

Concept-Based Curriculum Unit

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|-------------------------|---|--------------------|-----------------------|
| Unit Title: | The Art of Fantasy: How To Create a World of Make Believe | Subject: | English Language Arts |
| Conceptual Lens: | Story Elements/Fantasy | Teacher(s): | Evita Flock |
| Grade Level: | 5 | Duration: | 6-7 Weeks |

Unit overview: Readers of fantasy step into worlds of magic and make believe. Readers enjoy getting lost in these worlds and playing along with the authors' game of 'What if this could happen?' However, have you ever wondered how authors create these magical worlds? Over the next several weeks, you will investigate story elements through the genre of fantasy:

- How do fantasy authors create a setting?
- How do fantasy authors develop characters?
- How do fantasy authors build a quest?
- How do fantasy authors plan for symbolism?

By the end of the unit, you will have created your own fantasy world. Let's pick up our pens and begin to create our own worlds of make believe.

Notes for teachers:

This unit is a genre study. It is taught at the end of the year, which means generalizations around concepts such as theme have been explored earlier in the year, and now students are building upon those understandings.

To support the unit, students engage in fantasy book clubs. Students are encouraged to read their books during independent reading time and at home. Their books will be used often during the transfer stage of inquiry in which students have formed an understanding, and they are testing it in other contexts. Each book club will read a different book. This is not the students' first experience with book clubs, and therefore previous generalizations support how students work together in their groups.

Fifth graders often love fantasy and are very excited by the opportunity to create their own fantasy world. As this is an end-of-the-year unit, it is meant to be fun and creative. For the summative assessment, students will engage in the planning phase of writing. Students will learn to sketch note in order to focus on creating a fantasy world and the characters that live in it. Students will not participate in a full writing process, but some students may elect to write their stories over the summer.

Standards:

- | | |
|--------------------------|--------------------------|
| CCSS.ELA-LITERACY.RL.5.2 | CCSS.ELA-LITERACY.W.5.3 |
| CCSS.ELA-LITERACY.RL.5.3 | CCSS.ELA-LITERACY.W.5.5 |
| CCSS.ELA-LITERACY.RL.5.5 | CCSS.ELA-LITERACY.W.5.9 |
| CCSS.ELA-LITERACY.RL.5.7 | CCSS.ELA-LITERACY.W.5.10 |
| CCSS.ELA-LITERACY.RL.5.9 | |
| CCSS.ELA-LITERACY.SL.5.1 | |
| CCSS.ELA-LITERACY.SL.5.2 | |



Unit Web

Understanding Text

- Elements of Fantasy
- Magical vs. Realistic Details
- Character Traits (Protagonist's Flaws/Antagonist's Redemption)
- Signposts of Learning
- Archetypes
- Setting (Magical Worlds)
- External/Internal Quest
- Metaphors/Symbols
- Theme
- Made-Up Vocabulary of Fantasy Authors

Responding to Text

- Active Listening
- Book Talks
- Readers Response
- Questions (Drawing out deeper understanding)
- Connections (Drawing connections across details in the text, text-to-text, text-to-self)

Unit Title:

The Art of Fantasy:
How To Create a World of Make Believe

Conceptual Lens:

Story Elements/Fantasy

Producing Text

- Story Mapping
- Graphic Organizers (Compare and Contrast, Cause and Effect, Webs, Timelines)
- Visual Representation
- Sketch Notes

Critiquing Text

- Believability: Creating a Fantasy World
- Relatability: Protagonist/Antagonist
- Text Analysis
- Word Choice: Tone/Setting
- Text Evidence
- Author's Craft Techniques
- Draw Conclusions/Evaluation
- Judgment of Characters



Generalizations and Guiding Questions

| Generalizations | Guiding Questions Z=Concept Formation, F=Factual, C=Conceptual, D=Debatable |
|---|---|
| U1. Fantasy stories blend magical and realistic details to make a story believable. | 1a. Should all details in a fantasy story be magical? (D) 1b. What details from the story are magical? (F) 1c. What details from the story are realistic? (F) 1d. What would the story be like if all the details were magical? (F) 1e. Why do fantasy stories include both magical and realistic details? (C) |
| U2. Visual representations (story mapping, graphic organizers and sketchnotes) help readers and writers to organize details and draw conclusions. | 2a. How does this graphic organizer help you? (F) 2b. What sketchnote tip did you use? (F) 2c. How does the visual representation help you understand the text? (F) 2d. How did the sketchnotes help you understand the text? (F) 2e. How do visual representations (story maps, graphic organizers and sketchnotes) support readers? (C) |
| U3. In literature discussions, active listening and questioning lead readers to deep text analysis. | 3a. What is text analysis? (Z) 3b. How can you be an active listener during a literature discussion? (F) 3c. What did you learn about the book while actively listening? (F) 3d. What type of questions lead to discussions? (F) 3e. What did you learn about the book through these questions? (F) 3f. How does active listening and questioning contribute to literature discussions? (C) 3g. Is it possible to gain as much from a book by reading it alone as opposed to in a book club? (D) |
| U4. Authors reveal magical worlds through characters, settings and unrealistic details. | 4a. How did the character(s) enter the magical world? (F) 4b. What is the primary setting? (F) 4c. What details show that the setting is unrealistic? (F) 4d. How do authors reveal magical worlds to readers? (C) |
| U5. Authors show readers when a protagonist learns a lesson through signposts (eg. Tough Questions, Words of the Wiser, Memory Moments). | 5a. What are signposts in literature? (Z) 5b. What lesson is the protagonist learning? (F) 5c. How did the author signal to readers that the protagonist is learning a lesson? (F) 5d. How do authors typically show readers that a protagonist is learning a lesson? (C) |
| U6. Readers suspend judgment of characters and evaluate text evidence from across a book to draw conclusions about characters. | 6a. Is it better to judge someone based upon a first impression or suspend judgment? (D) 6b. What are positive and negative character traits? (Z) 6c. What positive or negative character trait does the character first demonstrate? (F) 6d. What text evidence supports the character trait? (F) 6e. What is your first impression of the character? (F) 6f. How has your opinion of the character changed over the course of the book? (F) 6g. How do readers draw conclusions about characters in a book? (C) |
| U7: Readers examine external and internal quests to help determine themes in fantasy books. | 7a. What is the external quest in ____? (F) 7b. What is the goal of the quest in ____? (F) 7c. What are typical goals of a quest in a fantasy book? (C) 7d. What is the difference between an internal and external quest? (Z) 7e. What is the internal quest in ____? (F) 7f. What does the internal quest show about the author's message? (F) 7g. Why do readers examine external and internal quests? (C) |



Generalizations and Guiding Questions

| Generalizations | Guiding Questions Z=Concept Formation, F=Factual, C=Conceptual, D=Debatable |
|---|--|
| U8. Readers draw connections between symbols to help determine a theme. | 8a. Why do you think ___ is a symbol? (F) 8b. How do readers find symbols in a book? (C) 8c. What does the symbol, ___, represent? (F) 8d. How do the symbols in ___ connect to one another? (F) 8e. What theme do the symbols suggest? (F) 8f. Why is drawing connections between symbols important? (C) |



Knowledge and Skills

| Knowledge <i>Students will know...</i> | | Skills <i>Students will be able to...</i> | |
|---|---|---|---|
| Understanding Text | | Understanding Text | |
| K1: Examples of Magical and Realistic Elements (eg. characters and objects) | ✓ | S1: 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. | ✓ |
| K2: Typical Settings in Fantasy Books | ✓ | S2: RL 5.9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. | ✓ |
| K3: Signposts of learning for the protagonist and reader (eg. Source: <u>Notice and Note</u> by Beers and Probst-Tough questions, Words of the Wiser, Memory Moments, etc.) | ✓ | | |
| K4: Examples of Character Traits | ✓ | | |
| K5: Typical Goals of an External Quest in Fantasy Books | ✓ | | |
| K6: The Difference between an External and Internal Quest | ✓ | | |
| K7: Typical Symbols and their Meanings in Fantasy Books | ✓ | | |
| Responding to Text | | Responding to Text | |
| K8: Discourse Protocols: Active Listening Techniques (Non-Verbal Cues, Paraphrasing the speaker, Ask for clarification, etc.) | ✓ | S3: SL5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions. | ✓ |
| K9: Examples of questions that lead to discussions (Character motivation, author's purpose, connections, etc.) | ✓ | S4: SL5.2 Summarize a written text read aloud or information presented in diverse media or formats, including visually, quantitatively and orally. | ✓ |



Knowledge and Skills

| Knowledge <i>Students will know...</i> | | Skills <i>Students will be able to...</i> | |
|--|---|--|---|
| Critiquing Text | | Critiquing Text | |
| K10: Examples of Text Analysis (e.g. text-to-text connections, noting details, determining the author's purpose.) | ✓ | S5: RL5.3. 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). | ✓ |
| K11: Examples of text evidence that readers use to determine character traits (e.g. character action, speech and thoughts) | ✓ | S6: RL 5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. | ✓ |
| | | S7: RL5.7 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). | ✓ |
| Producing Text | | Producing Text | |
| K12: Planning Stage: Sketchnote Techniques | ✓ | S8: W5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. | ✓ |
| K13: The Purpose of Different Graphic Organizers (eg. Compare and Contrast, Cause and Effect, Webs, Timelines) | ✓ | S9: W5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. | ✓ |
| | | S10: W5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grade 5 Reading standards</i> to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]"). | ✓ |
| | | S11: W5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | ✓ |



Assessment

How will we know students have achieved the learning goals?

| | Summative Assessment Task(s) | UKS Assessed |
|--|--|---|
| Assessment Type and Task: | <p>What: Students will explore the story elements of the fantasy genre...</p> <p>Why: in order to understand that ...</p> <p>U2. Visual representations (story mapping, graphic organizers and sketch notes) help readers and writers to organize details and draw conclusions.</p> <p>U4. Authors reveal magical worlds through characters, settings and unrealistic details.</p> <p>U7. External and internal quests help reveal themes in fantasy books.</p> <p>U8. Readers draw connections between symbols to help determine a theme.</p> <p>How:</p> <p>A) You have entered the fantasy worlds of several different authors. Perhaps through your readings, you started to ask your own what-if questions. Perhaps you started to imagine a slightly altered world that could be possible with a bit of magic. Using your understanding of how authors create fantasy worlds and your knowledge of sketchnoting, create your own fantasy world. You will need to address the following story elements:</p> <ol style="list-style-type: none"> 1. The type of setting and how magic is revealed in the fantasy world 2. Characteristics of your protagonist, and how you will reveal their character traits 3. An external and internal quest 4. Symbols that you intend to use to develop your theme <p>B) After sketchnoting the story elements of your fantasy world, you will write a reflection explaining how you demonstrated the target generalizations in your fantasy sketchnote.</p> <ol style="list-style-type: none"> 1. What story elements helped you to develop your fantasy world? Or, in other words, how did you reveal your magical world for your readers? Share a specific example from your brainstorm that represents this story element and explain what it added to your story. 2. What symbols did you use to help develop the theme of your story? Share examples from your story. 3. Overall, how did the process of representing your ideas visually help you as a story creator? | <p>U2. Visual representations (story mapping, graphic organizers and sketch notes) help readers and writers to organize details and draw conclusions.</p> <p>U4. Authors reveal magical worlds through characters, settings and unrealistic details.</p> <p>U7. External and internal quests help reveal themes in fantasy books.</p> <p>U8. Readers draw connections between symbols to help determine a theme.</p> <p>S8: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>S9: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> |
| Assessment Tool (rubric, checklist, etc.) | Co-Created Scoring Guide | |



Scoring Guide

4

Meets and exceeds standard criteria plus...

Examples: Sketch notes include detailed representations of each story element (e.g. Characters thoughts, words or actions, detailed descriptions).

Standard

3

Highlight or check, if met.

Understanding

Reflection shows evidence of the target generalizations:

- U2. Visual representations (story mapping, graphic organizers and sketch notes) help readers and writers to organize details and draw conclusions.
- U4. Authors reveal magical worlds through characters, settings and unrealistic details.
- U7. External and internal quests help reveal themes in fantasy books.
- U8. Readers draw connections between symbols to help determine a theme.

Content

- Includes a typical fantasy setting
- Includes positive and negative character traits
- Includes an external quest goal
- Includes typical symbols of fantasy

Process

- Uses graphic organizers and visual representations to illustrate a plan for a fantasy world.
- Includes basic written/visual details to express story elements (Setting, Characters, Quest and Symbols)
- Creates a fantasy setting that contains a balance of realistic and magical details
- Articulates a clear sequence of events in the external and internal quest
- Articulates clear connections between symbols and explains how these symbols suggest a theme to readers

2

Meets 10/13 of the criteria in the standard.

1

Non-scorable or does not yet approach standard



Assessment

How will we know students have achieved the learning goals?

| | Pre-Assessment Task(s) | UKS Assessed |
|--|---|--|
| Assessment Type and Task: | <p>How do readers and writers use sketchnotes to express their ideas?</p> <p>1.) Readers Notebooks: Students will sketchnote in their Readers Notebook about the class read aloud.</p> | <p>U2: Visual representations (story mapping, graphic organizers and sketch notes) help readers and writers to organize details and draw conclusions.</p> |
| Assessment Tool (rubric, checklist, etc.) | <p>Use a checklist to review sketchnotes and conference with individuals and small groups to assist with areas of growth and reinforce strengths.</p> | <p>S8: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>S9: With guidance and support from peers and adults, develop and strengthen writing as needed by planning.</p> |
| Assessment Type and Task: | <p>How do authors build fantasy worlds?</p> <p>1.) Whole and small group discussions around concept formation and generalizing about story elements in fantasy books.</p> <p>2.) Individual student generalizations captured in Readers Notebooks.</p> | <p>U2. Visual representations (story mapping, graphic organizers and sketch notes) help readers and writers to organize details and draw conclusions.</p> |
| Assessment Tool (rubric, checklist, etc.) | <p>Capture student learning through anecdotal notes when listening in on conversations and reviewing the students' Readers Notebooks. The teacher will follow up with students through strategic conferences. Aim to meet with students once each week.</p> | <p>U4. Authors reveal magical worlds through characters, settings and unrealistic details.</p> <p>U7. External and internal quests help reveal themes in fantasy books.</p> <p>U8. Readers draw connections between symbols to help determine a theme.</p> |



Learning Experiences

What learning engagements will drive inquiry and lead to the development of unit understandings?

Copy these icons into the next section of the planner to indicate the purpose of each of the learning engagements. Note: One learning engagement may represent more than one phase of inquiry.



| Inquiry Phase | UKS Focus | Learning Experiences | Planning for Learner Variability/Assessments |
|--|---|---|---|
|  | S11: Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. S3: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. | <p>Unit Introduction:</p> <p>If this is not in place already, take time to establish reading protocols:</p> <ul style="list-style-type: none">• Daily independent reading, goal setting, progress monitoring, reader response, and discussion with classmates• Ongoing individual reading conferences with the teacher to focus on individual skill development <p>To begin activating students' prior knowledge of make-believe worlds, invite students to respond to the following question in a Morning Meeting or write a journal entry in a Reader's Notebook: "If you could add a magical element to the real world, what would you add?"</p> <p>Read aloud a fantasy chapter book which will serve as a case study for student inquiries. To begin, students will respond to an engaging reflection question that helps readers to empathize with the protagonist. Read the first few chapters aloud prior to starting the inquiries so that the class can revisit passages as case studies throughout the unit.</p> <p>Students will read a fantasy book in book clubs, which will serve as another case study of the fantasy genre. Students will often use their book club book to transfer their understandings from their generalizations.</p> <p>BOOK SHOPPING: Provide students with the opportunity to go 'book shopping' by displaying book sets around the classroom for students to peruse.</p> <p>Another option is to invite Students to engage in digital book shopping. Create a Google Slide Show of book choices and links to a synopsis. This can be a more subtle way to offer individual students different choices based upon reading level.</p> <p>After students have perused the books, each student submits a sticky note with their top choices, and form the book clubs.</p> | <p>Pre Assessment: Review Readers Notebook entries and anecdotal notes from class discussions.</p> <p>Activate prior knowledge, prior to the start of the unit. Invite students to share in Morning Meetings about elements of fantasy: What is your favorite fantasy series? If you could have a superpower, what would it be? If you could add a magical element to the real world, what would you add?</p> <p>Optimize individual choice and autonomy by inviting students to self-select a novel that interests them at their reading level.</p> <p>As needed, during individual conferences, offer mastery oriented feedback targeted to students' individual strengths and areas for growth.</p> |



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|--|---|--|---|
|     | <p>K1: Magical vs. Realistic Elements</p> <p>S3: Engage effectively in a range of collaborative discussions</p> | <p>INQUIRY 1: An inquiry into the blending of magical and realistic details (3-4 Sessions)</p> <p>SPECTRUM STATEMENTS (CBIA pg. 80): Students will explore three provocative statements from the debatable questions in the unit:</p> <ol style="list-style-type: none"> 1.) All details in fantasy stories are magical. (U1) 2.) I judge people based on a first impression. (U6) 3.) I learn more about a book when working in book clubs than when reading alone. (U3) <p>Create a class spectrum based upon agreement. The choices should include Strongly Disagree, Disagree, Agree and Strongly Agree. Invite students to state their first opinions on an individual spectrum in their Reader's Notebooks. Then read each statement aloud and direct students to stand along the class spectrum. Students will defend their thinking and have an opportunity to change their minds during this learning engagement and when students revisit the statements in the respective inquiry.</p> <p>FRAYER MODEL (CBIA pg. 112): Give students a series of picture cards made up of realistic and magical characters, objects and actions to sort into categories. Students will sort the cards into examples and nonexamples of 'magical elements'. Students will then work in groups to write a definition of 'magical elements' and create a list of characteristics based upon the example and nonexample lists.</p> <p>ANNOTATE IT (CBIA pg. 190) The class will read a short picture book together and annotate it for the following guiding questions:</p> <ul style="list-style-type: none"> What details from the story are magical? (Q1a) What details from the story are realistic? (Q1b) What would the event be like if all the details were magical? (Q1c) <p>Students will annotate another short fantasy story with a buddy in response to the same guiding questions. Then invite students to share their results with another pair who read a different text and analyze the similarities and differences.</p> | <p>Pre-Assessment: Take anecdotal notes from student explanations during the Spectrum Statements to gather baseline data.</p> <p>During individual conferences, offer mastery oriented feedback targeted to students' individual strengths and areas for growth.</p> <p>Provide access to expert thinking through modeling with a mentor text to help all students comprehend the questions in response to a common text.</p> <p>Conduct a shared reading to allow all readers to access grade-level texts and annotate them for specific guiding questions.</p> |



Learning Experiences

What learning engagements will drive inquiry and lead to the development of unit understandings?

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| Inquiry Phase | UKS Focus | Learning Experiences | Planning for Learner Variability/Assessments |
|--|--|--|--|
|  | <p>U1. Fantasy stories blend magical and realistic details to make a story believable.</p> <p>S2: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> | <p>Invite Students to Generalize</p> <p>Students respond to a conceptual guiding question to write a generalization: Why do fantasy stories include both magical and realistic details? (Q1d)</p> <p>.....</p> <p>U1. Fantasy stories blend magical and realistic details to make a story believable.</p> <p>.....</p> <p>Invite students to share their generalizations in smaller groups, discuss commonly used concepts across their generalizations, and share a group generalization with the class. The students will form a class generalization and add it to an anchor chart that displays the generalizations of the unit.</p> <p>Invite students to STRESS TEST (CBIA pg. 246) the generalization during Fantasy Book Clubs. Students annotate their book club book by marking passages with sticky notes using the same guiding questions:</p> <p>What details from the story are magical? (Q1a)</p> <p>What details from the story are realistic? (Q1b)</p> <p>What would the event be like if all the details were magical? (Q1c)</p> <p>Then in their book club students will determine if the generalization is supported by their new case study.</p> | <p>Assessment: Review student generalizations. (U1)</p> <p>If students need additional support, provide a sentence frame.</p> |
|  | | | |



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Engage



Focus



Investigate



Organiz



Generalize



Transfer



Reflect

| Inquiry Phase | UKS Focus | Learning Experiences | Planning for Learner Variability/Assessments |
|---|--|---|--|
|  K12: Planning Stage: Sketchnote Techniques | K12: Planning Stage: Sketchnote Techniques S10: Draw evidence from literary or informational texts to support analysis, reflection, and research. | <p>INQUIRY 2: An inquiry into role of visual representation for readers and writers (Ongoing throughout Read Aloud)</p> <p>NOTE: This is an ongoing inquiry explored through the read aloud with transfer opportunities available during book club responses and in the final assessment.</p> <p>Purpose of Visual Representations: Students will use visual representations to communicate story elements of their own fantasy story in the final assessment. To support students with this task students will review the purpose of graphic organizers which was explored in an earlier unit and story mapping. They will also explore a new concept/skill: Sketchnotes.</p> <p>Sketchnoting can be used across subjects, but students will use it the context of reading and writing. A bank of minilessons can be drawn from the author, Verbal to Visual on Youtube. A variety of aspects can be explored through these short video clips. As students learn about Sketchnotes, the class will maintain an anchor chart of sketchnote tips.</p> <p>Invite students to try out sketchnoting tips in their Readers Notebook during each read aloud session. Prompting students with a guiding question from the chapter(s) provides focus for students as they sketch. Some students will prefer to sketch as the teacher reads and others will want three or four minutes to capture their thinking following the read aloud sessions. Then give students the opportunity to share their ideas with a partner and select some to share with the entire class.</p> <p>Graphic Organizers have been explored in an earlier unit. They are also an aspect of sketchnoting and can be revisited as required. Invite students to revisit them in a Gallery Walk. Students will view templates of different graphic organizers and respond to the following question: How does the graphic organizer organize information? (Q2a)</p> <p>NOTE: This learning experience would best precede a read aloud session, in which students can then use a graphic organizer to sketchnote.</p> |  Create an anchor chart to serve as a visible record of student learning from mini lessons that students can refer to before starting a sketchnoting session. It also offers voice and choice so that students can focus on different aspects of sketchnoting that they are drawn to or that best supports the content of the read aloud. |



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|     | <p>S7: 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> <p>U2: Visual representations (Story mapping, graphic organizers and sketchnotes) help readers and writers to organize details and draw conclusions.</p> <p>S10: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> | <p>TRADING CARDS (CBIA pg. 176): Following read aloud sessions, invite students to create a trading card for a sketchnote tip or graphic organizer. Students can respond to the following guiding questions on each trading card:</p> <p>How does the graphic organizer organize information? (Q2a)</p> <p>What sketchnote tip did you use? (Q2b)</p> <p>How does the visual representation help you understand the text? (Q2c)</p> <p>How did the sketchnotes help you understand the text? (Q2d)</p> <p>Invite Students to Generalize</p> <p>Once the students have completed several sketchnote sessions and revisited the use of graphic organizers in the context of fiction, invite students to write a generalization in response to the conceptual question: How do visual representations (story maps, graphic organizers and sketchnotes) support readers? (Q2e)</p> <p>U2. Visual representations (Story mapping, graphic organizers and sketchnotes) help readers and writers to organize details and draw conclusions.</p> <p>This generalization can be applied during Fantasy Book Clubs. Encourage students to use visual representations to capture their ideas during independent reading and use their sketchnotes during book clubs to discuss their ideas. In the reflection survey at the end of each discussion session, invite students to respond to the reflection question: How did using visual representations improve your literature discussion?</p> | <p>Formative Assessment: Monitor student progress through observation of book club discussions and review of Reader's Notebook entries. Provide individual check-ins and support during conferences.</p> <p>Assessment: Review student generalizations. (U2)</p> <p>Maximize generalization and transfer by scaffolding the process of generalization with a graphic organizer or sentence frame.</p> <p>Encourage multiple modes of expression through sharing ideas in writing or through visuals</p> |



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|---------------|--|---|---|
| | <p>K10: Examples of Text Analysis (e.g. Text-to-text connections, Noting details, determining the author's purpose.)</p> | <p>INQUIRY 3: An inquiry into the impact of active listening and questioning techniques (Ongoing throughout Book Clubs)</p> <p>TEXT ANALYSIS: While students will have written essential agreements within their book clubs earlier in the unit, this is an opportunity for students to form a clear understanding of what they should discuss in their book clubs. Provide each book club with a role-playing card that models an example of text analysis. (Use a text that the whole class is familiar with when creating the cards.) Each group will perform the role play for the class. The class can articulate how the students discussed the book in each role play and create an anchor chart. In a follow up learning engagement, invite students to repeat the activity, but with a new set of role play cards. Then students will classify the role play scenarios as examples and nonexamples. Invite students to respond to the guiding question in their Reader's Notebook: What is text analysis? (Q3a.) To track important concepts, students will create a section for concept definitions in their notebooks and create a concept word wall in the classroom with class definitions.</p> <p>ACTIVE LISTENING SKILLS: Model active listening skills during the class discussion of the read aloud or play a clip of a strong book club discussion. Students will observe skills and co-create a class anchor chart for future reference during book club discussions. Using the guiding questions below, students will discuss how active listening during the discussion deepened their text analysis:</p> <p>How can you be an active listener during a literature discussion? (Q3b)</p> <p>What did you learn about the book while actively listening? (Q3c)</p> <p>QUESTIONING: Students will write three questions on sticky notes during the class read aloud. Following the read aloud, the teacher will strategically group students with their questions. Groups will sort the questions. Then invite students to discuss how they sorted their questions. Highlight a sort that illustrates the types of questions that lead to discussions (often how and why type questions). Depending on students' initial sorts, the students can discuss their questions using the guiding questions:</p> <p>What type of questions led to discussions? (Q3d)</p> <p>What did you learn about the book through these questions? (Q3e)</p> | <p>Create an anchor chart to serve as a visible record of examples of text analysis, active listening techniques and question types that students can refer to before each book club.</p> |
| | <p>K8: Discourse Protocols: Active Listening Techniques</p> | <p>ACTIVE LISTENING SKILLS: Model active listening skills during the class discussion of the read aloud or play a clip of a strong book club discussion. Students will observe skills and co-create a class anchor chart for future reference during book club discussions. Using the guiding questions below, students will discuss how active listening during the discussion deepened their text analysis:</p> <p>How can you be an active listener during a literature discussion? (Q3b)</p> <p>What did you learn about the book while actively listening? (Q3c)</p> | <p>Promote understanding across languages by allowing students to translanguag.</p> |
| | <p>K9: Examples of questions that lead to discussions</p> | <p>QUESTIONING: Students will write three questions on sticky notes during the class read aloud. Following the read aloud, the teacher will strategically group students with their questions. Groups will sort the questions. Then invite students to discuss how they sorted their questions. Highlight a sort that illustrates the types of questions that lead to discussions (often how and why type questions). Depending on students' initial sorts, the students can discuss their questions using the guiding questions:</p> <p>What type of questions led to discussions? (Q3d)</p> <p>What did you learn about the book through these questions? (Q3e)</p> | <p>Provide additional language scaffolds to assist students communicating in the target language.</p> |



Learning Experiences

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|     | <p>S5: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.</p> <p>U3. In literature discussions, active listening and questioning techniques lead readers to deep text analysis.</p> <p>S3: Engage effectively in a range of collaborative discussions</p> | <p>Book Clubs Reflections: Students write reflections following each literature discussion in their book clubs. Through these reflections, students will investigate the role of active listening and questioning by responding to the following questions:</p> <p>How can you be an active listener during a literature discussion? (Q3b)</p> <p>What did you learn about the book while actively listening? (Q3c)</p> <p>What type of questions lead to discussions? (Q3d)</p> <p>What did you learn about the book through these questions? (Q3e)</p> <p>Following several book club reflections, students will use a generalization strategy called, Concept Roles (CBIA pg. 224) Students will sit in small groups each with an important concept from the inquiry (e.g. active listening, questioning, and text analysis). Students will take turns completing the sentence frame: “ _____ is related to _____ because...”</p> <p>Invite Students to Generalize</p> <p>Once students have connected the important concepts, invite students to independently write a generalization in response to the conceptual question:</p> <p>How does active listening and questioning contribute to literature discussions? (Q3f)</p> <div style="border: 1px dashed black; padding: 5px; margin-top: 10px;"> <p>U3. In literature discussions, active listening and questioning lead readers to deep text analysis.</p> </div> <p>DISCUSSION: Direct students back to their Spectrum Statements which was explored in an earlier learning experience. Students decided how strongly they agreed with the statement: “I learn more about a book when working in book clubs than when reading alone.” Invite students to revisit the statement based upon their recent experiences in their book clubs and debate the following question in book clubs or as a class in a Morning Meeting.</p> <p>Is it possible to gain as much from a book by reading it alone as opposed to in a book club? (Q3g)</p> | <p>Formative assessment: Monitor student progress through observation of book club discussions and review of Reader's Notebook entries. Provide individual check-ins and support during conferences.</p> <p>As needed, during individual conferences, offer mastery oriented feedback targeted to students' individual strengths and areas for growth.</p> <p>Ensure accessibility through vocabulary support and scaffolds to allow students to accurately share what they understand about their texts.</p> <p>Assessment: Review student generalizations. (U3)</p> |



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|       | <p>K2: Typical Settings in Fantasy Book</p> <p>S7: Analyze how visual and multimedia elements contribute to meaning, tone or beauty of a text.</p> <p>S4: Summarize a written text read aloud .</p> <p>S2: Compare and contrast stories in the same genre.</p> <p>U4: Authors reveal magical worlds through characters, settings and unrealistic details.</p> | <p>INQUIRY 4: An inquiry into fantasy settings (3-4 Sessions)</p> <p>To begin activating students' prior knowledge of different settings, invite students to respond to the following question in a Morning Meeting or to write a journal in a Reader's Notebook: <i>If you could join a magical setting from a fantasy story, which would you join and why?</i></p> <p>GROUP SORT NAME: (CBIA pg. 122) Provide students with a series of picture cards made up of different settings from familiar fantasy stories/films.</p> <p>CROSS COMPARISON CHART (CBIA pg. 174): Model how to respond to the questions in the Cross Comparison Chart using the class mentor texts. Students will then watch video clips of popular fantasy films and complete the Cross Comparison Chart in pairs.</p> <p>How did the character(s) enter the magical world? (Q4a)</p> <p>What is the primary setting? (Q4b)</p> <p>What details show that the setting is unrealistic? (Q4c)</p> <p>Invite students to add to the Cross Comparison Chart by looking at additional case studies, such as passages from the class read aloud and short stories.</p> <p>Invite Students to Generalize</p> <p>Students respond to a conceptual guiding question to write a generalization. How do authors reveal magical worlds to readers? (Q4d)</p> <p>.....</p> <p>U4: Authors reveal magical worlds through characters, settings and unrealistic details.</p> <p>Revisit and STRESS TEST this generalization during Fantasy Book Clubs.</p> <p>FINAL ASSESSMENT: At the end of the unit, students will transfer their understanding in the final assessment. Students will sketch-note their settings in the planning of their own fantasy worlds.</p> | <p>Activate background knowledge about setting through video clips from familiar fantasy stories. Students will explore setting as viewer before they interact with setting as readers.</p> <p>Model the Cross Comparison Chart using a mentor text to help all students comprehend the questions in response to a common text.</p> <p>Ensure access to grade-level texts though shared reading.</p> <p>Provide additional examples to emphasize critical features.</p> <p>Assessment: : Review student generalizations. (U4)</p> <p>Provide voice and choice by allowing students to select from a wide range of fantasy books.</p> |



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|       | <p>S2: Compare and contrast stories in the same genre</p> <p>K3: Signposts of learning for the protagonist and reader</p> <p>U5. Authors show readers when a protagonist learns a lesson through signposts (eg. Tough Questions, Words of the Wiser, Memory Moments).</p> <p>S11: Write routinely over extended time frames</p> | <p>INQUIRY 5: An inquiry into signposts of learning (3-4 Sessions) Invite students to view a series of road signs and discuss the purpose of a sign. Then direct students to write an analogy using the sentence frame: "A signpost is like..."</p> <p>CROSS COMPARISON CHART: Invite students to complete a Cross Comparison Chart to explore how authors show readers that the protagonist is learning a lesson. Model the chart and work as a class by showing students video clips from well-known fantasy stories as initial case studies. Then invite students to investigate previous case studies.</p> <p>What lesson is the protagonist learning? (Q5b) How did the author signal to readers that the protagonist is learning a lesson? (Q5c)</p> <p>CONCEPT QUADRANTS (CBIA pg. 116): Prepare placemats organized into four quadrants for each signpost using examples that the students discovered in the previous fantasy stories. Three quadrants contain examples and one contains a non example. At first invite students to notice similarities and differences across the four examples and share wonderings. Then present the guiding question: How did the author signal to readers that the protagonist is learning a lesson? (Q5c) Invite students to notice similarities across three examples on each placemat (eg. Words of the Wiser or Tough Questions). Each group will share a signpost placemat and then discuss the similarities across the placemats. The students will respond to the concept formation question in their Reader's Notebooks: What are signposts in literature? (Q5a)</p> <p>Invite Students to Generalize</p> <p>Invite students to write a generalization by responding to the conceptual question: How do authors typically show readers that a protagonist is learning a lesson? (Q5d)</p> <p>U5. Authors show readers when a protagonist learns a lesson through signposts (eg. Tough Questions, Words of the Wiser, Memory Moments).</p> <p>5.) Students STRESS TEST their generalization in Book Clubs. Using student generalizations, design a list of signposts in which students can track how the protagonist learns lessons throughout the book. Invite students to look out for new signposts of learning.</p> | <p>Visual Case Studies: Provide access to the discovery of signposts for all readers with video clips. Use shorter texts to scaffold the amount of text that students must sift through to find examples of learning. When students begin to transfer their understanding to book clubs, they will sift through a chapter book to find examples.</p> <p>Clarify vocabulary and provide sentence frames to support and promote oral language development. Reinforce new language through anchor charts and visual references.</p> <p>Assessment: Review student generalizations. (U5)</p> <p>Provide individual check-ins and support during conferences.</p> |



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| Inquiry Phase | UKS Focus | Learning Experiences | Planning for Learner Variability/Assessments |
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|  Engage | K4: Examples of Character Traits | <p>INQUIRY 6: An inquiry into how readers evaluate characters (4-5 Sessions)</p> <p>Discussion: Direct students back to their Spectrum Statements which was explored in an earlier learning experience. Students decided how strongly they agreed with the statement: "I judge people based on a first impression." Now pose the debatable question: Is it better to judge someone based upon a first impression or suspend judgment?(Q6a) You may share a personal story and invite students to pair-share a personal story about meeting a friend. Afterward students will debate the guiding question.</p> <p>Students will examine a thought-provoking image and answer questions on a chart:</p> <ul style="list-style-type: none"> -What do you think is happening in the photograph? -What do you see that makes you say that? -What background knowledge do you have to make you say that? <p>The class will discuss each image. Students will begin to see how a lack of knowledge might lead them to inaccurate interpretations. Then invite students to revisit the guiding question: Is it better to judge someone based upon a first impression or suspend judgment?(Q6a)</p> <p>Is/Is Not (CBIA pg. 113): Student receive character traits cards and arrange them into groups under the headers Is and Is Not. Examples should include positive and negative character traits. Non examples should include emotions as sometimes students confuse emotions with character traits. Present students with the concept formation question: What are positive and negative character traits? (Q6b) Then invite students to form a definition of character traits. On the class concept wall, the invite students to add examples of positive and negative character traits. NOTE: The term character traits is not a part of the teacher generalization, but it is a part of the students' investigation as they discover that the protagonist has positive and negative character traits (i.e. the hero is flawed).</p> | <p>Ensure accessibility through vocabulary support and scaffolds to allow students to accurately share what they understand about their texts.</p> <p>Provide sentence frames to promote academic conversations.</p> |
|  Focus | | | <p>Provide students with an early concept formation learning engagement to help build vocabulary around character traits. This will allow students to do the heavy lifting of examining the text evidence and considering how authors slowly reveal the characters' personalities across the text.</p> |



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|      | <p>K11: Examples of text evidence that readers use to determine character traits (e.g. character action, speech and thoughts)</p> <p>S3: Engage effectively in a range of collaborative discussions.</p> <p>S2: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> <p>U6: Readers suspend judgment and evaluate text evidence from across a book to draw conclusions about characters.</p> | <p>TRADING CARDS (CBIA pg. 176): Invite students to examine characters from the read aloud and complete a TRADING CARD for each character that they examine. Model the first template, and then invite student pairs to investigate a new character.</p> <p>What positive or negative character trait does the character first demonstrate? (Q6c)</p> <p>What text evidence supports the character trait? (Q6d)</p> <p>What is your first impression of the character? (Q6e)</p> <p>How has your opinion of the character changed over the course of the book? (Q6f)</p> <p>Book clubs will work in teams to create TRADING CARDS for 1-2 characters in their book.</p> <p>The students will share TRADING CARDS across book clubs using sentence starters:</p> <ul style="list-style-type: none"> -My book is about... -One of the characters is... -My first impression of the character was..., but I'm beginning to think..., because... <p>Invite Students to Generalize</p> <p>Invite students to write a generalization in response to the conceptual question: How do readers draw conclusions about characters in a book? (Q6g)</p> <div style="border: 1px dashed black; padding: 5px; margin-top: 10px;"> <p>U6: Readers suspend judgment and evaluate text evidence from across a book to draw conclusions about characters.</p> </div> <p>Invite students to share initial generalizations and respond to one of the following reflection questions:</p> <ul style="list-style-type: none"> -Is the generalization true for all characters in a fantasy book? -Why is it important for the protagonist to be somewhat flawed? (This reflection question might lead students to revisit the first generalization.) -What flaws might your protagonist have in your fantasy story? (Students will have the opportunity to transfer this understanding when creating their own protagonist in the summative assessment.) | <p>Preselect or chunk the mentor text so that students are drawing conclusions from isolated pieces of text evidence before sifting through text evidence in their own chapter books.</p> <p>Formative Assessment: Monitor student progress through observation of book club discussions and a review of Reader's Notebook entries. Provide individual check-ins and support during conferences.</p> <p>Assessment: Review student generalizations. (U5)</p> <p>Promote understanding across languages by allowing students to translanguag.</p> |



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|     | <p>S6: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem</p> <p>K5: Typical Goals of an External Quest in Fantasy Books</p> | <p>INQUIRY 7: An inquiry into external and internal quests (5 Sessions)</p> <p>ANALOGY (CBIA pg. 136): Invite students to complete and share their response to this sentence frame: A quest is like..., because...</p> <p>MODEL: Show a model of a timeline of the main character's external quest in a mentor text.</p> <p>TIMELINE: In pairs, students will create and present the quest of a fantasy story in the format of a timeline and present it to the class. Students are encouraged to select a story that they know well. While listening each presentation, the class will record the title and goal of each quest in a table.</p> <p>What is the external quest in ___? (Q7a) What is the goal of the quest in ___? (Q7b)</p> <p>GROUP SORT NAME: Create cards with quest goals from the students' timelines. Invite students to sort cards into groups based upon the similarity of the goals. Students will discover that there are typical quest goals across most fantasy stories. Invite students to add typical quest goals to the concept wall as part of a class definition of the concept, 'external quest'. Students will use this discovery in the summative assessment when they determine a quest for their own fantasy stories.</p> <p>What are typical goals of a quest in a fantasy book? (Q7c)</p> | <p>Pre-assessment: Review students' individual analogies to provide information about the student's prior knowledge of quests.</p> <p>Model the timeline with a mentor text to help all students see the expectations of creating a quest timeline.</p> <p>Promote voice and choice by inviting students to select any fantasy story that they are familiar with. This also creates space for each student to work with other students outside of their book clubs.</p> |



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|      | <p>K6: The Difference between an External and Internal Quest</p> <p>S1: Determine a theme of a story from details in the text, including how characters in a story respond to challenges; summarize the text.</p> <p>S2: Compare and contrast stories in the same genre on their approaches to similar themes and topics.</p> <p>U7: Readers examine external and internal quests to help determine themes in fantasy books.</p> | <p>Compare examples of external and internal events in a well-known fantasy story. [NOTE: These terms (external and internal) have been discussed in other contexts earlier in the year. This activity serves as a review of these concepts.] In their Reader's Notebook, invite students to write a journal in response to the guiding question: What is the difference between an internal and external quest? (Q7d)</p> <p>MODEL: Model an internal quest timeline using the same mentor text. In the same pairs, students will create an internal quest of the same fantasy story that they created an external quest for in the previous session.</p> <p>GALLERY WALK: Invite students to examine the external and internal quest timelines. As students visit other students' internal quest timelines, they will consider the following guiding questions: What is the internal quest in __? (Q7e) What does the internal quest show about the author's message? (Q7f)</p> <p>Invite Students to Generalize</p> <p>PARTNER DISCUSSION: Why do readers examine external and internal quests? (Q7g) Then invite students to write a generalization supported by evidence in their Readers Notebook.</p> <div style="border: 1px dashed black; padding: 5px; margin-top: 10px;"> <p>U7: Readers examine external and internal quests to help determine themes in fantasy books.</p> </div> <p>Present students with the opportunity to transfer their understanding and create an external and internal quest in their book clubs to determine the goal of the quest and work toward discovering a theme in their book. The students will also transfer this understanding in the summative assessment when they create an external and internal timeline to plan their own fantasy story.</p> | <p>Formative Assessment: Review Reader's Notebook entries.</p> <p>Foster community and collaboration by allowing students to work with a partner to explore this conceptual understanding. Students' background knowledge with stories vary and by working in pairs students will likely have a broader range of background knowledge of more stories to better examine what they can learn from each quest.</p> <p>Assessment: Review student generalizations. (U7)</p> |



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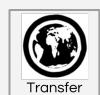
| Inquiry Phase | UKS Focus | Learning Experiences | Planning for Learner Variability/Assessments |
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|     | S7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text K7: Typical Symbols and their Meanings in Fantasy Books | <p>INQUIRY 8: An inquiry into symbols in fantasy literature (4-5 Sessions)</p> <p>SESSION I: Invite students to view a series of symbols and discuss what they notice. Then they will write their own definition for the concept of symbol. Students will repeat the exercise by examining two paintings and picking out possible symbols. In a class discussion, explore typical symbols in art, and invite students to write a second definition for the concept, symbol.</p> <p>MINI-LESSON: Engage students in a brainstorm of common symbols that appear in fantasy books. Provide students with matching cards and invite students to pair images of symbols with the idea that they represent. The class will share their matches and thinking, and then create a list of common symbols in fantasy stories and their meanings. [Note: Students should be encouraged to think flexibly around symbolism and also pay attention to text evidence to determine meaning.]</p> <p>SESSION II: CROSS COMPARISON CHART: Students will examine two paintings and a short story and record their observations in a Cross Comparison Chart. (Model with the first painting and allow students to try the second in pairs.) What symbols do you see? What does the symbol represent? (Q8c) How do the symbols connect to one another? (Q8d) What theme do the symbols suggest? (Q8e)</p> | <p>Pre-assessment: Review students' individual definitions to determine students' prior knowledge of symbols.</p> <p>Scaffold from visual to print case studies to help students grapple with the skill of interpreting symbolism in literature. Students will transition from examining symbols in paintings to a short picture book to a class read aloud and finally to their book club book.</p> |



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|     | <p>S6: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>S1: 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> <p>U8: Readers draw connections between symbols to help determine a theme.</p> | <p>Invite Students to Generalize</p> <p>FINDING PATTERNS: Invite students to complete the following sentence frame for each case study: By interpreting symbols in ... we found ...</p> <p>Invite students to write a first thinking generalization. Students will have the opportunity to rewrite the generalization over the next two sessions as they examine new case studies.</p> <p>Why is drawing connections between symbols important? (Q8f)</p> <p>SESSION III: Invite students to read PASSAGE CARDS from the class read aloud in pairs. They will discuss symbolism within each passage and complete a table identifying the symbol and a rationale for why it is a symbol.</p> <p>Why do you think ___ is a symbol? (Q8a)</p> <p>CROSS COMPARISON CHART: Invite students to complete the same chart as in the previous session using the text on the PASSAGE CARDS from the class read aloud.</p> <p>What does the symbol represent? (Q8c) How do the symbols connect to one another? (Q8d) What theme do the symbols suggest? (Q8e)</p> <p>Encourage students to share and engage in dialogue about the symbols that they find.</p> <p>Invite Students to Generalize</p> <p>FINDING PATTERNS: In small groups, invite students to respond to the same sentence frame: "By interpreting the symbols in (class read aloud), we found..."</p> <p>The students will revise their initial generalization as needed:</p> <p>Why is drawing connections between symbols important? (Q8f)</p> <p>U8: Readers draw connections between symbols to help determine a theme.</p> | <p>Formative Assessment: Review students' first thinking generalizations.</p> <p>Scaffold the skill of drawing connections between symbols by using passage cards from the class read aloud to break down the density of a chapter book in the beginning of the inquiry.</p> <p>Formative Assessment: Review students' first thinking generalizations.</p> <p>Provide sentence frames to help students recognize patterns across case studies and articulate a relationship between concepts.</p> |
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|       | <p>S3: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>S5: 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> <p>U8: Readers draw connections between symbols to help determine a theme.</p> | <p>SESSION IV: BOOK CLUBS: Invite students to work in book clubs to identify important symbols and complete a Cross Comparison Chart for the symbols. The class will discuss how symbols are found in a book using the class read aloud and all book club books. Why do you think ___ is a symbol? (Q8a) How do readers find symbols in a book? (Q8b)</p> <p>CROSS COMPARISON CHART: Invite students to complete the same chart as in the previous session in order to find connections between the symbols. What does the symbol represent? (Q8c) How do the symbols connect to one another? (Q8d) What theme do the symbols suggest? (Q8e)</p> <p>SESSION V: Invite Students to Generalize</p> <p>FINDING PATTERNS: Invite students to respond to the same sentence frame: "By interpreting the symbols in (book club book), we found..." The students will revise their generalization as needed using the conceptual question and support the statement with text evidence. Why is drawing connections between symbols important? (Q8f)</p> <p>FINAL ASSESSMENT: Provide students with the opportunity to apply their understanding of symbolism by determining symbols that they will include in their own fantasy stories.</p> <p>REFLECTION: Invite students to read over their generalizations from the past three sessions and respond to the reflection question: -How has your thinking about drawing connections between symbols evolved?</p> | <p>Provide voice and choice by enabling students to select from a wide range of fantasy books.</p> <p>Formative Assessment: Observe student participation in book clubs and review completed cross comparison charts.</p> <p>Assessment: Review student generalizations. (U8)</p> |



Resources

- Fantasy novels and films
 - Potential Fantasy Novels for Book Clubs and/or Read Alouds:
 - Harry Potter series by J.K. Rowling
 - The Chronicles of Narnia series by C.S. Lewis
 - The Lord of the Rings series by J.R.R. Tolkien
 - The Land of Stories series by Chris Colfer
 - The Cat Warriors series by Erin Hunter
 - Percy Jackson series by Rick Riordan
 - The Phantom Tollbooth by Norton Juster
 - Potential Fantasy Films to use for video clips
 - Harry Potter series by J.K. Rowling
 - The Chronicles of Narnia series by C.S. Lewis
 - Raya and the Last Dragon by Disney
- Teacher Resources: Reading Comprehension and Inquiry Strategies
 - Notice and Note by Kylene Beers and Bob Probst
 - Concept-Based Inquiry in Action by Carla Marschall and Rachel French

Teacher Reflection:

