

Launch & Unit 1: Building a Powerful Reading Life	
Timeframe: September through mid-October	
Assessment <ul style="list-style-type: none"> Conduct reading records on students as you circulate getting to know them. Note reading behaviors. Assess levels. <i>Reading Pathways</i> includes a pre-assessment that looks at the 4 main skills taught in this unit: Predicting, character traits, summary, and author's craft- Online resources- "Abby Takes Her Shot" 	
Mentor Text: <i>Stone Fox</i> by John Reynolds Gardiner: See the <i>Pacing Guide</i> for read alouds to be completed before the minilesson and read alouds to be used during reading workshop	
Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.	
Launch Set up behaviors across your day to support workshop teaching. Nifty Link – www.heinemann.com click link to log in. If you do not have an account make one now. Enter this registration code: RUOS_Gr3 Under My Online Resources click the link for Grade 3 Units of Study	
Bend 1: Making a Reading Life	
1. Readers make plans to become stronger by <ul style="list-style-type: none"> reflecting on what's easy about reading and what's hard setting reading goals pausing to stop and think about what's working and what is not having several books available at a time so they always have one to read 	5. Readers use systems to find and share books by <ul style="list-style-type: none"> categorizing books into bins creating baskets of favorites creating book buzzes
2. Readers value reading time by <ul style="list-style-type: none"> being engaged in their reading This is a values lesson more than a strategy lesson. It is designed to teach the children that attitude matters- to read books like they are gold, not to read like a curmudgeon	6. Readers create a book buzz by <ul style="list-style-type: none"> telling another student just enough to make them interested telling why the book matters to them reading a tiny excerpt that reveals something enticing
3. Readers choose just right books by <ul style="list-style-type: none"> using the five finger rule being able to hold onto the story (retell, summarize, discuss characters/story elements) being able to read the text without frustration selecting books that are interesting to them 	7. Reading partners work together by <ul style="list-style-type: none"> learning about each other as readers listening to each other and responding
4. Readers set goals by <ul style="list-style-type: none"> using what they know about themselves as readers to decide what to practice using a reading log 	

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 2: Understanding the Story

1. Readers make sense of what they're reading by

- noticing who's telling the story
- asking what's going on
- slowing down and looking carefully at the details

(some of these are broken down below)

2. Readers understand their stories better by

- stopping and thinking about the text
- reading closely, paying attention to the language used in the story
- asking themselves questions about the story
- asking themselves who is in this part?
- asking themselves what just happened?
- asking themselves does what just happened fit with something that already happened or is it new?
- Stopping to jot information about a character
- asking themselves why the author chose to _____
- making connections to themselves, other texts, and to the world
- making a mind picture
- using post-its to mark spots that stand out
- using post-its to track their thinking
- predicting what will happen next

3. Readers envision by

- making a mental movie
- making note of character expressions and gestures
- using key details to add to their mental movies

4. Readers monitor comprehension by

- paying attention to details
- note-taking: collecting information about a text
- using post-its to mark spots that stand out
- using post-its to track their thinking

5. Readers understand their stories better by

- making predictions about what might happen later in the story
- looking for evidence to support their predictions

6. Readers make higher level predictions by

- including details about how things might happen later in the story

7. Readers understand a story better by

- retelling the big moments in a story across a timeline

8. Reading partners enhance comprehension by

- recounting important events
- conveying the big idea supported by text evidence
- recounting character traits, feelings, and motivations

using a timeline to retell only the key points of a text

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 3: Tackling Complex Texts Takes Grit

1. Readers go from good readers to great readers by working with grit	5. Readers become faster and stronger readers by <ul style="list-style-type: none"> • rereading sentences and paragraphs to make sure they understand • reading with expression and feeling • reading smoothly and with rhythm
2. Readers develop grit by <ul style="list-style-type: none"> • reading almost every day at school and at home • reading more than is required of them • filling out their reading logs truthfully • reading books in different genres • reading texts that are a little hard • setting goals as a reader 	6. Readers understand the story better by <ul style="list-style-type: none"> • asking questions like "How could...?" and "Why?" and coming up with possible answers • noting questions on post-its and keeping an eye out for answers
3. Readers figure out tricky words by <ul style="list-style-type: none"> • looking at how a word looks and the sounds the letters make • looking at suffixes and prefixes to break the word apart • using synonyms and antonyms • using context clues to think about what word would make sense • reading on and seeing what comes next and then rereading the text • checking in a glossary or a dictionary • asking someone 	7. Readers raise their level of comprehension by <ul style="list-style-type: none"> • asking deeper questions • asking why did the author do _____
4. Readers access figurative language by <ul style="list-style-type: none"> • thinking about what's going on in the story and figuring out what would make sense 	8. Celebrate with the end of Stone Fox and all the children have learned as readers.

Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures

Timeframe: end of October through mid-January

Assessment

- *Reading Pathways* includes a pre-assessment that looks at the 4 main skills taught in this unit: Main Ideas and Supporting Details/Summary, Cross Text Synthesis, Growing Ideas, Retelling/Summary/Synthesis- Online resources- “Start Your Engines”
- Continue conducting running records to ensure students are moving up reading levels

Mentor Text: *Gorillas (Living in the Wild: Primates)* This link takes you to a video with Kathleen Tolan running a close reading lesson using this text.

<https://www.youtube.com/watch?v=nznO1BMtahw>

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Determining Importance in Expository Texts

1. Readers prepare to read nonfiction by <ul style="list-style-type: none"> • previewing it • identifying the parts • thinking about how the book seems like it will go 	5. Readers teach others well by <ul style="list-style-type: none"> • organizing information into points • using enactments, pictures/diagrams, comparisons to other subjects in order to help make ideas come to life • paying close attention to the main ideas and supporting details • learning all they can about their nonfiction texts in order to become experts • using an explaining voice • using a teaching finger to point out charts, illustrations, and diagrams to help explain
2. Readers preview the text by <ul style="list-style-type: none"> • looking at text features and asking themselves “what will this text mostly be about?” • asking themselves “what do I already know about the topic?” • noticing important subtopics 	
3. Readers summarize nonfiction text by <ul style="list-style-type: none"> • pausing along the way to record important information • writing down the details they wish to take in and remember • using the boxes-and-bullets format • focusing on main ideas and supporting details • asking themselves “what did I just read?” after each section of text • using their palms as a note-taking device (palm is main idea & fingers are supporting details) 	6. Readers find the main idea by <ul style="list-style-type: none"> • writing down what they think is the main idea in pencil, and revising it as they continue to read • making their initial main idea (written in pencil) either more specific or more general, based on the new information
4. Readers grasp the main ideas in nonfiction texts by <ul style="list-style-type: none"> • reflecting on what they have just read • using their prior knowledge to anticipate the subcategories • asking themselves “Which sentence(s) pop out and seem especially big?” • using “pop-out sentences” to help construct rough outlines of the text 	7. Readers grow by <ul style="list-style-type: none"> • analyzing their own reading skills, thinking about what they do well and what they could improve upon • coming up with clear goals and plans for achieving those goals

Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures

Bend 2: Lifting the Level of Thinking about Expository Texts

<p>1. Readers learn from nonfiction by</p> <ul style="list-style-type: none"> • monitoring for significance as they read • working to find something of interest in the text • reading with engagement • reading to grow ideas • asking themselves thoughtful questions that begin with “How come?” “I wonder?” and “Why?” • thinking and reflecting on what they are reading • letting the text spark conversations 	<p>5. Readers determine an author’s perspective by</p> <ul style="list-style-type: none"> • finding clues in the author’s word choice (especially when those words make things either especially positive or especially negative) • discovering words, phrases, and punctuation that are colored by the author’s opinion • paying attention to descriptive language
<p>2. Readers of nonfiction remain engaged with the text by</p> <ul style="list-style-type: none"> • paying attention to cool information • asking questions about the text • stopping and jotting when new information is learned, when there is a strong image, when something makes them curious, when they meet new words, when they come to the end of a section 	<p>6. Nonfiction readers lift the level of their conversations by</p> <ul style="list-style-type: none"> • reflecting on previous talks and thinking about what made one talk good versus not as good • learning to think well about texts • getting the speaker to say more and more • extending parts of the conversation that are focused on interesting or important things • talking about important ideas and specific details • switching off speaking and listening • sparking new ideas as they talk • citing the text and staying close to the text
<p>3. Readers prepare to talk about a nonfiction text by</p> <ul style="list-style-type: none"> • reading differently knowing they’re going to be in conversations later • holding conversations in their minds • locating a big idea and then “talking back” to the idea • using thought prompts to extend their own thinking about a bit of information 	
<p>4. Readers distinguish their own opinion on a nonfiction text from that of the author by</p> <ul style="list-style-type: none"> • identifying the author’s opinion, and then figuring out to what extent they agree with it • determining the author’s perspective on the topic • reading critically, ready to talk back to the author’s ideas about a topic and say, “I see this differently” 	

Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures

Bend 3: Synthesizing and Growing Ideas in Narrative Nonfiction

1. Readers hold on to meaning in narrative nonfiction by
 - using different ways of reading for different text structures (narrative versus expository)
 - identifying the type of structure a nonfiction text follows and using that information to help them organize their understanding of a text
 - looking for a main character and story elements—realizing that the pages work together as a story
2. Readers use all they know about reading stories to help them read narrative nonfiction by
 - finding the subject, what he/she wants, and what gets in the way
 - studying the daily actions of the subject, asking “What does this tell me about him/her as a person?”
 - pausing at places where the author teaches us background information, asking “What is this part mostly about?”
3. Narrative nonfiction readers infer character traits by
 - reading closely—realizing it is their job to figure this character out
 - asking “What do the person’s actions, thoughts, and talk show about the person?”
 - thinking about the people and events that influenced the character
 - keeping in mind what the person is known for and how each part of the story will connect with that
4. Readers summarize narrative nonfiction by
 - recognizing important details that contribute to the overarching storyline
 - learning how to synthesize secondary details and storylines into the larger story
 - thinking about the notable achievements that play a role in the person becoming famous for that accomplishment
 - reviewing the pages they have read to locate passages that connect to the thread that runs through their text
5. Readers tackle hard words that complicate meaning by
 - self-monitoring and realizing when it is okay to breeze past a word and when it is important to stop and tackle the word head-on
 - finding a balance between reading fluently and stopping to regain meaning when unfamiliar vocabulary causes them to become confused
 - not getting sidetracked by each and every hard word and therefore losing track of the big ideas in the text
 - chunking the word and listening for a word they know and a word that makes sense
 - thinking about the story and what is going on
 - asking “Does it look/sound like a word I know?”
 - trying out different sounds a vowel/consonant make
 - using textual clues that help figure out the meaning of hard words
 - using context clues to figure out which noun a pronoun represents

Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures

Bend 3: Synthesizing and Growing Ideas in Narrative Nonfiction (continued)

6. Readers of narrative nonfiction read through different lenses by

- switching between reading with a lens of story and reading with a lens of information
- understanding that reading through different lenses allows you to see the text differently
- realizing that using the lens of story will teach them about the person's life, while using the lens of information will teach them about the world—events in history, about what life was like during a time period, or to learn about a topic
- asking themselves “What are the subject's traits, motivations/needs, what struggles does the subject face?” when using a story lens
- asking themselves “What topics can I learn about and what main ideas/supporting points can I glean?” when using an information lens

7. Readers of narrative nonfiction seek out unifying ideas behind the texts they read by

- expecting a story to add up and carry an important idea or message
- understanding that this type of text is not just made up of true accounts, but rather stories, held together by ideas that are told to affect/change readers
- asking themselves “What did the main subject learn?”
- searching for parts that are stretched out and contain the big lessons in the story
- spending time on points in the story when the main character made a big choice and looking for the lesson attached to that choice
- asking themselves “When the character meets challenges, what helps? Is there a life lesson for everyone in this?”

8. Readers use strategies they have developed for reading biographies on any text that is narrative nonfiction by

- using what they know about understanding fictional characters when they are reading narrative nonfiction
- understanding that a real-life plant, animal, object, or even group of any of these can be the main character or subject and once the subject is identified, they can start uncovering motivations, struggles, etc.
- realizing that as long as a text contains a chronology—first this and then that, and then, and next—the text has a narrative at its core

9. Readers identify when a text is hybrid nonfiction and adjust their reading strategies accordingly by

- asking themselves “What mind-work does this part of the text want me to do?”
- reading text like stories when the parts sound like a narrative
- reading parts that are expository with a goal to collect main ideas and supporting details
- recognizing when a text structure shifts and responding to those cues by shifting their way of reading the text

10. Readers become their own reading coaches by

- self-assessing what they are doing well and how they can get stronger
- pushing themselves to keep doing the work necessary to become stronger

Unit 3: Character Studies

Timeframe: end of January through end of March

Assessment

- *Reading Pathways* includes a pre-assessment that looks at the 4 main skills taught in this unit: Inferring About Characters and Other Story Elements, Determining Themes/Cohesion, Comparing and Contrasting Story Elements and Themes, Analyzing Parts of a Story in Relation to the Whole - Online resources- “The Bully and the Can Queen”
- Continue conducting running records to ensure students are moving up reading levels

Mentor Text: *Because of Winn Dixie, Peter’s Chair, Stone Fox, Make Way for Dyamonde Daniel*- See the Pacing Guide for read alouds to be completed before the minilesson and read alouds to be used during reading workshop

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Getting to Know a Character as a Friend

1. Readers get to know a character by:

- noticing the main character’s actions and words
- studying the character and asking what the character is like
- jotting down observations on what a character says and does
- drawing on their first observations and asking, “What does this tell me about this character?”
- grounding ideas about the character with evidence from the text

2. Readers develop theories about a character by:

- noticing patterns in the things the character does again and again
- adding to their initial ideas about a character to come up with a big idea or theory about the character
- noticing when a character breaks patterns of behavior

3. Readers can look deeper into a character by:

- pushing past initial theories about their characters and asking, “Why is this character this way?”
- recording new thinking about a character
- writing long about their character theories with prompts such as, “Could it be that...?” “Maybe...?” and “Why?”

4. Readers can predict what a character will do next by:

- taking into account what they already know about a characters and the things he/she tends to do, say, or want again and again
- revisiting predictions as they read on

5. Readers set clear goals for themselves by:

- studying their work with a character, asking themselves, “How can I develop even stronger ideas about my character?”
- looking at checklists
- noticing strengths and weaknesses
- making new reading goals

Unit 3: Character Studies

Bend 2: Following a Character's Journey

<p>1. Readers analyze a character by:</p> <ul style="list-style-type: none"> • understanding that the main character in all stories travels along a story mountain (a character faces a problem that gets bigger and bigger, reaches a turning point, and then the problem is resolved) • working in reading clubs and discussing the character with their book club members • drawing story mountains 	<p>6. Readers can understand a story climax by:</p> <ul style="list-style-type: none"> • expecting the tension to build to a boiling point • noticing the escalation before the boiling point • noticing how a character is tested • noticing how a character reacts and asking, "Why might this be important to the character's journey?"
<p>2. Readers follow a character's journey by:</p> <ul style="list-style-type: none"> • expecting characters to encounter problems • noticing what problems characters face and also how they react to these problems • anticipating that a character's troubles will grow 	<p>7. Readers understand character complexity and story arc by:</p> <ul style="list-style-type: none"> • noticing how the character resolves his/her biggest problems and asking, "What strengths does the character draw on?" and "How does the character change?" • noticing that characters change in noticeable ways to help bring the story to a close
<p>3. Readers create a book club identity by:</p> <ul style="list-style-type: none"> • coming up with a name and a list of norms for how their club will operate 	<p>8. Readers learn lessons alongside their characters by:</p> <ul style="list-style-type: none"> • asking, "What does the character know now that he didn't at the start of the story? What lessons can he teach others about life?"
<p>4. Readers understand the main character's journey by:</p> <ul style="list-style-type: none"> • noticing the roles secondary characters play and asking, "Why is this guy in the story? How does he support the main character in his journey?" • paying close attention to how the secondary characters help the main character along on his/her journey • considering what roles secondary characters play: advisor, sidekick (friend), challenger • recognizing that secondary characters can play more than one role • noticing whether a secondary character's relationship to the main character is positive or negative 	<p>9. Readers analyze author's craft by:</p> <ul style="list-style-type: none"> • thinking about how all the parts of a story fit together to make a whole book • noticing the choices an author makes and asking, "What does this part do?" and "How does it connect to other parts of the story?"
<p>5. Readers can track a character's journey up and down a story mountain by:</p> <ul style="list-style-type: none"> • noticing the roles illustrations play in the story • answering the inquiry questions, "Why might authors include illustrations?" and "What do pictures contribute or add to stories?" • making connections between illustrations and specific words on a page 	

Unit 3: Character Studies

Bend 3: Comparing and Contrasting Characters Across Books

1. Readers can think comparatively across books by:

- thinking about characters' similarities and differences
- asking, "In what ways are these characters similar?" "Do they say and do similar things?" "Do they care about similar stuff?" "In what ways are these characters different?"
- studying the traits, actions, likes, and dislikes
- comparing secondary characters
- grounding their thinking in the text and finding evidence to support their comparisons

2. Readers can compare characters by:

- noticing the way characters react to their problems
- thinking, "How do these characters react to their problems? Are there similarities? Differences?"
- comparing characters internal and external problems

3. Readers can develop debatable ideas about characters across books by:

- exploring a big question with no one right answer
- engaging in mini-arguments to share their ideas
- supporting their arguments with evidence from the text

4. Readers can compare books by:

- exploring the lessons learned by each character
- exploring the themes/messages explored by each author

4: Research Clubs: Elephants, Penguins, and Frogs, Oh My!

Timeframe: April through June

Assessment

- *Reading Pathways* includes a pre-assessment that looks at the 4 main skills taught in this unit: Main Idea and Supporting Details/Summary, Cross Text(s) Synthesis, Analyzing Parts of a Text in Relation to the Whole, Comparing and Contrasting, Retelling/Summary/Synthesis - Online resources- “Guide Dogs”
- Continue conducting running records to ensure students are moving up reading levels

Mentor Texts: *The Life Cycle of an Emperor Penguin* by Bobbie Kalman and Robin Johnson, *Penguins* by Bobbie Kalman, *The Penguin* by Beatrice Fontanel, *The Whispering Land* by Gerald Durrell, copy of the song “I Whistle a Happy Tune”, *The Life Cycle of a Frog* by Bobbie Kalman and Kathryn Smithyman, *Frogs and Toads* by Bobbie Kalman and Tammy Everts, *Frogs!* By Elizabeth Carney

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Researching a Topic

1. Nonfiction readers orient themselves to a text set by: <ul style="list-style-type: none"> • looking over their resources and organizing them by difficulty • reading an easy overview book of their topic • skimming the table of contents and illustrations to glean subtopics and then reading across books in one subtopic after another 	5. Readers develop ideas by: <ul style="list-style-type: none"> • studying the subject of research by paying close attention to their subject’s traits, motivations, struggles • taking a bit of information and thinking about it, talking about it, and writing about it
2. Nonfiction readers engage in cross-text synthesis by: <ul style="list-style-type: none"> • identifying subtopics • organizing the information so that related bits go side by side 	6. Readers find answers to questions by: <ul style="list-style-type: none"> • making guesses, using what they do know • speculating and looking back to earlier pages • using information in the books to help generate possible answers
3. Readers become an expert on a topic by: <ul style="list-style-type: none"> • learning and using the subject’s technical vocabulary • using their expert lingo • talking with others and taking notes on what their learning, thinking, wondering 	
4. Readers invest themselves in reading projects by: <ul style="list-style-type: none"> • making the choice to read with zeal as if “digging for treasure” • deciding to keep the energy high for themselves and for others • making a plan for keeping energy and investment high • planning to read with enthusiasm 	

4: Research Clubs: Elephants, Penguins, and Frogs, Oh My!

Bend 2: A Second Cycle of Research

1. Readers set out to study a new topic by:
 - making a plan for how that study will go
 - thinking about all they know how to do and making a plan for the new study on which they are embarking
2. Nonfiction readers read with fluency by:
 - reading with a teacher’s voice (an explaining voice)
 - using their voices to “pop” out key words
 - showing when they move to a new topic
 - creating dram and tension
 - storytelling
 - helping listeners to create a mental model
3. Readers learn about a subject by:
 - noticing text structures
 - using text structures to organize their learning and note-taking
 - using “Boxes and Bullets” or “Sequential” note-taking depending on the structure of their text
 - using their notes to teach each other
4. Readers notice how texts are organized by:
 - thinking, “How is this structured?”
 - noticing if they have a “boxes and bullets” structure or are organized sequentially
 - recognizing that sometimes authors use a compare-and-contrast structure in their nonfiction texts
 - identifying key words that can clue readers into a compare/contrast structure (similar, different, another difference, in contrast, etc.)
5. Readers identify a “cause and effect” structure by:
 - asking, “What kind of words and phrases signal a cause and effect structure? and “How can we take notes to fit with this structure?”
 - recognizing key words (used to, reasons, because of, also, when, then)
6. Readers investigate vocabulary by:
 - looking between texts to see how they handle vocabulary differently
 - using context clues to find a definition
7. Readers understand nonfiction by:
 - being aware of why an author made particular choices
 - asking, “Why might the author have chosen to include this particular bit of information? To structure the text in this particular way? What does the author want me to know and think when I read this part of the text?”
 - tackling harder books to learn more about a topic

4: Research Clubs: Elephants, Penguins, and Frogs, Oh My!

Bend 3: Synthesizing, Comparing, and Contrasting

1. Nonfiction experts widen their field of focus by :

- seeing patterns
- switching from learning about a specific topic to learning about a bigger field of knowledge
- looking across two books to look for patterns and relationships

2. Readers develop their comparison skills by:

- using checklists

3. Readers research the similarities and differences between things by:

- asking questions and forming theories about their subject (Why? Are others the same? What explains this?)
- trying to answer those questions by thinking, “Could it be that...?”
- making plans to read further to test those theories

4. Readers think about their research process by:

- taking stock of where they are
- considering what to do next
- moving forward with a plan

5. Readers develop evidence-based theories by:

- finding a research question to pursue
- studying all of the evidence they find
- seeking information from many sources, including other researchers
- revising their initial theories as they gather evidence

6. Readers add to their theories by:

- reading *around* their topic by reading more general information and big theories about their topic

7. Readers research solutions to real-world problems by:

- choosing problems in which they are interested
- thinking about all aspects of a problem
- listing some of the questions they might ask
- asking, “How might I go about solving different parts of this problem? What information do I need, and where can I get it?”
- reading and looking for information that relates to the problem
- sketching a plan of what to do first, next, and last