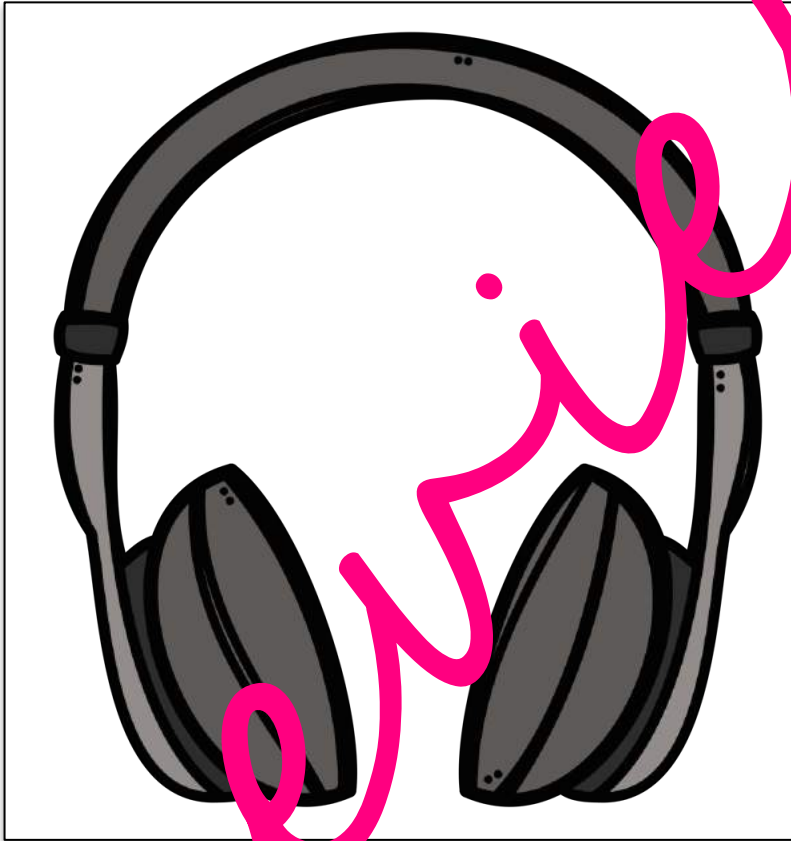


**Objective**

I can compare and contrast the experience of reading a story or poem to listening to or viewing an audio version of the text, including contrasting what I "see" and "hear" when reading the text to what I perceive when they listen.

**Meaning**

Sometimes we have the ability to listen to books that we have read and the whole meaning, tone, and mood of the text can change based on who is reading the text.



Audio version  
of a Text

**Objective**

I can compare and contrast the experience of reading a story or poem to listening to or viewing an audio version of the text, including contrasting what I "see" and "hear" when reading the text to what I perceive when they listen.

**Meaning**

Sometimes we have the ability to listen to books that we have read and the whole meaning, tone, and mood of the text can change based on who is reading the text.

Book

Very colorful cover.  
Happy colors

Sweetest

The  
she  
He

She gives

He comes

Audio

Very calm and  
in the tone  
The author  
is speaking.

He has a  
calmness in his  
voice when he  
speaks.  
happy.

Seems  
happy  
and



Audio version  
of a Text

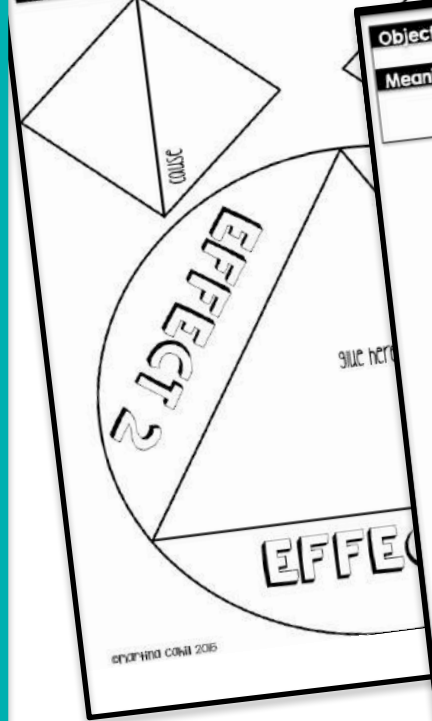
# CCSS Informational

## Reading Unit

**Objective** I can determine and analyze text structures.

**Meaning** While we are reading non-fiction texts, that they often have text structures that help them while they are reading. These text structures can be helpful when we are trying to answer questions and identify information.

**NON-FICTION TEXT STRUCTURE 1: CAUSE AND EFFECT**



**Objective** I can determine a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Meaning** While you are reading nonfiction texts, you will need determine the what the text is mostly about. This can become a vital skill for you as learn about studying and learning new information.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Al Capone: The Original Gangster

Ever heard of the word gangster? Al Capone is the most famous American gangster of all time.

**Early Life**  
Al Capone was born in Brooklyn, New York to very poor parents who had immigrated from Italy. He was the oldest child, out of a total of nine children, for Gabriele and Teresina Capone. His criminal career started at the young age of 12, when he dropped out of school to join a gang in Brooklyn. Another member of this group, was Lucky Luciano. In 1914, Al Capone was in an infirmary later in life as well. Capone met his wife, Mary, in 1914 and they had their first son, Albert "Sonny," in 1915.

**A Life of Crime**  
Al Capone was arrested when he was arrested for a disorderly conduct charge, for bothering others, or he was "disturbing the peace."  
Capone was charged with murder of two men. Any witness or informant who had helped with the murder, never admitted to seeing or hearing anything about the murders. Soon after this short arrest, Capone, and his brother, were released.

**Organized Crime and Prohibition**  
During his successful career, the move to Chicago proved to be the turning point for Al Capone. He was known as the "Scarface" man by the name of John Torrio. Capone soon took over the bootlegging business, where they would illegally sell alcohol. This business was in full swing during the 1920s when alcohol was illegal to make.

Al Capone was soon known as the "Scarface" man by the name of John Torrio. He was in Chicago. He was worth 1,000,000 dollars in a year. Al Capone eventually earned the nickname "Scarface." One night, while working at an inn, he insulted a customer and was attacked by his brother.

17 Lesson Plans and Interactive Notebook Activities  
4th, 5th, and 6th CCSS



# *Table of Contents*

Page Number	CCSS Standards	Contents
7-9		Curriculum Pacing Guides
10-12		Pre-Lesson: Table of Contents
13-15	RI.10	Reading Complex Texts <b>(Same lesson as literature)</b>
16-19	RI.1	Quoting and Citing Accurately <b>(Same lesson as literature)</b>
20-28	RI.2	Inferences <b>(Same lesson as literature)</b>
29-36	RI.2	Central Idea/Main Idea and Details
37-40	RI.2	Summarizing Nonfiction Texts
41-46	RI.3	Explain and analyze individuals, interactions, relationships, events, procedures, ideas, or concepts in a text
47-50	RI.4	Vocabulary/Context Clues <b>(Same lesson as literature)</b>
51-54	RI.5	Non-Fiction Text Structure: Cause and Effect
55-57	RI.5	Non-Fiction Text Structure: Comparison
58-60	RI.5	Non-Fiction Text Structure: Chronology
61-64	RI.5	Non-Fiction Text Structure: Problem & Solution
65-69	RI.6	Author's Purpose
70-75	RI.6	Firsthand vs. Secondhand Account
76-82	RI.7	Charts, graphs, diagrams, time lines, animations, interactive elements on Web pages
83-91	RI.8	Argumentative/Persuasion Techniques
92-100	RI.7 RI.9	Analyzing text features Integrate Information

# Lesson 5: Central and Main Idea/Supporting Details

## Standards

- **4.RI.2** Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- **5.RI.2** Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
- **6.RI.2** Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

## Learning Target

- I can determine a central idea of a text and how it is conveyed through particular details

## Materials

- Reader's notebooks
- Interactive notebook page for each student
- Glue
- Pencils or pens

## Activate Prior Knowledge

1. Ask students what they think of when they hear the word, "main."

## Learning Period

1. Students might talk about main course of a meal and/or they might bring up main idea.
2. Explain to them that we are going to learn about finding the main idea, sometimes referred to as the central idea, of a non-fiction text.
3. Explain that it is important for them to understand how to find the main idea of non-fiction texts because this is the type of reading they will be exposed to when they are in middle school, high school, and beyond. Students will need to be able to find the main idea of texts to be able to study and read to learn information.
4. Give each student the interactive notebook pages and have them cut and glue them into their notebooks.
5. Explain to students that you will read a non-fiction passage and practice finding the main idea by supporting the three supporting details.
6. Use the article to highlight the main ideas and supporting details.
7. You can also use this as a mini close reading session.
8. You can use my examples for my article, but you could also use a different non-fiction book that would work good for you and your students.

**Learning Period**

9. Explain to students we will use our notes and highlights tomorrow to work on summarizing non-fiction texts.

**Closing**

1. Encourage students to read non-fiction texts and to try and determine the main idea or central idea through the details.

Review

**Objective**

I can determine a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Meaning**

While you are reading nonfiction texts, you will need to determine what the text is mostly about. This can become a vital skill for you as you learn about studying and learning new information.



← Detail 1

← Detail 2

← Detail 3

← Main/Central Idea

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# Al Capone: The Original Gangster

## Al Capone: The Original Gangster

Ever heard of the word gangster? Al Capone is the most famous American gangster of all time.

### Early Life

Al Capone was born in Brooklyn, New York to very poor parents who had immigrated from Italy. He was the fourth child, out of a total of nine children, for Gabriele and Teresina Capone. His destiny of organized crime started at the young age of 12 when he dropped out of school to join a street gang in Brooklyn. Another member of this group, was Lucky Luciano, who gained his own infamy later in life as well. Capone met his wife, Mary, in 1918. Later that year, they had their first son, Albert "Sonny."

### A Life of Crime

Capone's life of crime started when he was arrested for a disorderly conduct charge, which means his actions were bothering others, or he was "disturbing the peace."

Around this very same time, Capone was charged with murder of two men. Any witness or accomplices, those who might have helped with the murder, never admitted to seeing or knowing anything about the murders. Capone had the protection of "gang etiquette" and was never tried for these first murders. Soon after this short arrest, Capone, and his family, moved to Chicago in 1919.

### Organize Crime and Prohibition

Based on Capone's ideals of a successful career, the move to Chicago proved to be the perfect change. He went to work for a man by the name of John Torrio. Capone soon became Torrio's right hand man in his bootlegging business, where they would illegally make, distribute, and sell alcohol. Their dealings with alcohol were illegal because the prohibition was in full swing during the prohibition era. This meant alcohol was illegal to make, distribute, sale, or drink.

When Torrio stepped aside from his role in the bootlegging business, Capone was in the man in charge of supplying illegal alcohol. He was good at it too. Why was he so good at it? Capone was said to have had a profitable relationship with Mayor William Hale Thompson and Chicago's law enforcement.

With this law enforcement safety net, Capone was soon controlling all speakeasies, gambling houses, horse and race tracks, distilleries, breweries, and nightclubs in Chicago. He was rumored to make upwards of \$1,000,000,000 dollars in a



Al Capone eventually earned the nickname "Scarface." One night, while working at an Inn, he insulted a customer and was attacked by his brother.



year. This was shared with his "employees" who were the work horses of his organized crime ring, but these large numbers show just how much of Chicago Capone was running.

### No More Friends

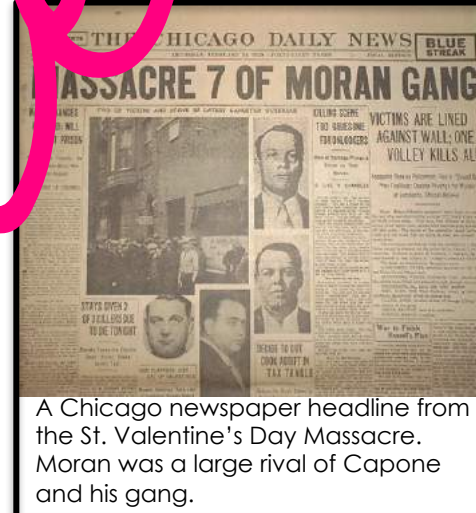
Capone and Mayor Hale appeared to have a mutually beneficial relationship. It has been said that Capone's support of Hale is what got him reelected into office, but Hale soon realized that Capone wasn't good for his political image. The mayor hired a new police chief with the goal of getting Capone out of Chicago.

Capone left Chicago, but quickly realized he wasn't liked by most of the country. He eventually made his way to Palm Island, Florida in 1928. The move to Florida didn't make Capone reevaluate his career choice either. He got in the habit of playing and then killing any of his enemies who became too powerful for his liking.

### St. Valentine's Day Massacre

The most notorious, or most famous and well known, of Al Capone's killings, was the St. Valentine's Day Massacre. Four of Capone's gang members went into a garage and the garage had a secret bootlegging business.

Some of Capone's gang members were dressed in police outfits so they thought they were getting busted by the cops. Because of this, they dropped their weapons and put their hands in the air. Capone's men were ruthless. They fired 150 shots from their guns, which included the use of machine guns. The raid left seven men dead. Capone never took the fall for this because he had an alibi. He was in Florida at the time of the massacre.



### Another Side to the Original Gangster

Capone wasn't only known for his ruthlessness and temper. Capone was one of the first people to open soup kitchens and give food and shelter to those in need. This was especially true with the stock market crash in 1929. He did this at his own expense, however, the means at which he got this funds, was not as admirable as these actions.

### Ironic End of Al Capone

Capone was arrested a couple of times during his reign as "Public Enemy Number One." He was arrested once for a murder, but was never tried because of lack of evidence. Another time he was arrested for simply carrying a gun. He was a hard man to convict.

It wasn't until the late 1920s that they were able to convict Capone for tax evasion (not paying money owed to the government) for his gambling profits. Capone tried a variety of methods that had worked in the past: different pleas, trying to bribe the judge and jury, and trying to make other deals, but with no success. He was sentenced to ten years in prison, and was eventually sent to Alcatraz, the most secure prison in the nation, after he had learned to gain power in other prison systems.

On January 25, 1947, Capone died from Cardiac Arrest. To this day, Al Capone remains one of the most notorious gangsters and leaders of organized crime.

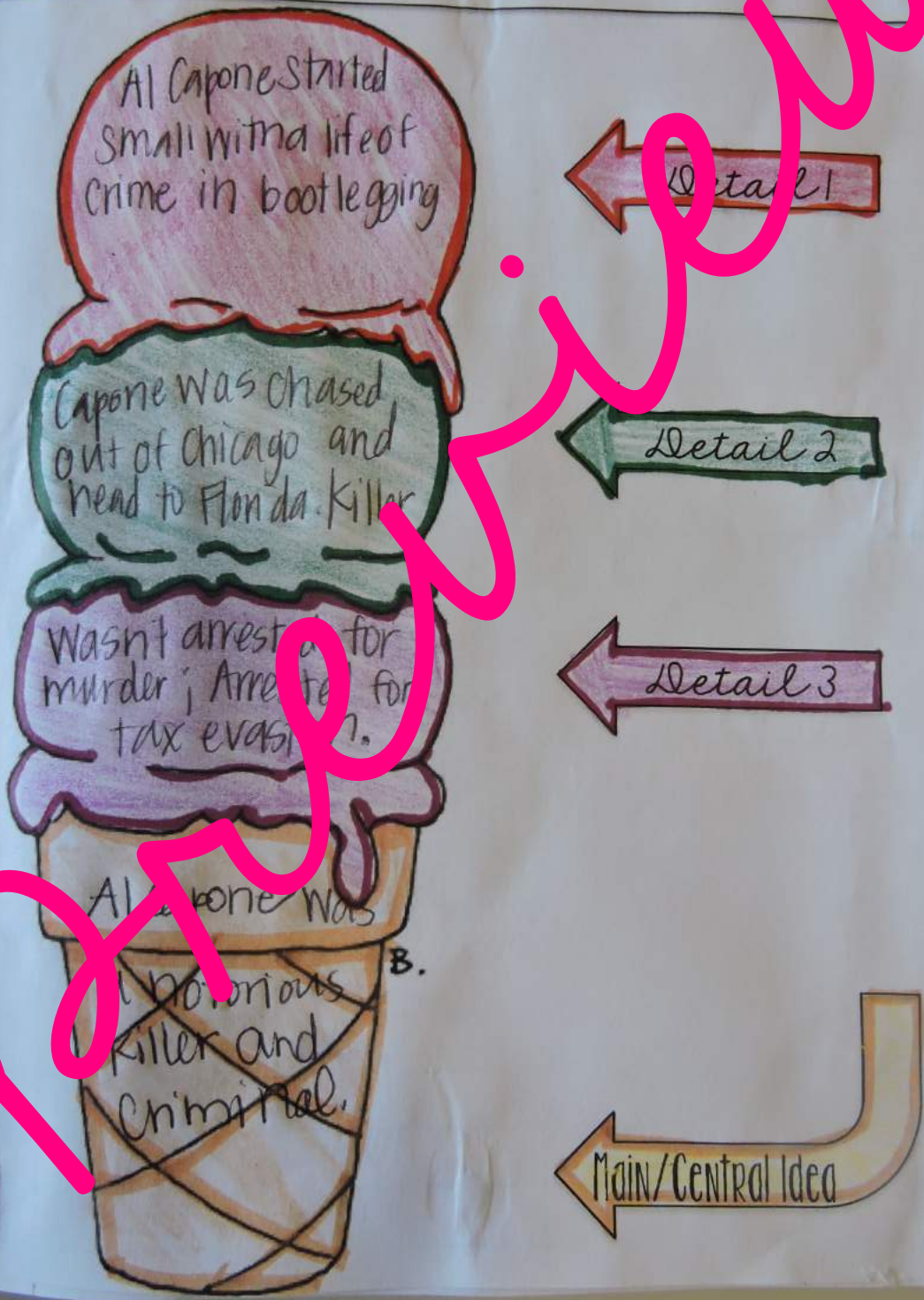
\*\*\*EXAMPLE\*\*\*

**Objective**

I can determine a main idea or central idea of a text and explain how it is conveyed through supporting details.

**Meaning**

While you are reading nonfiction texts, you will need determine the what the text is mostly about. This can become a vital skill for you as learn about studying and learning new information.



# Lesson 9: Non-Fiction Text Structure: Cause and Effect

## Standards

- **4.RI.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.
- **5.RI.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.
- **6.RI.5** Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

## Learning Target

- I can determine and analyze text structures.

## Materials

- Chart paper and chart markers
- Reader's notebooks
- Interactive notebook page for each student
- Scissors
- Glue
- Markers, crayons, or colored pencils

## Activate Prior Knowledge

1. Ask students what they know about cause and effect.

## Learning Period

1. Explain to students that while we are reading non-fiction texts, that they often have text structures that help them while they are reading. These text structures can be helpful when we are trying to answer questions and identify information.
2. Today we are going to learn about one of the different types of non-fiction text structures: cause and effect.
3. Hand out the interactive notebook pages to each student.
4. Have them color, cut, and glue the pages into their interactive notebooks.
5. Work through the interactive notebook pages as a class to learn about the cause and effects non-fiction text structure.

## Closing

Encourage students to read non-fiction texts or articles and try to determine their text structures.

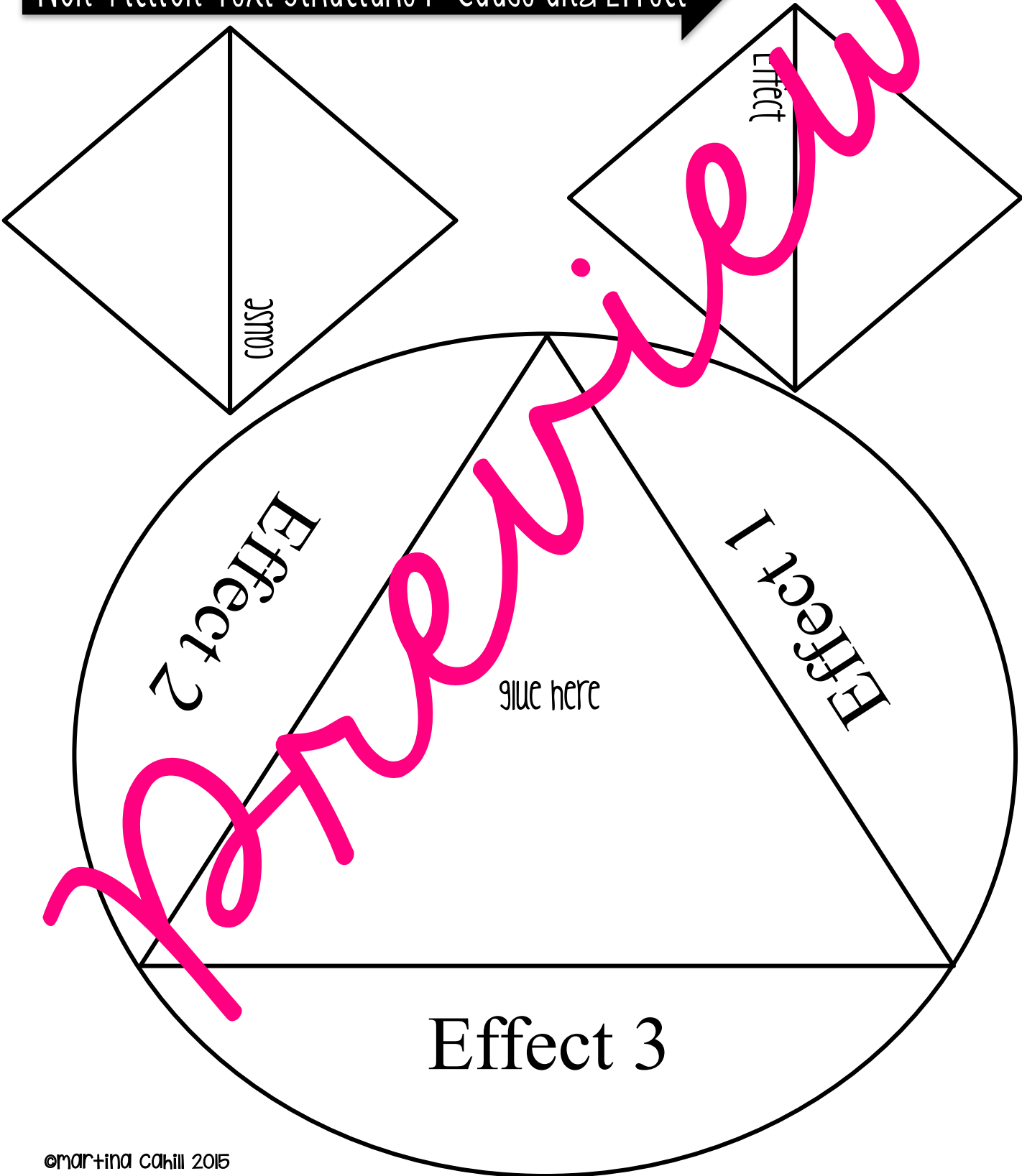
**Objective**

I can determine and analyze text structures.

**Meaning**

While we are reading non-fiction texts, that they often have text structures that help them while they are reading. These text structures can be helpful when we are trying to answer questions and identify information.

**Non-Fiction Text Structure 1: Cause and Effect**



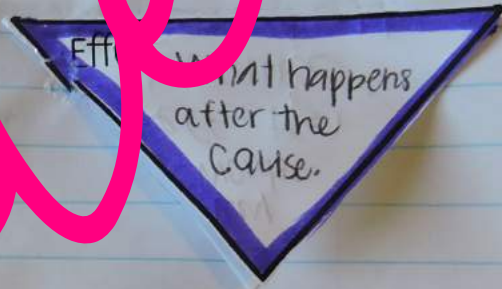
**Objective**

I can determine and analyze text structures.

**Meaning**

While we are reading non-fiction texts, that they often have text structures that help them while they are reading. These text structures can be helpful when we are trying to answer questions and identify information.

**Non-Fiction Text Structure 1: Cause and Effect**



**EFFECT 2**

**EFFECT 3**

**EFFECT 1**

**Objective**

I can explain and evaluate arguments and their evidence and claims.

**Meaning**

In life you will often see commercials and advertisements that persuade you to do and buy things. Often they use certain techniques to appeal to you, in order to convince you of what they are selling.

**P**ower of three

**E**motive language

**R**hetorical language

**S**ay again

**U**ndermine opposing views

**A**necdote

**D**irect address

**E**xaggeration

\*\*\*EXAMPLE\*\*\*

**Objective**

I can explain and evaluate arguments and their evidence and claims.

**Meaning**

In life you will often see commercials and advertisements that try to persuade you to do and buy things. Often they use certain techniques to appeal to you, in order to convince you of what they are selling. We can use these same techniques in our reading and writing.

Include lists of three items/reasons in your writing

Words, phrases, and imagery that arouse an emotional response

Questions to get your audience thinking.

Repeating the same word, phrase or idea more than once for emphasis

Destroy or criticize the opposing argument

Include little stories to illustrate a point.

Involve your audience by speaking to them directly using personal pronouns and shared experiences

Being over-the-top to get your point across

# THE 3 MAIN MODES OF PERSUASIONS

ethos: ethics appeal



ethos

logos: logic appeal



logos

pathos: emotional appeal



pathos



# Middle Grade

unit to dig deeper into

# genres

## Fiction

Literature, like short stories and novels, that feature imaginary events



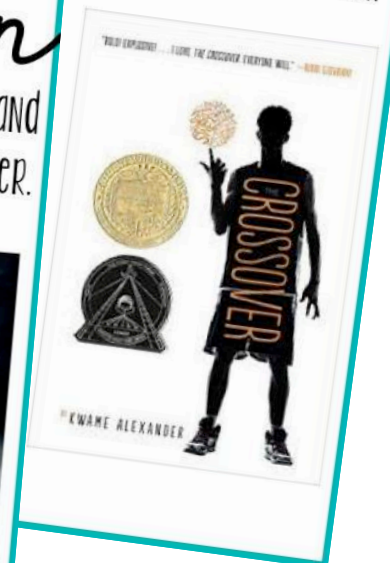
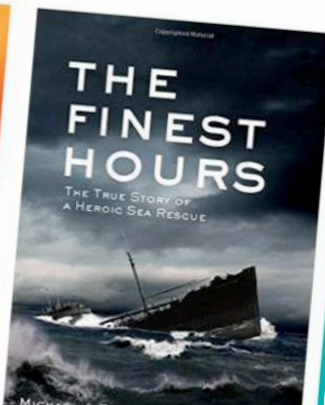
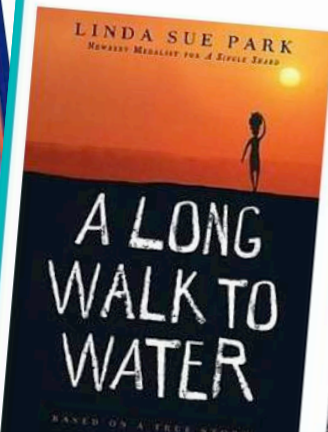
## Poetry

Literary work in which special intensity is given to words and ideas by the use of figurative language. Can also be a format.

CCSS 4th-8th

## Narrative Non-Fiction

Writing that uses narrative literary styles and techniques to present accurate factual matter.



# Table of Contents

Page	Title
4	Note to teachers
5	Common Core Standards for 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , & 8 <sup>th</sup> grades
6	Lesson 1: Pre-Assessment
14	Lesson 2: Using Prior Knowledge
19	Lesson 3: The Two Main Genres
23	Lesson 4: Reading Main Genre Study One: Informational/Non-Fiction
28	Lesson 5: Reading Main Genre Study Two: Fiction
33	Lesson 6: Fiction and Non-Fiction Sub-Genres
41	Lesson 7: Why are Genres Important?
46	Lesson 8: Reading Response One
49	Lesson 9: Format vs. Genre
54	Lesson 10: Using Familiar Books to Understand Genres
59	Lesson 11: Digging Deeper
64	Lesson 12: Reading Response Two
66	Lesson 13: Genre Culminating Activity
70	Lesson 14: Genre Post-Assessment
76	Genre and Book Format Chart Papers/Posters

## Note to Teachers

Hi teacher friends!

First of all, thank you so much for purchasing my unit.

I did my best to make the unit super user and teacher friendly. I know how there never seems to be enough time and/or resources out there and I created this unit with that in mind.

That being said, here is an overview of what you will find in the unit and some extra information to make your life a little easier.

In each lesson you will find the following format:

- 1. Title**
- 2. Objective**
- 3. Common Core Standards for 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grades**
  - The standards do not change throughout the unit because the unit is only meant to cover and assess students' understanding of genres.
  - You will definitely cover other standards, but since we are not assessing other standards, I have not included them in the lesson plans.
- 4. Materials Needed**
  - This includes whether or not you need to make copies of interactive notebook pages for students. All these pages with examples can be found after its corresponding lesson.
- 5. Mini-Lesson**
- 6. Reader's Workshop**
- 7. Closing**

### **\*A Note About Interactive Notebook Pages\***

I have included a variety of interactive notebook pages throughout the unit. I love using them, but I also know that sometimes they take more time than I would like or some students take forever while others are done in a flash.

With this in mind, I have tried to keep them as short, simple, and relevant as possible, while keeping the focus on the topic of the lesson. They are a great reference tool for students to use after each lesson.

On that same note, I also understand that sometime good ol' chart paper will work just as well. All the lessons that include interactive notebook pages, can be easily replaced with teacher chart paper (or whatever else you have).

# Common Core Standards

## 4<sup>th</sup> grade

- RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- RI.4.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range

## 5<sup>th</sup> grade

- RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently
- RI.5.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently.

## 6<sup>th</sup>-8<sup>th</sup> grade

- RL.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- RI.10 By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

# Lesson 1

## Pre-Assessment

**Objective:** Students will show what they know about genres.

**Standards:** CCSS RL.4.10      CCSS RL.5.10      CCSS RL.6-8.  
CCSS RI.4.10      CCSS RI.5.10      CCSS RI. 6-8.10

**Materials:** •Copies of Pre-Assessment for each student

**Mini-Lesson:**

1. Explain to students that you will be starting a mini-unit to learn about genres. Before they start the unit, you want to know what they already know about genres.
2. Use this opportunity to explain the importance and relevance of pre-assessments. I usually stress the following points:
  - Do your best.
  - Pre-assessments help teachers know what their students already know and also inform them of what they need to be sure to cover.
  - This score won't be put in the grade book, but it will be important for you to show what you know (and even don't know) so that you can see the growth you will make.
  - It's ok not to know the answer, but it's not okay to not try.
3. Pass out the pre-assessments to students and explain to them that they will have the class period to take their pre-assessment.

1. Students turn in their pre-assessment when they are done.

**Reader's Workshop:** 1. Students read to self.

1. Teacher meets with students for conferences and groups for guided reading/book clubs.

**Closing:**

1. Ask students if their pre-assessment about theme influenced their reading today during reader's workshops. What did they notice? Did it change their thinking?

**Assessment:**

1. Use the pre-assessments to guide instruction. Do students understand genres? Use the assessment notes page to help you.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Genres: Pre-Assessment

**Learning Objective:** I can show that I have an understanding of the different reading genres.

*Part 1*

1. Is a fiction book a true story or a made up story? \_\_\_\_\_
2. Is a non-fiction book a true or a made-up story? \_\_\_\_\_

*Part 2*

1. What are the characteristics of a realistic fiction story/book?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What are the characteristics of a fantasy story/book?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What are the characteristics of a mystery story/book?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What are the characteristics of a dystopian story/book?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. What are the characteristics of an informational story/book?

---

---

---

---

6. What are the characteristics of a historical fiction story/book?

---

---

---

---

*Part 3*

1. What is the difference between an autobiography and a biography?

---

---

---

---

2. What is the difference between a reading format and a reading genre?

---

---

---

---

1. What is the difference between an informational book and a narrative non-fiction book?

---

---

---

---

*Part 4: List a book title that fits into each genre listed.*

1. Fiction: \_\_\_\_\_

1. Non-Fiction: \_\_\_\_\_

2. Autobiography: \_\_\_\_\_

3. Realistic Fiction: \_\_\_\_\_

4. Informational: \_\_\_\_\_

5. Historical Fiction: \_\_\_\_\_

6. Fantasy: \_\_\_\_\_

7. Science Fiction/Dystopian: \_\_\_\_\_

8. Biography: \_\_\_\_\_

*Part 5: List a book title that fits into each book format listed.*

1. Poetry: \_\_\_\_\_

1. Graphic Novel: \_\_\_\_\_

2. Novel: \_\_\_\_\_

3. Diary: \_\_\_\_\_

4. Comic: \_\_\_\_\_



## Lesson 6

### Fiction and Non-Fiction Sub-Genres

**Objective:** Students will learn about the two main types of genres and the sub-genres that fit into the main genres.

**Standards:** CCSS RL.4.10      CCSS RL.5.10      CCSS RL.6-8.10  
CCSS RI.4.10      CCSS RI.5.10      CCSS RI. 6-8-10

**Materials:**

- Chart paper and chart markers
- Reader's Notebooks
- Copy of Interactive notebook page for each student
- Scissors
- Glue
- Markers, crayons, or colored pencils

**Mini-Lesson:**

1. Explain to students that we are going to go over each of the different sub genres that fit into the two main sub-genres.
  1. NOTE: I taught 6<sup>th</sup> grade when I made this unit, so I really picked which genres worked best for me and what I felt my 6<sup>th</sup> graders needed to know. I didn't do traditional literature, but I know this would be important to cover in 4<sup>th</sup> grade. Just use the genre posters (at the end of the unit) to determine which genres are most applicable.
2. Explain that we are going to list, define, exemplify, and illustrate each of the genres that are most important to your learning.
3. Hand out the interactive notebook pages to students and have them cut and paste the into their reader's notebooks. I left them blank so we can add the most relevant genres to our notebooks.
4. On the top of your interactive flaps, write the title of each genre you want, list a book example, and draw a quick illustration for each genre.
5. Underneath each genre flap, define the genre. I have the kids help me come up with definitions, based on what they know, and then guided them as I see fit (i.e. we did The Maze Runner in 6<sup>th</sup> grade, so I really wanted them to understand Dystopian and Science Fiction genres).

## Reader's Workshop

1. Tell students to add any evidence of genres they come across during "read to self" or book clubs today.
1. Students read to self.
1. Teacher meets with students for conferences and groups for guided reading/book clubs.

## Closing

1. Ask students if they found and evidence or recorded any thinking about genres today.
2. Make sure to add any new information or evidence of genres to your chart paper and have students add any important information to their reader's notebooks.

Review

# Sub-Genres

--	--

--	--

--	--

--	--

--	--



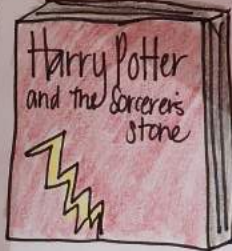


--	--

Genre

\*\*\*EXAMPLE\*\*\*

Sub-Genres

Sub-Genres

Historical Fiction		Science Fiction		Poetry	
Realistic Fiction		Fantasy		Narrative/Memoir	
Dystopian		Horror		Drama	

Sub-Genres

Sub-Genres

The story is made up but is set in the past & borrows true characteristics from the time period in which its set

Imagined future scientific or technological advances and major social or environmental changes

Made up story but could have actually occurred to people or animals in a believable setting

Typically features the use of magic or supernatural phenomena in the plot, setting, or theme. - reader learns with main character

An imagined place or state in which everything is unpleasant or bad, typically a totalitarian or degraded one.

Has the capacity to frighten, scare or startle the reader.

Poetry



Narrative / Memoir



Drama



## Lesson 12

### Reading Response Two

**Objective:** Students will write a reading response to show their understanding of genre by supporting the genre with evidence from the text.

**Standards:** CCSS RL.4.10      CCSS RL.5.10      CCSS RL.6-8.10  
CCSS RI.4.10      CCSS RI.5.10      CCSS RI.6-8.10

**Materials:**

- Reader's notebooks and writing utensils.
- Reading response rubrics for each student
- Scissors
- Glue

**Mini-Lesson:**

1. Today is the day students get to start showcasing what they have learned about digging deeper to look for evidence of genres.
2. Your teaching will be pretty minimal today, as most of the mini-lesson time will be used for students to write their second reading response.
3. On a whiteboard or chart paper, have students brainstorm what they remember from their first reading response, what they have learned about genre, and digging deeper.
4. Allow students to ask questions for clarification.
5. After the brainstorming and questioning, hand out the reading response rubric. Explain that you will be using the rubric to grade their final reading response.
6. Have them cut and glue the rubric into their notebook and then instruct them to begin writing their second reading response on genre.

**Reader's Workshop:**

1. Students read to self.
2. Teacher meets with students for conferences and groups for guided reading/book clubs.

**Closing:**

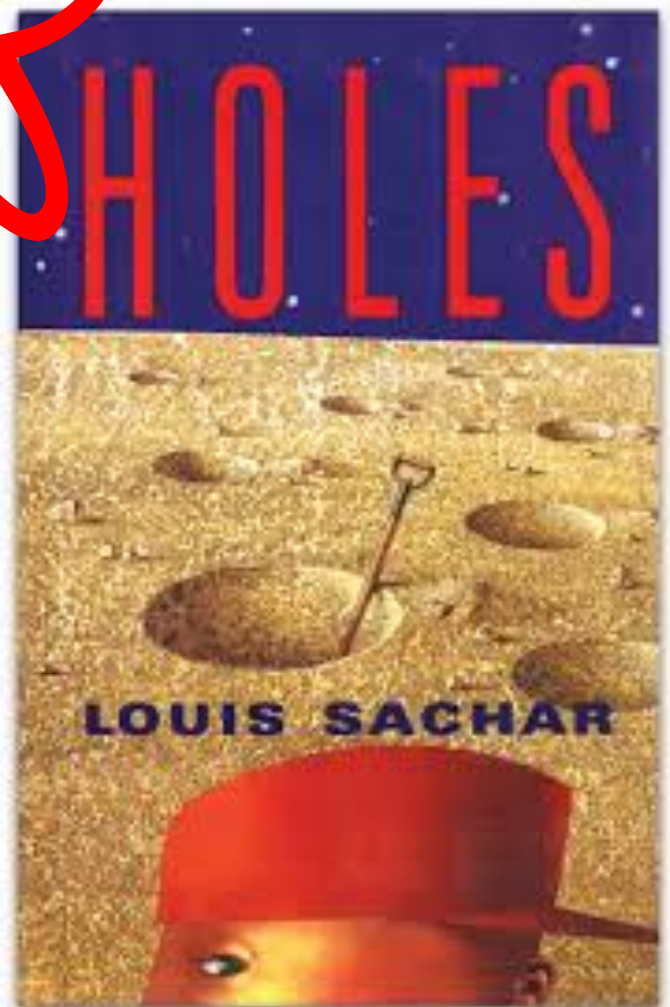
1. Allow students to share some of their reading responses about genre. Other students could give them a feedback and comments on their responses.

# Reading Response Rubric

Above Standard Level 4	At Standard Level 3	Approaching Standard Level 2	Below Standard Level 1
Students identifies the correct genre and supports it with explanation.	Students identifies the correct genre and supports it with explanation.	Students doesn't identify the genre or doesn't clearly explain.	Student doesn't identify the genre and/or doesn't explain.
Student supports the genre of the text with a variety of details and evidence. (3-4 details).	Student supports the genre of the text with a variety of details and evidence. (2-3 details).	Student supports the genre of the text with a variety of details and evidence. (1 detail).	Student doesn't supports the genre of the text with details for evidence
Student shows an understanding of what genre is based on their reading response,	Student shows an understanding of what genre is based on their reading response.	Student shows some understanding of what genre is based on their reading response.	Students shows little or no understanding of what genre is based on their reading response.
Correctly used grade-level appropriate grammar, mechanics, conventions and spelling with no errors.  Used varied vocabulary to enhance the text.	Correctly used grade-level appropriate grammar, mechanics, conventions and spelling with few errors.  Used grade level vocabulary.	Correctly used grade-level appropriate grammar, mechanics, conventions and spelling with some errors.	Does not use grade-level appropriate grammar, mechanics, conventions and spelling.
Text is organized into a logical structure with similar points grouped into paragraphs.	Text is organized into a logical structure with similar points grouped into paragraphs.	Text some structure with some similar information grouped together.	Text shows no structure.

# Fiction

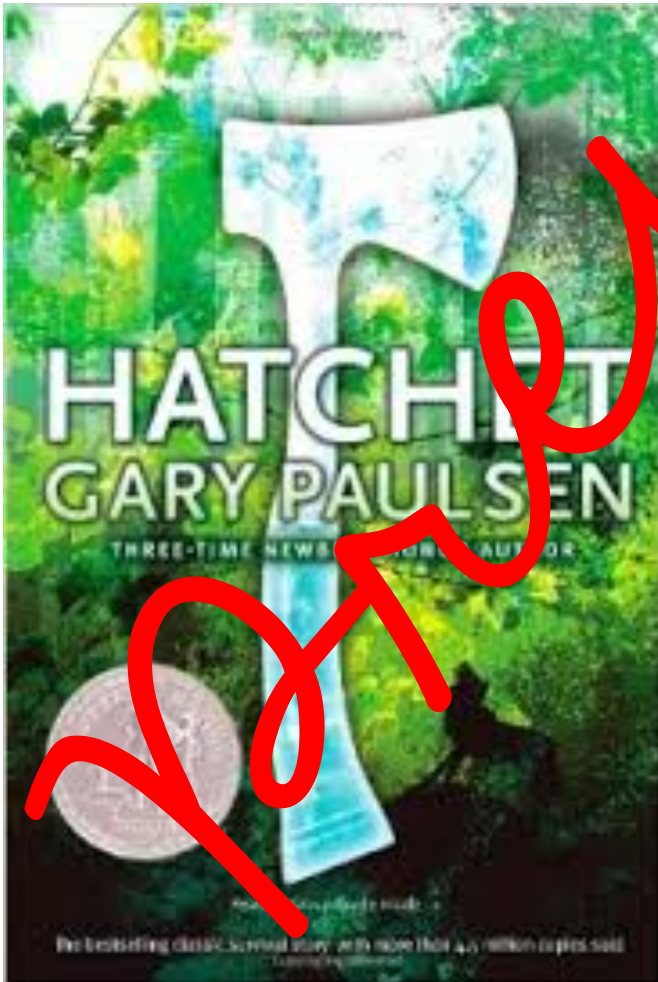
Literature, like short stories and novels, that describes imaginary events and people.





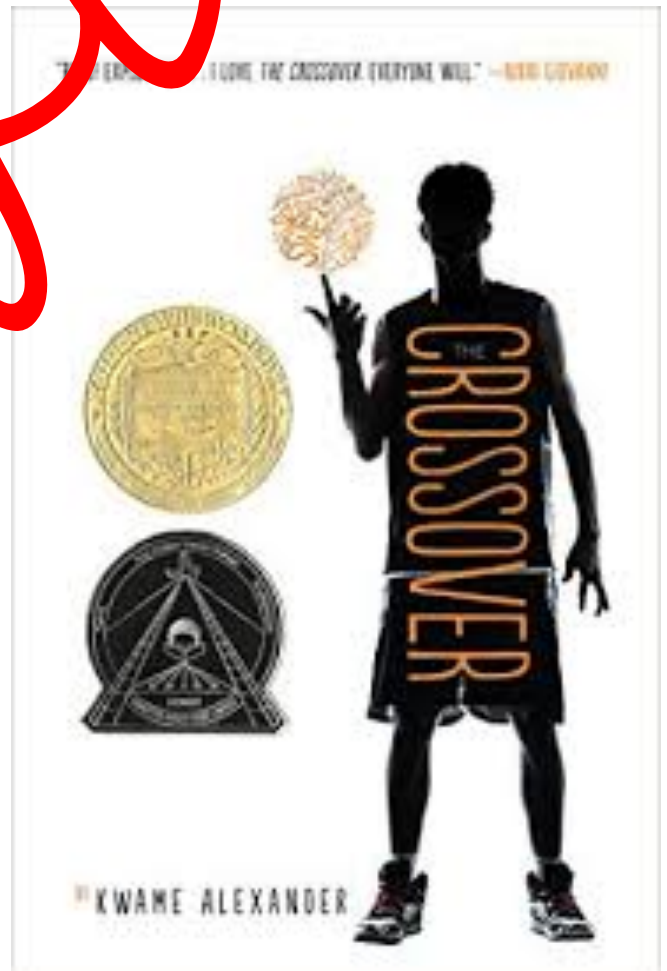
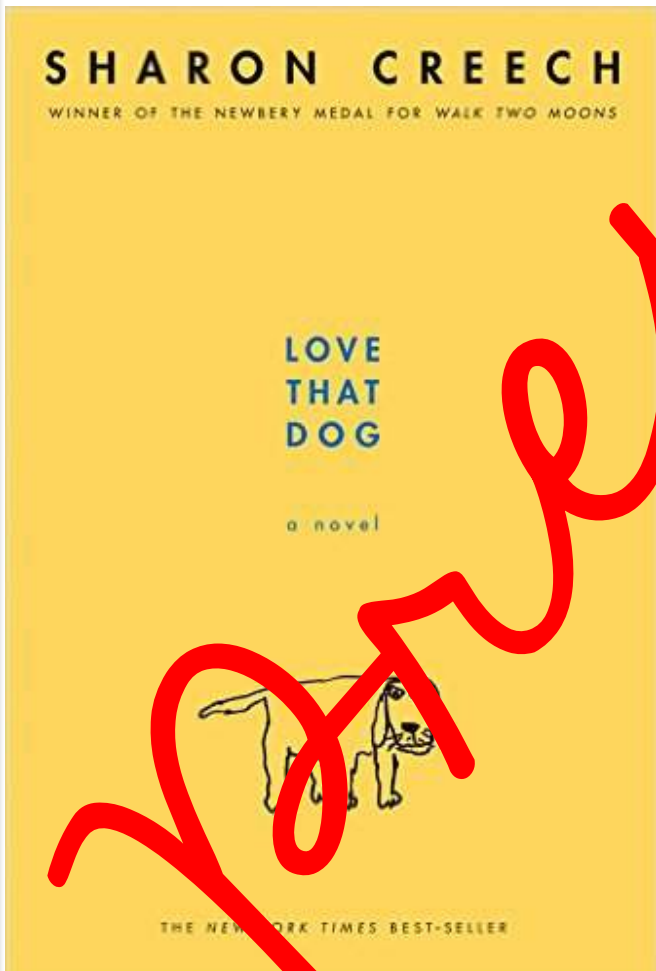
# Realistic Fiction

Stories that could have actually occurred to people or animals in a believable setting. These stories resemble real life, and fictional characters within these stories react similarly to real people.



# Poetry

Literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm; Can also be a format.



Amazing

# Middle Grade

unit to dig deeper into  
*theme*

**Lesson 8**  
Reading Response Two

**Objective:** Students will write a reading response to show their understanding of theme by supporting the theme with evidence from the text.

**Standards:** CCSS RL.4.2 CCSS RL.5.2 CCSS RL.6.2

**Materials:**

- Reader's notebooks and writing utensils.
- Reading response rubrics for each student
- Scissors
- Glue

**Mini-Lesson:**

1. Today is the day students get to start showcasing what they have learned about digging deeper to look for themes.
2. Your teaching will be pretty minimal today, as mini-lesson time will be used for students to write their reading response.
3. On a whiteboard or chart paper, have students write what they remember from their first reading response. They will have learned about theme, and dig deeper to look for themes.
4. Allow students to ask questions for clarification.
5. After the brainstorming and questioning, have students write their reading response. Explain that you will grade their final reading response.
6. Have them cut and glue the rubric into their notebooks. Then instruct them to begin writing their reading response on theme.

**Reader's Workshop:**

1. Students read to self.
2. Teacher meets with students for guided reading/book clubs.

**Closing:**

1. Allow students to share their reading response on theme. Other students can give comments on their response.

*© Martina Cahill*

**\*\*\*EXAMPLE\*\*\***  
**All About Theme**

Some Common Themes

Love, Family, Friendship, Power, Change, Courage, Acceptance, Hate, Friendship, Love

The of the story.

**THEME**

Theme is the moral or lesson of the story.

Details from the text can help us find the theme.

Without theme, many stories would be uninteresting and even uninspiring.

Harry Potter } Bravery, Friendship, Love

Good vs. Evil, Power, Change

*© Martina Cahill*



# Table of Contents

Page	Title
4	Note to teachers
5	Common Core Standards for 4 <sup>th</sup> , 5 <sup>th</sup> , and 6 <sup>th</sup> grades
6	Lesson 1: Pre-Assessment
16	Lesson 2: Using Prior Knowledge
21	Lesson 3: What is Theme?
26	Lesson 4: Why is Theme Important?
31	Lesson 5: Reading Response One
34	Lesson 6: Using Familiar Books to Understand Theme
39	Lesson 7: Digging Deeper
44	Lesson 8: Reading Response Two
46	Lesson 9: Theme Culminating Activity
50	Lesson 10: Post-Assessment
55	Answer Key for Pre-Assessment and Post-Assessment

# Common Core Standards

## 4th Grade

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text: summarize the text

## 5th Grade

- 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.

## 6th Grade

- RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.6.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

## 7th Grade

- RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

## 8th Grade

- RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- RL.8.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

## Lesson 1

### Pre-Assessment

**Objective:** Students will show what they know about theme.

**Standards:** CCSS RL.4.2    CCSS RL.5.2    CCSS RL.6.2    CCSS RL.7.2    CCSS  
RL.8.2

CCSS RL.6.9

CCSS RL.8.9

**Materials:**

**Mini-Lesson:**

- Copies of goal and reflection sheet for each student (page 9)
- Copies of Pre-Assessment for each student (Pages 10-13)

1. Explain to students that you will be starting a mini-unit to learn about theme. Before they start the unit, you want to know what they already know about theme.
2. Use this opportunity to explain the importance and relevance of pre-assessments. I usually stress the following points:
  - Do your best.
  - Pre-assessments help teachers know what their students already know and also inform them of what they need to be sure to cover.
  - This score won't be put in the grade book, but it will be important for you to know what you know (and even don't know) so that you can see the growth you make.
  - It's okay not to know the answer, but it's not okay to not try.
3. Pass out the pre-assessments to students and explain to them that they will have one class period to take their pre-assessment.
  1. Students should turn in their pre-assessment when they are done.

**Reader's  
Workshop**

1. Students read to self.

2. Teacher meets with students for conferences and groups for guided reading/book clubs.

**Closing:**

1. Ask students if their pre-assessment about theme influenced their reading today during reader's workshops. What did they notice? Did it change their thinking?

## Assessment:

1. Use the pre-assessments to guide your instruction.
  - Do students understand theme?
  - Are they confusing it with main idea?
  - What strengths does your class have?
  - What goals should you have for your class?
2. Use the assessment notes page to help you (pages 13, 14, 15).
3. After grading, have students record their pre-assessment score on their reflection/goal sheet.
4. Then have them set a goal of what they would like to get on their post assessment.
5. Explain that they will fill out the rest after they take their post-assessment.
6. Collect their pre-assessments. These will be given back with their post-assessments at the end of the unit.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Theme: Pre-Assessment

Learning Objective: I can determine the theme of a story, drama, or poem.

Pre-Assessment		
Goal		
Post-Assessment		

Reflection (to be completed at the end of the unit):

I learned the following about theme:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Theme: Pre-Assessment

Read the following passage(s) and answer the questions on the next page(s).

#### Moving Day

By: Martina Cahill

Kelly stared out the window of the car. Sitting next to her was her sister, Kari, who seemed unaware that they were leaving the home they had grown up in. "I'm going to hate Colorado," Kelly thought. Her parents kept telling her all the great things she would have to do when they moved, but it just sounded like a ugly, cold, and lonely place to live. Didn't her parents understand that they were ruining her life? She had to leave behind her friends, her school, and the home she had grown up in. It was horrible.

"Are we there yet?" Kari asked for what seemed like a hundredth time. Kelly's mom told them it would be about a seven hour drive from Kansas, so Kelly knew they were still a few hours away, and she yawned, so she closed her eyes.

The next thing Kelly knew, she was opening her eyes to a truly beautiful sight. Huge snow covered mountains were all around her. Her mouth dropped open and her mother noticed, "I told you it was beautiful, Kelly." Kelly had to agree, but she still didn't feel like talking to her mother, so she just kept her eyes on the mountains. Ten minutes later after driving on curving and winding roads, they pulled onto a dirt road. "Just a couple more minutes," Kelly's dad said.

They finally turn into an opening of a barbed-wire fence. "Why are there pokey things on the fence?" Kari asked. Their dad goes into some long story about living in the open and farming or something. Kelly doesn't really know what he said. She stopped listening because she knows they are getting close to the new house. Kari would call it the new home, but it's not a home. They left their home back in Kansas. Just like they left her friends, her school, and her whole life.

They finally pull up to their new house. "We are literally in the middle of a field, with no other houses for what must be, miles. Great! Now it will be even harder to make friends. I hate this!" Kelly thinks to herself. Even though Kari wants to shout it for everyone to hear. They pull into their driveway and they all get out of the car. "The moving truck will be here soon with all our stuff. Until then, why don't you girls go pick out your rooms. They are four for you to choose from," dad says as he unlocks the front door. "Four rooms!" Kari squeals. They both run up the stairs in and out of all four rooms. There are two huge rooms at the top of the stairs and Kari and Kelly each pick one. "Maybe this won't be so bad," Kari thinks to herself, but she still isn't saying anything out loud.

"Girls! The moving truck is here!" Mom shouts up the stairs. The girls make their way

downstairs. They spend the rest of the day unpacking and getting their rooms situated. Both girls will be starting school in a two weeks, so they are going shopping for school supplies in the morning. Usually Kelly would be excited, but she still can't help but be mad at her parents for making her move away from everything she loved back home. Feeling sorry for yourself all day takes a lot of energy and Kelly is tired so she finds a stopping point in unpacking. "Maybe tomorrow will be better," Kelly thinks as she closes her eyes for the second time that day.

The next morning, while Kelly is getting ready, her mom calls up to her, "Kelly there is someone here to see you." Kelly finds this odd. "Who would be here to see me? We got here less than 24 hours ago." When Kelly makes her way downstairs, there is a girl that looks to be just about her age standing in the kitchen. Kelly is surprised more than anything. There are no houses near her house that she can see, so she blurts out, "How did you get here?" The girl just laughs and says, "Hi. I'm Mackenzie. And to answer your question, I rode my dad's four wheeler. I live just up the road from here." Kelly apologizes for her questions and eventually introduces herself.

The girls keep talking and Kelly learns that Mackenzie is actually a year older than her, but they will be in middle school together. Kelly asks Mackenzie a bunch of questions about living in the country and what it's like not having neighbors. Kelly is surprised when Mackenzie says she loves the peace and quiet, and how she can always see the stars at night. Kelly had never thought about that. The girls talk for hours like they have been friends forever, until Kelly's mom says it's time to go shopping for school supplies. Mackenzie tells Kelly that she will come by again later in the week. "What did I tell you Kelly? Colorado isn't going to be as bad as you thought," Mom says with a smirk on her face. "Yeah, it's all right," Kelly retorts with a smirk of her own.

That night, in her new room, in her new house, with her new blankets, and her new pajamas, Kelly crawls into her bed. It still doesn't feel the same as Kansas, but as Kelly thinks about the peace, and quiet, and the stars she can see outside her window, she realizes that maybe, just maybe, she can eventually call Colorado home.

1. Which of the following is the best theme for Moving Day?

- A. Growing up is hard.
- B. Friendship is the most important thing in life.
- C. Moving away is never easy.
- D. Home is where the heart is.

1. Based on your selection from question one, provide three supporting details of that theme from the text.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

1. Which of the following is the best definition of theme?

- A. The topic of the story, drama, or poem.
- B. The moral or lesson that the author tries to communicate to the reader in the story, drama, or poem.
- C. The use of symbolism in the story, drama, or poem.
- D. The solution to the problem in the story, drama or poem.

1. Which would be a better title for the story based on its theme?

- A. Changes
- B. Home
- C. Colorado
- D. Kansas

5. What are two other themes in Moving Day? Support your answer with evidence from the text.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

6. What is the theme of the poem below?

When You Can Read  
By Bobbi Katz

When you can read, then you can go  
From Kalamazoo to Idaho  
Or find directions that explain  
just how to build a model plane-  
Or bake a cake or cook a stew-  
The words will tell you what to do!  
When you can read, then you can play  
a brand new game the proper way-  
Or get a letter from a friend  
and read it... to the very end.

- A. When you read, you can build a model plane.
- B. When you read, you can do many things.
- C. When you read, you can bake a cake or cook a stew.
- D. When you read, you can play a brand new game.

# Answer Key

1. Which of the following is the best theme for Moving Day?

- A. Growing up is hard.
- B. Friendship is the most important thing in life.
- C. Moving away is never easy.
- D. Home is where the heart is.

• Based on your selection from question one, provide three supporting details of that theme in the text.

Answers will vary. Possible answers.

- Kelly doesn't want to leave her home at first.
- She can't stop thinking about all the things she is leaving behind at her old home in Kansas.
- "Kari would call it the new home, but it's not a home. They left their home back in Kansas."
- "It still doesn't feel the same as Kansas, but as Kelly thinks about the peace, and quiet, and the stars she can see outside her window, she realizes that maybe, just maybe, she can eventually call Colorado home."

2. Which of the following is the best definition of theme?

- A. The topic of the story, drama, or poem.
- B. The moral or lesson that the author tries to communicate to the reader in the story, drama, or poem.
- C. The use of symbolism in the story, drama, or poem.
- D. The solution to the problem in the story, drama or poem.

3. Which could be a better title for the story based on its theme?

- A. Changes
- B. Home
- C. Colorado
- D. Kansas

## Lesson 6

### Using Familiar Books to Understand Theme

**Objective:** Students will use familiar books to determine the themes by using details from the text.

**Standards:** CCSS RL.4.2    CCSS RL.5.2    CCSS RL.6.2    CCSS RL.7.2    CCSS RL.8.2  
CCSS RL.6.9    CCSS RL.8.9

**Materials:**

- Chart paper and chart markers
- Reader's notebooks
- Copies of interactive notebook page for each student
- Scissors
- Glue
- Markers, crayons, or colored pencils
- Books that your students are familiar with

**Mini-Lesson:**

1. Remind students of the reading response they wrote as a class last time. Talk about how well we are off to a good start with thinking and responding to our reading, but now it is time to start really looking at books we have read to analyze theme. This will be extremely important when we "dig deeper" into one of today's selected books during tomorrow's lesson.
2. Hand out the student interactive notebook page and allow students to cut and paste them into their reader's notebooks.
3. Then, as a class decide on the three books you will use. (Make sure to pick one you've all read, like a read aloud book, because it will be important for tomorrow's lesson).
4. Fill out each section of the interactive notebook page as a class or you could hold and do "I do, we do, you do."
5. The first section on top is the book title, the second section on top is the theme, and underneath the flaps is the evidence to support the themes. Right now just do one theme per book because tomorrow you will "dig deeper" and find more than one theme for one of the books.
6. When you are finished, talk about the different ways to determine theme and how the class found evidence of the themes.

## Reader's Workshop:

1. Tell students to add any themes they come across during "read to self" or book clubs today.
  2. Also tell students to be on the lookout and to take note of any evidence of theme during their reading today.
1. Students read to self.
  1. Teacher meets with students for conferences and groups for guided reading/book clubs.

## Closing:

1. Ask students if they found any more themes in their books and/or evidence to support possible themes for their books.
2. Make sure to add any new themes to your chart paper and have students add any important information to their reader's notebooks.

Review

Using Familiar Books to Understand Theme

Harry Potter  
and the  
Sorcerer's  
Stone



[Bravery]

Percy Jackson  
and the  
Lightning  
Thief



[Family]

Holes



[Justice]



Using Familiar Books to Understand Theme

- Harry and how he deals with Malfoy.
- Neville stands up to Ron, Harry and Hermione when they're speaking out.
- Ron, Hermione, & Harry solving the mystery of the Sorcerer's Stone.

• "It takes a lot of bravery to stand up to your enemies, but it takes a lot more to stand up to your friends."  
- Pumblebuck

- Percy learns who he is and who his father is when he's at Camp Halfblood.
- Annabeth and Percy don't get along at first because of who their parents are.
- Percy goes to Camp Halfblood & meets his friends.

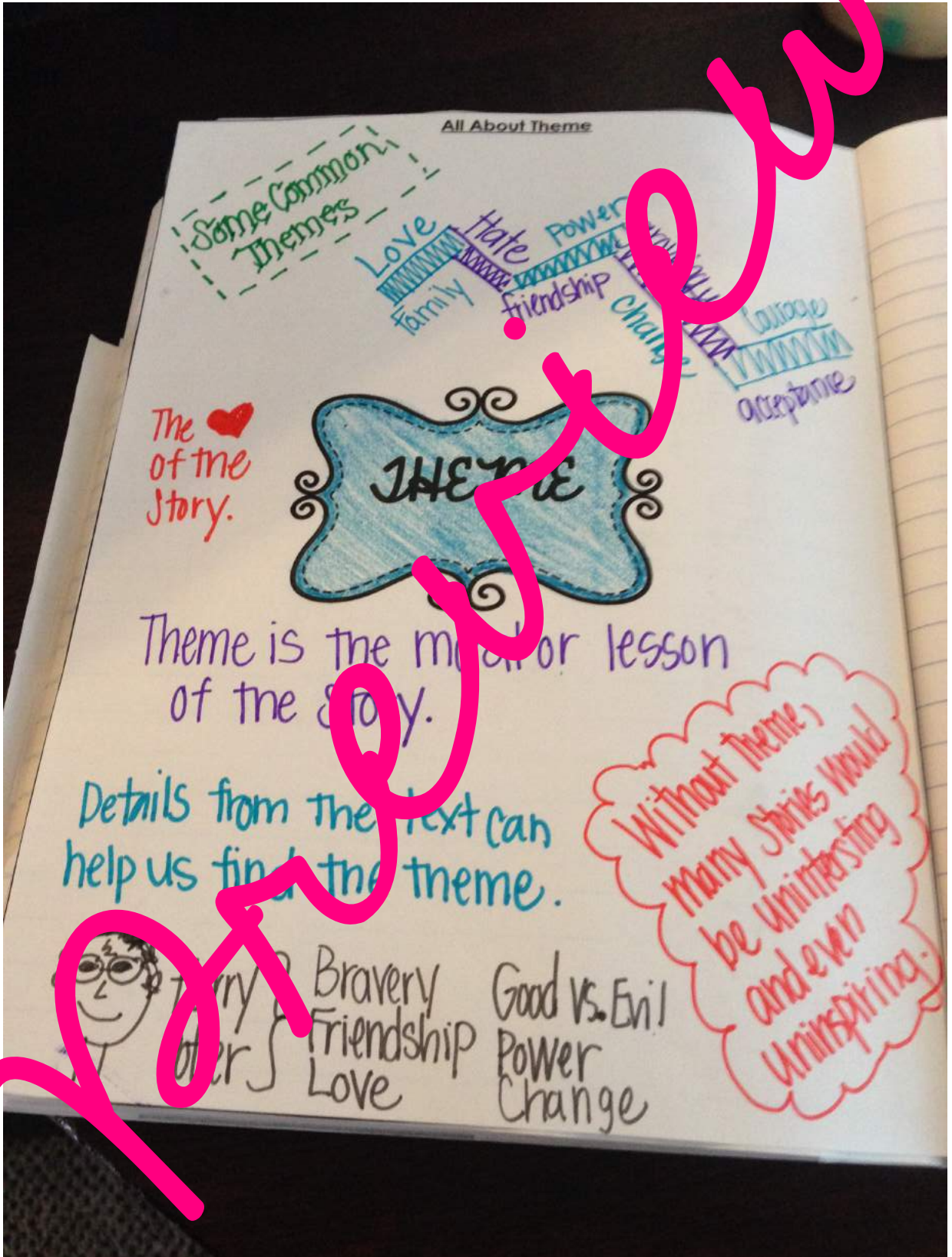
The sea does not like to be restrained.

- "I didn't want to be a half-blood."
- "I had become one with the plumbing."

- Stanley wasn't the one who stole the shoes.
- Stanley and Zero help each other. Then they run away and discover the truth.
- The Warden gets arrested.
- The boys at camp get to go home.

- "You may have done some bad things but that doesn't mean you're a bad trader."
- "After all, you only have one life to live, so you should try to make the most of it."

**\*\*\*EXAMPLE\*\*\***  
**All About Theme**



# Middle Grade

unit to dig deeper into  
character traits

CCSS 4th-8th



© Martina Cahill-the hungry teacher

# Table of Contents

Page	Title
4	Note to teachers
5	Common Core Standards for 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , and 8 <sup>th</sup> grades
6	Lesson 1: Pre-Assessment
17	Lesson 2: Using Prior Knowledge
25	Lesson 3: What are Character Traits?
30	Lesson 4: How do we use textual evidence to determine character traits?
35	Lesson 5: Reading Response One
38	Lesson 6: Why is analyzing character traits important?
43	Lesson 7: Digging Deeper into Character Traits
48	Lesson 8: Reading Response Two
50	Lesson 9: Character Traits Culminating Activity
54	Lesson 10: Post-Assessment

# Common Core Standards

## 4<sup>th</sup> Grade

- 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).

## 5<sup>th</sup> Grade

- 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 (e.g., how characters interact).

## 6<sup>th</sup> Grade

- RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

## 7<sup>th</sup> Grade

- RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

## 8<sup>th</sup> Grade

- RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- RI.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

# Lesson 1

## Pre-Assessment

- Objective:** Students will show what they know about character traits.
- Standards:** CCSS RL.4.3    CCSS RL.5.2    CCSS RL.6.3    CCSS RL.7.2    CCSS RL.8.2  
CCSS RL.5.3    CCSS RL.8.3
- Materials:**
- Copies of goal and reflection sheet for each student
  - Copies of Pre-Assessment for each student
- Mini-Lesson:**
1. Explain to students that you will be starting a unit to learn about character traits. Before they start the unit, you want to know what they already know about character traits.
  2. Use this opportunity to explain the importance and relevance of pre-assessments. I usually stress the following points:
    - Do your best.
    - Pre-assessments help teachers know what their students already know and also inform them of what they need to be sure to cover.
    - This score won't be put in the grade book, but it will be important for you to show what you know (and even don't know) so that you can see the growth you make.
    - It's okay not to know the answer, but it's not okay to not try.
  3. Pass out the pre-assessments to students and explain to them that they will have a class period to take their pre-assessment.
1. Students should turn in their pre-assessment when they are done.
- Reader's Workshop:**
1. Students read to self.
- Teacher meets with students for conferences and groups for guided reading/book clubs.
- Closing:**
1. Ask students if their pre-assessment about character traits influenced their reading today during reader's workshops. What did they notice? Did it change their thinking?

## Assessment:

1. Use the pre-assessments to guide your instruction.
  - Do students understand character traits?
  - What strengths does your class have?
  - What goals should you have for your class?
2. Use the assessment notes page to help you.
3. After grading, have students record their pre-assessment score on their reflection/goal sheet.
4. Then have them set a goal of what they would like to get on their post assessment.
5. Explain that they will fill out the rest after they take their post-assessment.
6. Collect their pre-assessments. These will be given back with their post-assessments at the end of the unit.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Character Traits : **Pre-Assessment**

Read the following passage(s) and answer the questions on the next page(s).

By: Martina Cahill

Trevor did everything he could to get Duke to get up, but he didn't think Duke could go any farther.

"C'mon Duke, we have to keep going."

"Trevor, I can't. I'm so hungry. And my foot is really swollen now. I just want my dad."

Trevor and Duke had been on a camping trip with their basketball team, and had gotten separated from their team during a game of paintball. Now all they had were their paintball guns and the clothes they had been wearing. They had been lost for almost a whole day now. Duke knew this because it has been dusk, when they had gotten separated the day before, and it was getting dusk again today.

Even worse, Duke had taken a bad fall the day before, when the boys were trying to find their way back. Duke didn't want to scare Trevor any more, but he was pretty sure his foot might actually be broken.

"Trevor, I think we should just wait here. We keep moving and I think it's just making it harder for them to find us."

Trevor felt really uneasy about stopping. He was pretty sure that something was really wrong with Duke's foot and he couldn't know how much longer they could go without food and water, but he didn't want to worry Duke more than he probably already was. And he couldn't imagine how Duke's foot was feeling. Trevor wasn't even hurt and his whole body ached.

"All right, we can wait here for now, but if no one finds us tonight, we are really going to have to find some way out in the morning," Trevor tried to respond in his most reassuring voice.

The boys got set up for another night in the woods. Duke was glad they had stopped. His foot was throbbing at this point and twice its normal size. He hoped the swelling would go down while he slept... if he could sleep...

Apparently, they had been more tired than they had imagined, because the boys woke up to the sun shining brightly in their eyes.

"Duke your foot is huge!" Trevor said with panic in his voice.



"It really hurts Trevor. I don't know how we can keep going." Trevor looked like he was about to cry when he said this. Somehow he sucked it up. He knew crying wouldn't help either of them right now.

"I felt like I kept hearing water last night while I was trying to sleep. I know your foot hurts, but if we can get cold water, we can put your foot in the water to help with the swelling. Do you think you can push through the pain?" Trevor said, almost as a plea to Duke. He knew they couldn't make it much longer without water.

Trevor mustered up his strength and said, "Let's go before I change my mind."

Trevor followed what he thought was the sound of the water and Duke was sweating just pushing through the pain, but finally they really could hear rushing water. They got to a point with a big gap that would require them to either jump or take a big leap. Trevor knew Duke couldn't do it, but they HAD to get to the water. His foot was looking worse and worse. Trevor realized he was going to have to carry Duke over the last part of the hike.

"Duke, I'm going to carry you across this gap so we can get your foot in the water."

"Dude, I think I weigh more than you. How are you going to do that?" Duke questioned.

"I don't know, but what have we got to lose at this point?" Trevor responded.

Trevor mustered up what little strength he had left, and hoisted Duke into his arms.

"Okay, I'm going to jump, but you're going to have to hold on to my neck." Trevor instructed. Despite his apprehensiveness, Duke grabbed on. He knew that they needed to get to that water.

With one deep breath from Trevor, he grabbed on to Duke, and went for it. Half-way through the air, Trevor realized they weren't going to make the landing. They both collapsed on the other side with a thud.

"Ugh!" Duke cried out.

"Sorry man." Trevor replied. "I think it's time we get that foot in water."

Trevor helped hold Duke up until they got to the water and Duke finally felt some relief as he dunked his whole foot into the water.

"Hopefully someone finds us now," Duke said, now that he wasn't in as much pain.

As if a sign, Trevor and Duke heard the yells of their teammates, "Duke! Trevor!"

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Character Traits : **Pre-Assessment**

1. Which of the following is the BEST character trait of the character, Trevor?
  - a. Cowardly
  - b. Feeble
  - c. Determined
  - d. Ignorant

2. Based on your answer in question one, cite textual evidence to support Trevor's character traits.

---

---

---

---

---

---

---

---

3. Which of the following is the BEST character trait of the character, Duke?
  - a. Cowardly
  - b. Pathetic
  - c. Unwavering
  - d. Oblivious

4. Based on your answer in question one, cite textual evidence to support Duke's character traits.

---

---

---

---

---

---

---

---

\*\*\*ANSWER KEY\*\*\* Character Traits : Pre-Assessment

1. Which of the following is the BEST character trait of the character, Trevor?
- Cowardly
  - Feeble
  - Determined
  - Ignorant

1. Based on your answer in question one, cite textual evidence to support Trevor's character traits.

Answers may vary. The following are evidence they could cite to show how Trevor was determined to keep going.

- "Trevor did everything he could to get Duke to get up..."
- "C'mon Duke, we have to keep going."
- "Trevor felt really uneasy about stopping. He was pretty sure that something was really wrong with Duke's foot and he didn't know how much longer they could go without food and water, but he didn't want to worry Duke more than he probably already was."
- "I felt like I kept hearing water last night while I was trying to sleep. I know your foot hurts, but if we can get cold water, we can put your foot in the water to help with the swelling. Do you think you can push through the pain?"
- "I don't know, but what have I got to lose at this point?" Trevor responded."
- Trevor mustered up what little strength he had left, and hoisted Duke into his arms."
- "Okay, I'm going to jump, but you're going to have to hold on to my neck." Trevor instructed.
- "Trevor helped hold Duke up until they got to the water..."

2. Which of the following is the BEST character trait of the character, Duke?
- Cowardly
  - Pathetic
  - Unwavering
  - Oblivious

3. Based on your answer in question one, cite textual evidence to support Duke's character traits.

Answers may vary. The following are evidence they could cite to show how Trevor was determined to keep going.

- "It really hurts Trevor. I don't know how we can keep going." Trevor looked like he was about to cry when he said this. Somehow he sucked it up though. He knew crying wouldn't help either of them right now."
- "Trevor mustered up his strength and said, "Let's go before I change my mind."
- "Trevor followed what he thought was the sound of the water and Duke was sweating just pushing through the pain, but finally they really could hear rushing water."
- "Despite his apprehensiveness, Duke grabbed on. He knew that they needed to get to water."

## Lesson 6

### Why is analyzing character traits important?

- Objective:** Students will provide textual evidence to determine and analyze character traits for characters in novels and stories.
- Standards:** CCSS RL.4.3    CCSS RL.5.2    CCSS RL.6.3    CCSS RL.7.3    CCSS RL.8.2  
CCSS RL.5.3    CCSS RL.8.3
- Materials:**
- Chart paper and chart markers
  - Reader's notebooks
  - "Why are character traits important?" interactive notebook page for each student
  - Scissors
  - Glue
  - Markers, crayons, or colored pencils
- Mini-Lesson:**
1. Explain to students that we have really started to dig deeper into character traits and that we have an extensive list of character traits that exist in books. Now we are going to learn why it is important to learn about character traits and to pay attention to them while we are reading.
    - My students always ask, "Why is this important?" So this is a good opportunity to explain that ☺.
  2. Explain to students that good readers are always thinking about their reading. This includes thinking about what we are learning. Sometimes we do this without even thinking.
  3. Today we are going to see how we think about characters while we are reading and how this is important to our reading.
  4. Hand out the "Why are character traits important?" interactive notebook pages to students and have them cut and paste them into their reader's notebooks.
- The idea behind this interactive notebook page is to see how boring, uneventful, and even uninspiring books would be without the author developing the characters and their traits.
6. As a class, choose a book students are familiar with to determine character traits and evidence and then what the book would be like if the author hadn't developed those character traits.
  7. There is an example of one of these pages after the student interactive notebook page template if you need ideas.

**Reader's  
Workshop:**

1. Tell students to add any character traits they come across during "read to self" or book clubs today.
1. Students read to self.
1. Teacher meets with students for conferences and groups for guided reading/book clubs.

**Closing:**

1. Have students share any other character traits and evidence they came across during their reading today. Ask them how it would influence their reading if the author hadn't included those character development pieces in their writing.
2. Other students could add those character traits to their notebooks as well.
3. Make sure to add any new character traits to your chart paper and have students add any important information to their reader's notebooks.

# Why are character traits important?

Brief  
Description of  
Character

(glue this section only)

Book One

Brief  
Description of  
Character

← Cut along dotted lines ONLY →

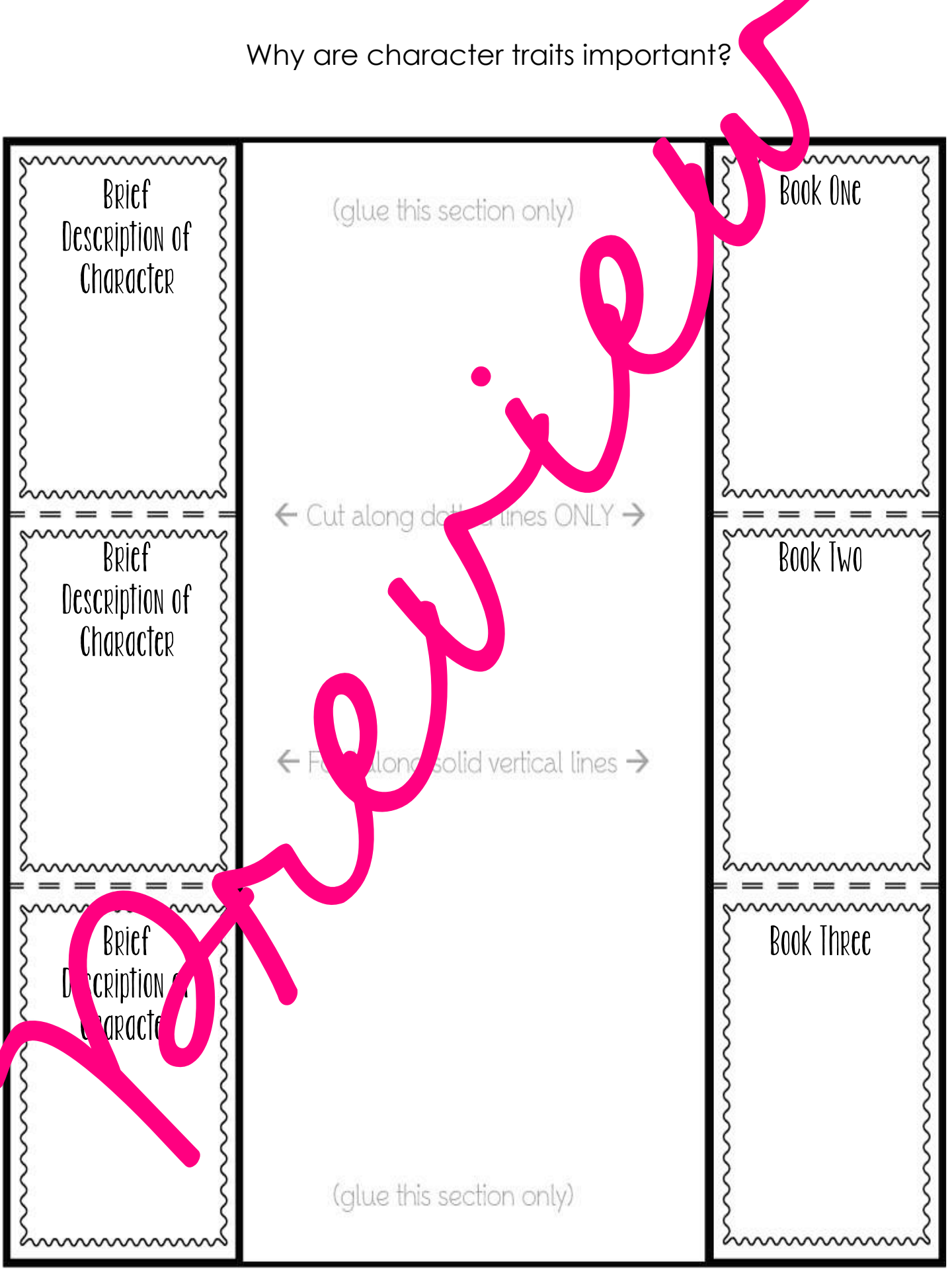
Book Two

Brief  
Description of  
Character

← Fold along solid vertical lines →

Book Three

(glue this section only)



\*\*\*EXAMPLE\*\*\*

Why are character traits important?

# Character traits

Character traits show how characters change.

Character traits make us fall in love with or hate the characters.

Book One  
The Maze Runner  
C: Thomas

Brief Description of Character  
- Teenager  
- Main Character  
- Young

Book Two  
Freaky Friday  
C: Max

Brief Description of Character  
- Teenager  
- Main Character  
- Freak's friend

Book Three  
Harry Potter  
C: Malfoy

Brief Description of Character  
- Antagonist  
- Slytherin  
- Young Boy

Without these character traits or the character development these books would basically have no plot!

\*\*\*EXAMPLE\*\*\*

Why are character traits important?

# Character Traits

- Determined

- Strong willed

- Adventurous

→ If Thomas hadn't have been determined, the boys wouldn't have figured out the Orientation Maze, or how to escape. The book basically wouldn't have had a plot or resolution to book one.

- Kind

- Dependable

- Passive

→ If Max hadn't have been kind & passive, he wouldn't have been friends with Freak. His character traits allowed them to form such a strong friendship that makes the reader fall in love with them.

- Cruel

- Arrogant

→ Without Malfoy's cruel and arrogant character traits we wouldn't see how faithful Harry is to his friends. We also would see less of the good vs. evil struggle/conflict in the books.