

Grade 4

Fourth grade is an important time of transition in elementary school. At this point, students have learned the fundamentals of reading and writing, have read and listened to many stories and poems from a range of cultures, and have learned about a variety of historical and scientific topics, as well as myths. They now begin to consider the nature of literature—its forms, themes, and relation to nonfiction—as they write essays, speeches, reports, and stories. In the unit on “tales of the heart,” students consider how stories reveal what we have in common. Next, students look at geography as it relates to seasons and weather, and how these settings are represented in literature. Later in the year, students compare fictional and nonfiction portrayals of animals; investigate the scientific aspects of science fiction; read literature from America’s past, in particular the American Revolution; compare narratives and informational texts about earth and sky; and consider what heroes have in common. The units draw connections between literature and other subjects, including history, science, geography, and arts. Conducting research in libraries and online, students prepare and deliver persuasive speeches and compare differing accounts of historical events. Throughout the year, they study vocabulary from different subject areas and begin to learn about word roots. By the end of fourth grade, students can explain how fictional and nonfictional accounts reveal different aspects of reality. They have learned to draw connections between literary form and meaning, identify common themes in stories from many cultures, and write short essays on a variety of topics.

Grade 4 Units

- UNIT 1 Tales of the Heart
- UNIT 2 Literature Settings – Weather or Not
- UNIT 3 Animals are Characters, Too: Characters who Gallop, Bark, and Squeak
- UNIT 4 Revolutionaries from the Past
- UNIT 5 Stories of the Earth & Sky
- UNIT 6 Literary Heroes

Grade 4 Unit 1**Tales of the Heart**

This four-week unit invites students to explore the mixture of emotions that accompany the transition to fourth grade, as well as to learn from informational text about three body systems (respiratory, circulatory, and endocrine).

Overview:

Students examine emotions through a traditional favorite, Judy Blume’s *Tales of a Fourth Grade Nothing*, as well through Sharon Creech’s *Love that Dog*, Grace Nichols’ poem “They Were My People,” and the traditional “Monday’s Child Is Fair of Face.” *Harriet the Spy* (Louise Fitzhugh) is the suggested read aloud for this unit because, just as Harriet writes everything down in her journal, students keep a journal of what they learn throughout the year. Nonfiction text about body systems is supplemented with nonfiction biographies of doctors. Students summarize fiction and nonfiction texts, write information/explanatory pieces, and engage in collaborative discussions—all skills that will be used throughout the fourth grade year. Finally, this unit ends with a class discussion and paragraph response to the essential question.

Essential Question:

How do stories reveal what we have in common?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- **RI.4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RF.4.3:** Know and apply grade-level phonics and word analysis skills in decoding words.
- **RF.4.3(a):** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- **W.4.2:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **W.4.2(a):** Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aid comprehension.
- **W.4.2(b):** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

- **SL.4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.
- **SL.4.1(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.
- **SL.4.1(b):** Follow agreed-upon rules for discussions and carry out assigned roles.
- **L.4.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 4 reading and content*, choosing flexibly from a range of strategies.
- **L.4.4(a):** Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

Student Objectives:

- Read and discuss a variety of fiction and nonfiction about matters of the heart: family, transitions to fourth grade, and the body systems.
- Find similarities and differences in story characters, and how they change over the course of a story.
- Find similarities and differences in body systems.
- Write a variety of responses to stories and poems.
- Research a famous doctor or scientist and write a bio-poem (i.e., a biography in poem form) about him/her.
- Recite poetry for classmates.
- Participate in group discussions about matters of the heart.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *Love that Dog* (Joanna Cotler Books) (Sharon Creech) (EA)
- *Tales of a Fourth Grade Nothing* (Judy Blume)
- *Clarice Bean Spells Trouble* (Lauren Child)
- *Fourth Grade Rats* (Jerry Spinelli)
- *Just Juice* (Karen Hesse and Robert Andre Parker)
- *Red Ridin' in the Hood: and Other Cuentos* (Patricia Santos Marcantonio and Renato Alarco)
- *Porch Lies: Tales of Slicksters, Tricksters, and other Wily Characters* (Patricia McKissack and Andre Carrilho)

Poems

- "They Were My People" (Grace Nichols) (E)
- "Monday's Child Is Fair of Face" (Mother Goose)
- "Dreams" (Langston Hughes) (EA)

- "Humanity" (Elma Stuckey)
- "On the Way to School" (Charles Ghigna)
- "The Drum" (Nikki Giovanni)
- *Honey, I Love: And Other Love Poems* (Eloise Greenfield and Leo and Diane Dillon)

Text about Poetry Terms

- *Skin Like Milk, Hair of Silk: What Are Similes and Metaphors?* (Words Are Categorical) (Brian P. Cleary)

Stories (Read Aloud)

- *Harriet the Spy* (Louise Fitzhugh)

Informational Texts

Informational Text (About The Body)

- *The Heart: Our Circulatory System* (Seymour Simon)
- *The Heart and Circulation*(Exploring the Human Body) (Carol Ballard)
- *The Circulatory System* (Kristin Petrie)
- *The Amazing Circulatory System: How Does My Heart Work?* (John Burstein)
- *The Circulatory System* (Scholastic, A True Book) (Darlene R. Stille)
- *Lungs: Your Respiratory System* (Seymour Simon)
- *The Respiratory System* (Susan Glass)
- *The Respiratory System* (Kristin Petrie)
- *The Remarkable Respiratory System: How Do My Lungs Work?* (John Burstein)
- *The Respiratory System* (Scholastic, A True Book) (Darlene R. Stille)
- *The ABCs of Asthma: An Asthma Alphabet Book for Kids of All Ages* (Kim Gosselin and Terry Ravanelli)
- *The Endocrine System* (Rebecca Olien)
- *The Exciting Endocrine System: How Do My Glands Work?* (John Burstein)
- *Grossology and You: Really Gross Things about Your Body* (Sylvia Branzei and Jack Keely)
- *What Makes You Cough, Sneeze, Burp, Hiccup, Blink, Yawn, Sweat, and Shiver?* (My Health) (Jean Stangl)
- *I Wonder Why I Blink: And Other Questions About My Body* (Brigid Avison)

Biographies

- *Elizabeth Blackwell: Girl Doctor* (Childhood of Famous Americans) (Joanne Landers Henry)
- *Clara Barton* (History Maker Bios)(Candice Ransom)
- *100 African Americans Who Shaped History*[chapter on Daniel Hale Williams] (Chrisanne Beckner)

Biographies (Advanced Readers or Read Aloud)

- *The Mayo Brothers: Doctors to the World* (Community Builders)(Lucile Davis)

- *Charles Drew: Doctor Who Got the World Pumped Up to Donate Blood* (Getting to Know the World's Greatest Inventors and Scientists)(Mike Venezia)

Art, Music, and Media

Art

- Sir Luke Fildes, *The Doctor* (1891)
- Frederick Daniel, *Playing at Doctors* (1863)
- Jan Steen, *Doctor's Visit* (1663-1665)
- Vincent van Gogh, *Portrait of Dr. Gachet* (1890)
- Norman Rockwell, *Doctor and Boy Looking at the Thermometer* (1954)

Alternate art

- Van Gogh's *Portrait of a Dog, drawn at age 9*.
Note: Use this drawing to accompany *Love That Dog* (Sharon Creech). Have students compare this drawing with student drawings of their own dogs.

Sample Activities and Assessments:

Literary Graphic Organizer

As a class, we will keep a chart with the categories listed below of the stories and poems we read. As the chart is filled in, we will use the information to talk about what we learned from literature.

- Title and author
- Type of literature (story or poem)
- Main character(s)
- Problem
- Solution
- Summary (using the "Somebody-Wanted-But-So" strategy)

Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.3a, RL.4.1, RL.4.2, RL.4.5, L.4.4a)

Class Discussion

Let's compare and contrast what is the same and what is different about characters, problems, and solutions in literature. Does any of this remind you of experiences you've had? Turn and talk about your ideas with a partner. Then, look back for specific lines or paragraphs from the stories and poems read that describe what you mean. (SL4.1.a,b, RL.4.2)

Informational Text Graphic Organizer

As a class, we will keep a chart of information learned about the respiratory, circulatory, and endocrine systems. As the chart is filled in, we will use the information to talk about what we learned from nonfiction books.

- The body system
- What does it do?
- What are its parts?

- What are some interesting facts?
- What are the words we should know? (e.g., cardiology, pulmonology, etc.)

Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.3a, RI.4.1, RL.4.2, RL.4.4, RI.4.9, L.4.4a)

Journal Response

Following a class discussion of each body system and the similarities and differences between them, be ready to write in your journal about each system and how they work together. (SL4.1.a,b, W4.2.a,b, W.4.4, W.4.7, L.4.1a,g, L.4.2a)

Literature Response

Jack changes from the beginning to the end of *Love That Dog* (Sharon Creech). Create a two-column chart in your journal with two headings: "Beginning of school year" and "End of school year." Under each heading, list examples of the things Jack does, thinks, and says in the beginning of the year compared to the end of the year. What do you think Jack can teach you about yourself? (RL.4.1, RL.4.3)

Poetry Response:

Not only do poets use a variety of verses, rhyme schemes, and meters, but they use specific techniques to make their poems unique. Find examples of rhyme schemes, alliteration, similes, and metaphors in *Love That Dog* (Sharon Creech) and other poems read in this unit. As a class, create a T-chart that includes the name of the technique and examples of each. Mark your poems with Post-It notes so you can easily reference the examples you found when it's time for class discussion. Finally, try to write your own poem that imitates a poet of choice. (RL.4.4, L4.5a, W.4.4)

Literature Response:

How do Peter's experiences in *Tales of a Fourth Grade Nothing* (Judy Blume) remind you of your family? Talk with a partner and share your ideas. Then, write a short story about a family member, and share it with the same partner. Ask your partner to tell you what they like and what could be improved (i.e., if a specific section needs more details to be clear). (W.4.3a,b, W.4.4, W.4.5)

Research Project/Bio-Poem:

Read a biography and other informational text about famous doctors and scientists. What can you learn about yourself from reading these biographies? Write a bio-poem about the person you read about that includes important facts you think your classmates should know. Include audio or visual displays in your presentation, as appropriate. Share your poem with your class. (RI.4.1, RL.4.6, RI.4.8, RI.4.9, W.4.2d, W.4.7, SL.4.4, SL.4.5, L.4.1a,g, L.4.2a)

Dramatization/Fluency:

Choose one of the poems from this unit, such as "They Were My People" (Grace Nichols), to read and discuss with a partner. Perform the poem as a duet with a classmate. (RF.4.3a)

Word Study:

Words that share roots are related in their meanings. As an individual and as a class, keep an index card file of new words learned in this unit (i.e., cardiovascular, cardiac, cardiology; pulmonology, pulmonologist, etc). Keeping the words on index cards will allow you to use and sort the words by meaning and spelling features. (Note: This will be an ongoing activity all year long.) You may also be asked to work in groups to create semantic maps of the body systems in order to explore your understanding of the interconnectedness of the body systems. (L.4.4a, RI.4.6)

Art Appreciation:

Look at how doctors are portrayed in the various art selections (see Art, Music, and Media). What adjectives would you use to describe the doctors and patients? Choose your favorite painting and write a conversation that could have occurred between patient and doctor. (RL.4.7, W.4.3b)

Class Discussion/Reflective Essay:

As a class, summarize what was learned in this unit as it relates to the essential question "How do stories reveal what we have in common?" Following the class discussion, write your response in your journal and share it with your teacher.(W.4.9a,b, W.4.4, L.4.1a,g, L.4.2a)

Terminology:

- (review of) poetic devices: rhyme scheme, meter, alliteration
- (review of) poetic terms: stanza, line, verse
- bio-poem
- characters
- dramatization
- fluency
- graphic organizer
- poetic devices: simile, metaphor
- problem and solution
- semantic map

Making Interdisciplinary Connections:

This unit teaches:

- **Science:**
 - Body systems: circulatory (e.g., chambers of the heart, four blood types, etc.), respiratory (e.g., parts of the lungs, carbon dioxide/oxygen exchange, dangers of smoking, asthma, etc.), endocrine (e.g., pituitary, adrenal, thyroid glands, etc.)
 - Doctors (e.g., Elizabeth Blackwell, Benjamin Banneker, Charles Drew, etc.) and their contributions to science
- **Art:** Jan Steen, Vincent van Gogh, Norman Rockwell

This unit could be extended to teach:

- **Music:** elements of music (e.g., steady beat, rhythmic patterns, accents, downbeats, etc.)
- **Mathematics:**

- Graphing (e.g., heart beats per minute at rest vs. during exercise, etc.)
- Measurement (e.g., liters [blood], pounds [weight], inches/centimeters [height], peak flow meter [lung capacity], etc.)
- **Physical education/health:** Ways to keep the heart and lungs healthy (e.g., cardiovascular exercise, healthy diet, etc.)

Grade 4 Unit 2**Literature Settings – Weather or Not**

This six-week unit invites students to explore geography as it relates to seasons and weather. Students explore how these settings are represented in—and affect events in—literature.

Overview:

Students read contrasting styles of poems about weather, including Carl Sandburg’s “The Fog” and Robert Frost’s “Dust of Snow,” and discuss how poetic techniques impact the interpretation of poems. Then students read informational text, such as “Kenya’s Long Dry Season” by Nellie Gonzalez Cutler, and apply the information learned to their appreciation of the setting of *Safari Journal* by Hudson Talbott. Students learn about geography and weather through a variety of informational texts. Class discussions will focus on the back-and-forth relationship between information gleaned from the informational texts and the insights they develop from literature. Finally, this unit ends with a class discussion and paragraph response to the essential question.

Essential Question: *How does setting impact a story?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RL.4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
- **RI.4.3:** Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- **RF.4.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.4.4(a):** Read on-level text with purpose and understanding.
- **RF.4.4(b):** Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.
- **W.4.2:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **SL.4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others’ ideas and expressing their own clearly.
- **SL.4.1(c):** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

- **SL.4.1(d):** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- **L.4.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- **L.4.5(a):** Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.

Student Objectives:

- Read and discuss a variety of fiction and nonfiction about seasons and weather.
- Find similarities and differences in story settings, and how the setting impacts a story.
- Find similarities and differences, and causes and consequences, of weather.
- Write a variety of responses to stories and poems.
- Explain how factual knowledge of weather increases appreciation of literature about weather.
- Research a weather phenomenon and write a question and answer (Q&A) report that includes audio and/or visual aids.
- Recite poetry for classmates.
- Begin to define relationships between weather words.
- Participate in group discussions about seasons, weather, and literature written about them.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories (set in Kenya)

- *Safari Journal (ASPCA Henry Bergh Children's Book Awards)* (Hudson Talbott)
- *Owen and Mzee: The True Story of a Remarkable Friendship* (Craig Hatkoff)

Poems

- "Dust of Snow" (Robert Frost) (E)
- "Fog" by Carl Sandburg (E)
- *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers* (Nancy Willard)
- "Clouds" (Christina Rossetti)
- *The Storm Book* (Charlotte Zolotow)

Book About Poetry Terms

- *It Figures!: Fun Figures of Speech* (Marvin Terban)

Stories

- *Time of Wonder* (Robert McCloskey)
- *Strawberry Girl* (Lois Lenski)
- *The Long Winter* (Laura Ingalls Wilder) (EA)
- *One Day in the Prairie* (Jean Craighead George)

- *A Prairie Alphabet (ABC Our Country)* (Jo Bannatyne-Cugnet)
- *Rainbow Crow* (Nancy Van Laan)
- *Hurricane Book & CD (Read Along)* (David Wiesner)
- *Hurricane* (Jonathan London)

Informational Texts

General Reference

- *National Geographic Atlas for Young Explorers*

Seasons and Weather (in Kenya)

- “Kenya’s Long Dry Season” (Nellie Gonzalez Cutler) (E)

Seasons and Weather

- *W is for Wind: A Weather Alphabet* (Pat Michaels)
- *Hurricanes: Earth's Mightiest Storms* (Patricia Lauber) (E)
- *Hurricanes* (Seymour Simon) (EA)
- *The Everything Kids' Weather Book* (Joseph Snedeker)
- *Do Tornadoes Really Twist? Questions and Answers About tornadoes and Hurricanes* (Melvin and Gilda Berger) (EA)
- *Weather Whys: Questions, Facts And Riddles About Weather* (Mike Artell)
- *Let's Investigate Marvelously Meaningful Maps* (Madelyn Wood Carlisle) (E)
- *If You're Not from the Prairie* (David Bouchard)
- *Can It Rain Cats and Dogs? Questions and Answers About Weather (Scholastic Question and Answer Series)* (Melvin Berger) (EA)
- *Storms* (Seymour Simon) (EA)
- *Cloud Dance* (Thomas Locker)
- *The Cloud Book: Words and Pictures* (Tomie DePaola) (EA)
- *The Snowflake : A Water Cycle Story* (Neil Waldman)

Informational Text (Advanced Readers or Read Aloud)

- *The Weather Wizard's Cloud Book: A Unique Way to Predict the Weather Accurately and Easily by Reading the Clouds* (Louis D. Rubin Sr.)

Art, Music, and Media

Art

- John Constable, Seascape Study with Rain Cloud (1827)
- Emile Nolde, Bewegtes Meer (1948)
- Claude Monet, Rouen Cathedral: The Portal (Sunlight) (1893)
- Martin Johnson Heade, On the San Sebastian River (1883-1890)
- Thomas Hart Benton, July Hay (1943)
- Tom Thompson, April in Algonquin Park (1917)
- Edouard Manet, Boating (1874)
- Wassily Kandinsky, Cemetery and Vicarage in Kochel (1909)

Sample Activities and Assessments:

Literary Graphic Organizer

As a class, we will keep a chart with the categories listed below of the stories and poems we read. As the chart is filled in, we will use the information to talk about what we learned from literature.

- Title and author
- Type of literature (story or poem)
- Main character(s)
- Setting (geography, season and/or weather)
- Summary (using the “Somebody-Wanted-But-So” strategy)

Write your own response on a Post-It note, white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.4a, RF.4.4b, RL.4.1, RL.4.2, RL.4.3, RL.4.5, L.4.5a)

Class Discussion

Let’s compare and contrast the impact of the poem or story’s setting on its events. How are similar settings portrayed similarly and differently? Look back for specific lines or paragraphs in order to find explicit details from the stories and poems we’ve read. What would happen if the story or poem’s setting were changed? (SL.4.1, RL.4.2)

Informational Text Graphic Organizer

As a class, we will keep a chart of information with the categories listed below learned about seasons and weather, at home and far away. As the chart is filled in, we will use the information to talk about what we learned from nonfiction books and/or <http://www.theweatherchannelkids.com/>, either explicitly read or inferred.

- Type of weather
- How is it caused?
- What positive effects does this weather have?
- What negative effects can this weather have?
- What do we need to do to prepare for this kind of weather?
- What parts of the world experience this weather?
- What are the “weather” words we should know? (e.g., meteorology, prediction, forecast, etc.)

Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.4a, RF.4.4b, RI.4.1, RL.4.2, RL.4.4, RI.4.9, L.4.4a)

Journal Response

Following a class discussion of weather and climate, be prepared to write an in your journal about the positive and negative effects of this weather on real life and life in literature. (SL.4.1, W.4.2a, W.4.2b, W.4.4, W.4.7, L.4.1a, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b)

Reading Fluency

Here is a page from *W is for Wind* by Pat Michaels. Find the highlighted line on your page—this is your “cue” line. When you hear that line read by a classmate, it is your cue to read the next passage aloud. Take two minutes to practice your passage to yourself, and then we will read the text as a class and discuss the information learned from it. (RI.4.3, RI.4.9, RF.4.4a, RF.4.4b)

Class Discussion

How is reading a book similar to, and different from, predicting the weather? Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner. Cite specific examples from the text and from the experience of reading stories. (SL.4.1, RL.4.3)

Literature Response

What impact does weather have on stories such as *The Long Winter* (Laura Ingalls Wilder), *Time to Wonder* (Robert McCloskey), or *Hurricane Book* (David Wiesner)? What if the setting were changed (i.e., from winter to summer, from the sea to the desert, or from a hurricane to a snowy day)? How would that change the story? Turn and talk about your ideas with a partner, then write a first draft of a scene for a modified story of choice. (RL.4.3, W.4.3)

Poetry/Literature Response

Read *It Figures!: Fun Figures of Speech* by Marvin Terban as a class, and talk about the sections on similes and metaphors. Then, use Post-It notes to mark where you find examples of similes and metaphors about weather in poems and stories from this unit. Continue the T-chart started in the first unit (name of the technique and examples of each). (RL.4.4, RL.4.5, L.4.5a)

Class Discussion

After studying meteorology and weather (specifically clouds) in informational texts, read the poems “Clouds” by Christina Rossetti and “Fog” by Carl Sandburg. How does your understanding of cloud formation increase your appreciation for these poems (or not)? Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before discussing as a class. (SL.4.1, RL.4.1, RL.4.3)

Dramatization/Fluency

Choose one of the poems from this unit, such as “Dust of Snow” by Robert Frost, to read and discuss with a partner. Recite the poem for your classmates. (RF.4.4a, RF.4.4b, RL.4.5)

Research Project/Write a Weather Forecast (Option 1)

Read a variety of informational texts, in print and online, about a specific season in a geographical region of choice. Watch a meteorologist presenting a weather forecast online or on TV, and describe what makes that style of presenting unique. Then, write a weather forecast for the area of choice. Include visual displays in your presentation, as appropriate, and share your report with your class in the style of a meteorologist. (RI.4.1, RI.4.3, RI.4.4, RI.4.7, RI.4.9, W.4.2, W.4.7, SL.4.4, SL.4.5, L.4.1a,c,d,g, L.4.2a,b)

Research Project/Q&A Report (Option 2)

Read a variety of informational texts, in print and online, about a season or weather phenomenon of choice. Write a report in question and answer format where you write the questions and find the answers. Include audio or visual displays in your presentation, as appropriate. Share your report with

your class. (RI.4.1, RI.4.3, RI.4.4, RI.4.7, RI.4.9, W.4.2, W.4.7, SL.4.4, SL.4.5, L.4.1 a, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b)

Class Discussion

Look at the variety of maps available in books such as *Let's Investigate Marvelously Meaningful Maps* by Madelyn Wood Carlisle. Why is it helpful to use different types of weather maps? How is reading a map similar to and different from reading a book? Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before discussing as a class. (RI.4.7, SL.4.1)

Word Study

As an individual and as a class, keep an index card file of new words learned in this unit (i.e., meteorology, prediction, forecast, catastrophic, catastrophe, etc.). How does the context of the word help you understand its meaning? Keeping the words on index cards will allow you to use and sort the words by meaning and spelling features. (Note: This will be an ongoing activity all year long.) In addition, you may be asked to create an individual semantic map of related words in order to help you explore understanding of the interconnectedness of weather and story events. (L.4.4a, RI.4.6)

Art Appreciation

Look at how weather is portrayed in the various art selections (see Art, Music, and Media). What adjectives would you use to describe the weather? Are there any similes, metaphors, or figurative language that you think work best? Write your own response on a Post-It note or on a white board, and compare your answer with others in the class. Choose your favorite photograph and find a partner who chose the same photograph as you. Together, write an opening scene from a story that would have that weather as its setting, using at least one metaphor or simile. (RL.4.7, W.4.3b, L.4.5a)

Class Discussion/Reflective Essay

As a class, summarize what was learned in this unit as it relates to the essential question ("How does setting impact a story?"). Write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before discussing as a class. Following the class discussion, write your response in your journal and share it with your teacher. (W.4.9a, W.4.9b, W.4.4, L.4.1a, L.4.1c, L.4.1d, L.4.1g, L.4.2 a, L.4.2b)

Class Discussion / Art Connection

Select several works of art in which the subject's choice of clothing clearly shows the weather being represented. Have students discuss how viewing the clothing helps us understand what the weather might be like in the work of art.

Class Discussion / Art Connection

Select several works in which color plays a key role in the representation of the weather. Students will discuss color choices and their relationship to the weather being shown.

Terminology:

- (review of) poetic devices: rhyme scheme, meter, simile, metaphor (continued)
- (review of) poetic terms: stanza, line, verse (continued)

- context
- explicit information
- inference
- prediction
- setting

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** John Constable, Claude Monet, Thomas Hart Benton
- **Geography:**
 - United States/local geography (e.g., coastal areas, plains, mountains, etc.)
 - African geography (e.g., Sahara Desert, tropical rain forests, coastal plains, grassy flatlands, etc.)
- **Science:**
 - Weather: (e.g., snow, fog, wind, wind, cold and warm fronts, air movement and air pressure, affects of altitude on weather, hurricanes, tornadoes, etc.)
 - Meteorology and weather prediction (e.g., cloud formation, weather maps, weather stations, satellite maps, etc.)

This unit could be extended to teach:

- **Geography:** Map reading (e.g., climate, physical, political, topographical, etc.)
- **Science:** Weather prediction tools and how to read them (e.g., barometer, anemometer, psychrometer, thermometer, rain gauge, Doppler radar, etc.)

Grade 4 Unit 3**Animals are Characters, Too: Characters who Gallop, Bark, and Squeak**

This eight-week unit invites students to compare how animals, especially horses, dogs, and mice, are portrayed in fiction and nonfiction texts.

Overview:

Students examine character development in depth by focusing on how animals and their traits are personified in literature and film. The teacher may choose to have students read varied texts about the same animals to facilitate a whole-group discussion, or to encourage students to read in small groups about different animals and compare and contrast what they learn about animal character development. Students choose an animal to research, comparing the research with humanly portrayed animals in literature. After reading selections from *Scranimals* by Jack Prelutsky or from *The Book of Nonsense* by Edward Lear, students also try their hand at writing a poem or limerick about an unusual animal. Students also begin writing their own narratives that incorporate the techniques and vocabulary studied with animal characters. If time permits, students may have the opportunity to compare how film and print versions of texts are similar and different from each other. This unit ends with a class discussion and essay response to the essential question.

Essential Question:

How is the portrayal of animals similar and different between fiction and nonfiction?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- **RI.4.2:** Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- **RF.4.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.4.4(c):** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **W.4.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **SL.4.5:** Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

- **L.4.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- **L.4.5(b):** Define words by category and by one or more key attributes (e.g., a *duck* is a bird that swims; a *tiger* is a large cat with stripes).
- **L.4.5(c):** Identify real-life connections between words and their use (e.g., note places at home that are *cozy*).

Student Objectives:

- Read and discuss a variety of fiction and nonfiction texts about animals including horses, dogs, and mice.
- Discuss and interpret poetic techniques and forms, such as rhyme scheme and limericks.
- Find similarities and differences in animal characters and how they are personified.
- Write a variety of responses to stories and poetry.
- Read informational texts about animals, and create a Venn diagram comparing factual information with fictional portrayals.
- Collaborate with classmates in order to publish their own animal story.
- Compare print and film versions of animal stories, such as *The Black Stallion* (Walter Farley).
- Explain major differences between poetry, drama, and prose.
- Recite poetry for classmates.
- Participate in group discussions about the facts and fiction of animal characters.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

General

- *James Herriot's Treasury for Children: Warm and Joyful Tales by the Author of All Creatures Great and Small* (James Herriot)
- *It's Raining Cats And Dogs: Making Sense of Animal Phrase* (Jackie Franza and Steve Gray)
- *Every Living Thing* (Cynthia Rylant and S.D. Schindler)
- *Nacho And Lolita* (Pam Munoz Ryan and Claudia Rueda)
- *The Mayor of Central Park* (Avi and Brian Floca)
- *Tacky the Penguin* (Helen Lester and Lynn Munsinger) (easier)

Horses

- *The Black Stallion* (Walter Farley) (E)
- *Black Beauty: The Greatest Horse Story Ever Told* (DK Readers Level 4) (Anna Sewell and Victor Ambrus)
- *Paint The Wind* (Pam Munoz Ryan)
- *San Domingo: The Medicine Hat Stallion* (Marguerite Henry and Robert Lougbeed)
- *Gift Horse: A Lakota Story* (S.D. Nelson)
- *The Girl Who Loved Wild Horses* (Paul Goble)

- *Misty of Chincoteague* (Marguerite Henry and Wesley Dennis) (advanced)

Dogs

- *Because of Winn-Dixie* (Kate DiCamillo)
- *Shelter Dogs: Amazing Stories of Adopted Strays* (Peg Kehret and Greg Farrar)
- *Lewis and Clark and Me: A Dog's Tale* (Laurie Myers and Michael Dooling)
- *The Trouble with Tuck: The Inspiring Story of a Dog Who Triumphs Against All Odds* (Theodore Taylor)
- *Three Names* (Patricia Maclachlan and Alexander Pertzoff)
- *A Dog's Life: Autobiography of a Stray* (Ann M. Martin)
- *Marley: A Dog Like No Other, A Special Adaptation for Young Readers* (John Grogan)
- *Lassie Come-Home: Eric Knight's Original 1938 Classic*(Rosemary Wells and Susan Jeffers)
- *Shiloh*(Phyllis Reynolds Naylor and Barry Moser) (advanced)

Mice

- *Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread* (Kate DiCamillo and Timothy Basil Ering)
- *Ben and Me: An Astonishing Life of Benjamin Franklin by His Good Mouse Amos* (Robert Lawson)
- *Ralph S. Mouse* (Beverly Cleary and Tracy Dockray)
- *The Mouse and the Motorcycle* (Beverly Cleary)
- *The Bookstore Mouse* (Peggy Christian and Gary A. Lippincott)
- *Ragweed (The Poppy Stories)*(Avi and Brian Floca)
- *The Race Across America* (Geronimo Stilton)
- *The Story of Jumping Mouse: A Native American Legend* (John Steptoe)
- *Mrs. Frisby and the Rats of NIMH* (Robert C. O'Brien) (advanced)
- *Poppy* (The Poppy Stories) (Avi and Brian Floca) (advanced)

Poems

- "A Bird Came Down the Walk" (Emily Dickinson) (E)
- "The Rhinoceros" (Ogden Nash)
- "The Erratic Rat" (Traditional limerick)
- *The Complete Nonsense of Edward Lear* (Edward Lear)
- *Scranimals* (Jack Prelutsky)
- *The Beauty of the Beast: Poems from the Animal Kingdom* (Jack Prelutsky)
- *Poetry for Young People: Animal Poems* (John Hollander and Simona Mulazzani)

Informational Texts

Informational Text

General

- "Seeing Eye to Eye" (*National Geographic Explorer!*) (Leslie Hall) (E)
- "Good Pet, Bad Pet" (*Ranger Rick*, June 2002) (Elizabeth Schleichert) (E)
- *National Geographic Encyclopedia of Animals* (George McKay)

Veterinarians

- *I Want to Be a Veterinarian* (Stephanie Maze)
- *Veterinarian* (Cool Careers) (William Thomas)

Horses

- *Horses* (Seymour Simon) (E)
- *H is for Horse: An Equestrian Alphabet* (Michael Ulmer and Gijsbert van Frankenhuyzen)
- *Your Pet Pony* (Scholastic, A True Book) (Elaine Landau)
- *Horse Heroes: True Stories Of Amazing Horses* (DK Readers Proficient Readers, Level 4) (Kate Petty)
- *Panda: A Guide Horse For Ann* (Rosanna Hansen and Neil Soderstrom)
- *The Kids' Horse Book* (Sylvia Funston)

Dogs

- *Dogs* (Smithsonian) (Seymour Simon) (EA)
- *W is for Woof: A Dog Alphabet* (Ruth Strother and Gijsbert van Frankenhuyzen)
- *Everything Dog: What Kids Really Want to Know About Dogs* (Kids' FAQs) (Marty Crisp)
- *A Dog's Gotta Do What a Dog's Gotta Do: Dogs at Work* (Marilyn Singer)
- *Your Pet Dog* (Scholastic, A True Book) (Elaine Landau)
- *Why Are Dogs' Noses Wet?: And Other True Facts* (Howie Dewin)

Mice

- *Outside and Inside Rats and Mice* (Sandra Markle)
- *The Mouse* (Animal Life Stories) (Angela Royston and Maurice Pledger)

Art, Music, and Media

Media

- *Black Stallion* (1979)
- *Black Beauty* (1994)
- *Black Beauty* (1946)
- *Because of Winn Dixie* (2005)
- *Tale of Despereaux* (2008)
- *Babe* (1995)
- *Ratatouille* (2007)

Sample Activities and Assessments:

Poetry/Literature Response

Read selections from *The Book of Nonsense* by Edward Lear aloud with a partner. Not only should you discuss what the poems mean, but also talk about how the poetic devices, structures, and vocabulary used are similar and different. As a class, we will define a "limerick" and its elements, and then talk about how Lear's poems exemplify these characteristics. We will continue the T-chart started in the first unit (name of the technique and examples). At a later time, you will read selections from *Scranimals* by Jack Prelutsky aloud with the same partner. Partners will again find examples of poetic techniques and mark them with a Post-It note. Last, but not least, you will work with a partner to write your own animal limerick of a single animal (i.e., a lion) or an imaginary animal (i.e., such as the broccoli + lion = broccolion) (RL.4.4, RL.4.5, W.4.4, L.4.5a, L.4.5c)

Literary Graphic Organizer

As a class, we will keep a chart with the categories listed below of the animal stories and poems we've read. As the chart is filled in, we will use the information to talk about what we learned from literature.

- Title and author
- Type of narration (first-person, third-person)
- Animal character(s)
- Character traits
- Examples of personification (i.e., thoughts, words, and actions)
- Synonyms for the character
- Antonyms for the character
- Summary (using the “Somebody-Wanted-But-So” strategy)

Write your response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.4c, RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.6, L.4.5c)

Class Discussion

Let’s compare and contrast how animals are personified. How is this personification portrayed in literature? If animals *could* talk and act like humans, which of the actions are most similar to generalizations about the animal (i.e., the “sly” fox, the “lazy” pig, etc.). Look back for specific lines or paragraphs in order to find explicit details from the stories and poems read. (SL.4.1, RL.4.3)

Literature Response

Write a journal entry from an animal's perspective, being sure to give the animal human characteristics. Trade your journal entry with a partner to see if they can figure out your animal from your effort to “personify” it while still maintaining its unique animal characteristics. (W.4.9a, W.4.9b, W.4.4, RL.4.3)

Informational Text Graphic Organizer

As a class, we will keep a chart of information using the categories below we’ve learned about animals such as horses, dogs, mice, or other animals of interest. As the chart is filled in, we will use the information to talk about what we learned from nonfiction books.

- Name of animal
- Habitat
- Diet
- Protection/body facts
- Enemies
- Life expectancy
- Interesting facts

Write your response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RF.4.4c, RI.4.1, RI.4.2, RI.4.4, RI.4.5, RI.4.7, RI.4.9)

Journal Response

Following a class discussion of animals studied, write a journal response (or make a graphic representation such as a Venn diagram) that compares facts learned with how the animal is portrayed in literature. (W.4.2a, W.4.2b, W.4.2c, W.4.4, W.4.7, L.4.1a, L.4.1b, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b, L.4.2c)

Report Writing/Presentation

Choose an animal or two you would be interested in researching, and write your thoughts down on a Post-It note. Find a classmate who is interested in the same animal. Together, research an animal of choice following the same categories as the graphic organizer (listed above). You will each be given the choice of

displaying the information learned creatively in sections on a file folder, or in a multimedia presentation (see below). Be prepared to share your presentation with a new classmate. (W.4.4, W.4.7, L.4.1a, L.4.1b, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b, L.4.2c)

Narrative Writing

As your class discusses animal stories and poems, begin outlining your own narrative about an original animal character by starting with filling in the categories listed in the graphic organizer above. Before you begin writing, re-examine the characters in stories and poems we've read in this unit, recalling character traits, examples of personification, and lists of synonyms and/or figurative language you want to use. Make sure to plan a sequence of events that makes sense and think about key details to include. You will have the opportunity to work with a partner to revise, edit, and improve your story so that it can be published on a class webpage for others to see. Once the story is written, you will be asked to add audio recordings and visual displays to enhance it. (W.4.1, W.4.4, W.4.5, W.4.6, W.4.8, SL.4.5, L.4.5a, L.4.5b, L.4.5c, L.4.1a, L.4.1b, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b, L.4.2c)

Class Discussion/Create a Classbook

As a class, read and discuss *It's Raining Cats And Dogs: Making Sense of Animal Phrases* by Jackie Franza and Steve Gray. Illustrate the literal and figurative meaning of an animal idiom. Compile these illustrations into a classbook to share with younger students, and try to incorporate phrases learned into your daily writing and speaking. An alternate classbook idea is to make an ABC book of animal characters in a style similar to *W is for Woof* by Ruth Strother and Gijsbert Van Frankenhuyzen. (RL.4.1, SL.4.1, L.4.5b)

Class Discussion

Compare the film and print versions of a book, such as *Black Beauty* or *Black Stallion*. You can also download and compare any animal film, such as *Babe*, to a film's script version of the films, found [here](#). (Your teacher needs to check and approve the parts of the script you want to use.) Decide what you want to compare before viewing (e.g., characters, settings, descriptions, dialogue, and/or stage directions), and keep notes in your journal about similarities and differences as well as the major differences between drama and prose. (SL.4.1, RL.4.5)

Dramatization

After discussing the structural elements (e.g., casts of characters, settings, descriptions, dialogue, stage directions) that are unique to drama versus prose, add one or more of these elements to a Reader's Theater script of a fun animal story, such as *Tacky the Penguin* (pdf) by Helen Lester and Lynn Munsinger. With at least two other classmates, add at least two scenes—one before the script begins and one after the script ends—to make it a one-act/three-scene play, and present it as a class. (RL.4.5, W.4.4)

Dramatization/Fluency

Choose one of the poems from this unit, such as "A Bird Came Down the Walk" by Emily Dickinson or "The Rhinoceros" by Ogden Nash, to read and discuss with a partner. Recite the poem for your classmates. (RF.4.4c, SL.4.5)

Word Study

As an individual and as a class, keep an index card file of new words learned in this unit. You may also have a nonsense word section where you make up words for animals (based on *Scranimals*) using new prefixes and suffixes learned until this point in the year. Each index card should include the word, a definition, the

word in a sentence, and, for the nonsense words, an illustration. Keeping the words on index cards will allow you to use and sort the words by meaning and spelling features. (Note: This will be an ongoing activity all year long.) (L4.4a, L4.4b)

Class Discussion/Reflective Essay

As a class, summarize what was learned in this unit as it relates to the essential question (“How is the portrayal of animals similar and different between fiction and nonfiction?”) Following the class discussion, write a response in your journal. Work with a partner to edit and strengthen your writing before sharing with your teacher. (W.4.9a, W.4.9b, W.4.4, W.4.5, L.4.1a, L.4.1b, L.4.1c, L.4.1d, L.4.1g, L.4.2a, L.4.2b, L.4.2c)

Terminology:

- character traits
- first-person
- limerick
- narration
- personification
- (review of) poetic devices (continued): rhyme scheme, meter, simile, metaphor
- third-person

Making Interdisciplinary Connections:

This unit teaches:

- **History/geography:**
 - Importance of animals in Native American cultures (e.g., Lakota Indians)
 - Role of animals in historical events, such as exploration (e.g., Lewis and Clark)
- **Science:** Animals (e.g., horses, mice, and dogs, etc.) and their traits (e.g., classification, habitat, diet, form(s) of protection, enemies, length of life, domesticated vs. wild, etc.); veterinarians

This unit could be extended to teach:

- **Science:** Senses of animals and people
 - Optics (e.g., examining ways that animals have adapted to interpret sensory information; etc.) Parts of the eye in people and animals: (e.g., optic nerve, cornea, lens, iris, pupil, retina, etc.) and the function of each part.
 - Ears of animals and people. Parts of the ear (e.g., outer ear, ear canal, ear drum, auditory nerve, etc) and the function of each part.
- **Art:** Horses in art (The Incredible Art Department)
- **Music:** How animals are portrayed in music (e.g., *Carnival of the Animals* by Camille Saint-Saëns, etc.)

Grade 4 Unit 4**Revolutionaries from the Past**

This eight-week unit invites students to read poems, historical fiction, and poetry from America’s past—including, but limited to, the time of the American Revolution.

Overview:

While reading about America’s past, not only do students highlight key information and supporting details of people and events in order to understand the chronology of events, but they spend time comparing and contrasting first- and third-person narratives. Students will read and discuss poetry, such as “Concord Hymn” by Ralph Waldo Emerson, and read speeches by revolutionaries, such as those given by Patrick Henry and Sojourner Truth. Students read informational text and study the author Jean Fritz, who wrote books about the American Revolution, such as *Can't You Make Them Behave, King George?* After learning about revolutionary people of the past, students write their own speech outlining their opinion on a current event, possibly taking a “revolutionary” position. This unit ends with a class discussion and essay response to the essential question.

Essential Question:

What life lessons can we learn from revolutionaries in fiction and nonfiction?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.6:** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
- **RI.4.5:** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- **RI.4.6:** Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
- **W.4.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **SL.4.3:** Identify the reasons and evidence a speaker provides to support particular points.
- **L.4.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 4 reading and content*, choosing flexibly from a range of strategies

Student Objectives:

- Read and discuss a variety of fiction and nonfiction texts about revolutionaries from America’s past.
- Describe the differences between firsthand and secondhand accounts in informational text.
- Compare and contrast first- and third-person narrations.
- Describe the chronology of events from early American history.
- Discuss and interpret the literal and figurative meaning of idioms.
- Identify the reasons Patrick Henry and Sojourner Truth respectively provide to support their positions in various speeches.
- Write a variety of responses to stories and poems.
- Recite poetry and plays for classmates.
- Write opinion pieces about American revolutionaries, supporting a point of view with reasons and information.
- Participate in group discussions about revolutionaries from America’s past.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories (Historical Fiction)

- *John Henry: An American Legend* (Ezra Jack Keats)
- *Navajo Long Walk* (The Council for Indian Education) (Nancy Armstrong and Paulette Livers Lambert)
- *Trail of Tears* (Step-Into-Reading, Step 5) (Joseph Bruchac)
- *Sleds on Boston Common: A Story from the American Revolution* (Louise Borden and Robert Andrew Parker)
- *The Secret of Sarah Revere* (Ann Rinaldi)
- *A Ride into Morning: The Story of Tempe Wick* (Ann Rinaldi)
- *Heroes of the Revolution* (David A. Adler and Donald A. Smith)
- *War Comes to Willy Freeman* (Arabus Family Saga) (James and Christopher Collier)
- *Yankee Doodle* (Gary Chalk)
- *O, Say Can You See? America's Symbols, Landmarks, And Important Words* (Sheila Keenan and Ann Boyajian)
- *The Madcap Mystery of the Missing Liberty Bell* (Real Kids, Real Places) (Carole Marsh) (advanced)
- *The Mystery on the Freedom Trail* (Real Kids, Real Places) (Carole Marsh)

Stories (Read Aloud/Class Discussion)

- *Poor Richard's Almanac* (Benjamin Franklin)

Speeches

- “Give Me Liberty or Give Me Death” (March 23, 1775) (Patrick Henry)
- “Ain’t I a Woman?” (Women’s Convention, Akron Ohio, May 29, 1851) (Sojourner Truth)
- “On a Women’s Right to Vote” (1873) (Susan B. Anthony)

Poems

- “Concord Hymn” (Ralph Waldo Emerson)
- “George Washington” (Rosemary and Stephen Vincent Benet)
- “A Tragic Story” (William Makepeace Thackeray)
- “A Nation’s Strength” (Ralph Waldo Emerson)
- “The Flag” (author unknown; scroll down on this page to find it)

Informational Texts

Informational Text

- *A is for America* (Devin Scillian and Pam Carroll)
- *If You Lived At The Time Of The American Revolution* (Kay Moore and Daniel O’Leary)
- *The Revolutionary War* (Scholastic, True Books: American History) (Brendan January)
- *Crispus Attucks: Black Leader of Colonial Patriots* (Childhood of Famous Americans) (Dharathula H. Millender and Gary Morrow)
- *Molly Pitcher: Young Patriot* (Childhood of Famous Americans) (Augusta Stevenson)
- *And Then What Happened, Paul Revere?* (Jean Fritz and Margot Tomes)
- *Will You Sign Here, John Hancock?* (Jean Fritz and Trina Schart Hyman)
- *Where Was Patrick Henry on the 29th of May?* (Jean Fritz and Margot Tomes)
- *Can't You Make Them Behave, King George?* (Jean Fritz and Margot Tomes)
- *Why Don't You Get a Horse, Sam Adams?* (Jean Fritz and Trina Schart Hyman)
- *The American Revolutionaries: A History in Their Own Words 1750-1800* (Milton Meltzer) (advanced)

Biographies

- *Victory or Death!: Stories of the American Revolution*(Doreen Rappaport, Joan Verniero, and Greg Call)
- *Paul Revere* (In Their Own Words) (George Sullivan)
- *The Secret Soldier: The Story Of Deborah Sampson* (Scholastic Biography) (Ann McGovern, Harold Goodwin, and Katherine Thompson)
- *How Ben Franklin Stole the Lightning* (Rosalyn Schanzer)
- *Now & Ben: The Modern Inventions of Benjamin Franklin* (Gene Barretta)
- *Susan B. Anthony: Champion of Women's Rights* (Childhood of Famous Americans Series) (Helen Albee Monsell)
- *Abigail Adams: Girl of Colonial Days* (Childhood of Famous Americans Series) (Jean Brown Wagoner)
- *Sojourner Truth: Ain't I a Woman?* (Scholastic Biography) (Patricia C. and Frederick McKissack)
- *In Their Own Words: Sojourner Truth* (Peter and Connie Roop)

Art, Music, and Media

Media

- Rock and Revolution “Too Late to Apologize” (2010)

Sample Activities and Assessments:

Literary Graphic Organizer

As a class, we will keep a chart with the questions and categories listed below of the historical fiction stories and poems we've read. As the chart is filled in, we will use the information to talk about what we learned from literature.

- Title and author
- Text structure(s) used
- Type of narration (first-person, third-person)
- Character(s) (major and minor)
- Does this character remind you of other characters? Who/why?
- What information was changed that shows you this is historical *fiction*?
- What did you learn from the major characters?
- Summary

Write your response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.4.6, RL.4.9)

Class Discussion

Let's compare and contrast the points of view from which these stories and poems are narrated. Which clues/key words provide information about the point of view? How are the narratives different? Look back for specific lines or paragraphs in order to find explicit details from the stories and poems read. (SL.4.1, RL.4.6)

Poetry/Literature Response

Choose a poem or story and change the point of view from which it is written. In other words, if the story is in first person, rewrite it in third, or if the story is in third person, rewrite it in first. Alternately, choose a story to write in poetic form, or a poem to rewrite in story form. Discuss with a partner style of writing you prefer and why. (RL.4.6, W.4.4, L.4.1a,b,c,d,e, g, L.4.2a,b,c,d)

Informational Text Graphic Organizer

As a class, we will keep a chart using the categories and questions below of information learned about historical events from the American Revolution. As we read informational texts that are from firsthand and secondhand accounts of people and events, we will talk about how the differences in point of view affect our understanding. Does the overall structure of the text (chronology, cause/effect, etc.) affect your understanding of events as they are presented? As the chart is filled in, we will use the information to talk about what we learned from nonfiction books.

- Person or event
- Where this took place
- When this took place
- What is the historical significance of this event?
- From whose point of view is this account written?
- What other memorable information do you want to remember about this person or event?
- Notes about text structure (chronology, cause/effect, etc)

Write your response on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. (SL.4.3, RI.4.1, RI.4.2, RI.4.5, RI.4.6, RI.4.7, RI.4.9)

Timeline

Following a class discussion of historical events, create a timeline (ReadWriteThink interactive) of events that shows the chronology and cause/effect relationship between them. (W.4.2a,b,c,d, W.4.4, W.4.7, L.4.1a,b,c,d,e,g, L.4.2a,b,c,d)

Class Discussion/Author Study

Select an author who writes nonfiction in the style of a story, such as Jean Fritz. Conduct research about him/her and why he/she chooses to write about historical topics; take notes in your journal. Share findings as a class. (SL.4.1a,b,c,d, W.4.7)

Class Discussion/Create a Classbook

Ben Franklin coined a number of phrases still used today, and they are found in *Poor Richard's Almanac*. Illustrate the literal and figurative meaning of two idioms that enhance understanding of the foundations of our country. What did Ben Franklin hope people would learn from these phrases? Compile these illustrations into a classbook to share (e.g., with younger students), and try to incorporate the phrases you learned into your daily writing and speaking. (RL.4.1, SL.4.1a,b,c,d, L.4.5b)

Speech Appreciation

Listen to your teacher read Sojourner Truth's "Ain't I a Woman?" and discuss the message. Then, look online to find Frances D. Gage's memories of listening to Sojourner Truth's speech. Compare the text of the speech with what Gage's remembers. What are the similarities and differences? Do the points of views differ? How do Gage's memories enhance your understanding of the speech? Share your answers to these questions with a partner before participating in class discussion. (RI.4.6, SL.4.3)

Class Discussion/Letter Writing

With a partner, discuss the message of Patrick Henry's speech "Give Me Liberty or Give Me Death." Then, discuss the message of his speech as a class within the context of learning about the American Revolution. Does knowing historical information change your understanding of the message? Why or why not? Then, individually, write a letter to Patrick Henry, explaining your reactions to the message of his speech. (W.4.1a,b,c,d, SL.4.1a,b,c,d, SL.4.3, SL.4.4, L.4.1a,b,c,d,e, g, L.4.2a,b,c,d)

Speech Writing

Applying what you have learned from the speeches discussed in this unit, write your own speech expressing an opinion from the point of view of a revolutionary character. Think about the audience as well as the message when writing your speech. Be sure your opinion is supported by evidence and work with a partner to edit and strengthen your speech before presenting it to the class. (W.4.1a,b,c,d, W.4.7, SL.4.3, L.4.1a,b,c,d,e, g, L.4.2a,b,c,d)

Dramatization

After reviewing the structural elements (e.g., casts of characters, settings, descriptions, dialogue, stage directions, etc.) that are unique to drama (i.e., compared to prose), add these elements to a Reader's Theater script of a historical story, such as the one found [here](#). With at least two other classmates, add at least two scenes—one before the script begins and one after the script ends—to make it a one act/three-scene play; present it as a class. (RL.4.5, W.4.4)

Poetry Appreciation (Part 1)

Read and discuss the meaning of “The Flag” by an unknown author. How does the first-person point of view influence your appreciation of the poem? Perform the poem with a classmate. (RL.4.6, SL.4.5)

Poetry Appreciation (Part 2)

Design and create a flag that simultaneously represents your family, your classroom, or your school. Explain the symbolism of the flag in your journal in a first-person narrative, similar to the presentation of “The Flag” (above) and share it with a classmate. Include words and phrases from the original poem, if possible. (RL.4.4, SL.4.4, W.4.1a,c,d, L.4.1a,b,c,d,e,g, L.4.2a,b,c,d)

Opinion/Speech Writing

Revolutionaries aren’t always popular during the time that they lived, but they believe in something so passionately that they are willing to “go out on a limb” to express their beliefs. Think about a current event that you believe everyone should understand. Write a speech about your thoughts and ideas, and present it to the class. You will have the opportunity to work with a partner to revise, edit, and strengthen your speech so that it can be published. Once the speech is written, you will be asked to add an audio recording of yourself reading the speech. Upload your podcast to the class webpage. (W.4.1a,b,c,d, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, SL.4.5, L.4.5a,b,c, L.4.1a,b,c,d,e,g, L.4.2a,b,c,d)

Media Appreciation

Independently or as a class, view the video “[Too Late to Apologize](#)” (see Art, Music, and Media). The first time, we will talk about the meaning and historical significance of the words. We will view the video a second time, stopping to discuss the images used in the video and how they represent America’s past in a current-day manner. Optional extension: Create or re-mix your own music video to accompany your speech (from above). (RL.4.7, RL.4.9, RI.4.7, RI.4.9, SL.4.1a,b,c,d)

Word Study

As an individual and as a class, keep an index card file of new words learned in this unit (i.e., revolution, revolutionary, revolt, etc.) Keeping the words on index cards will allow you to use and sort the words by spelling features, root words, prefixes, and suffixes. Find root words, and discuss how the prefixes and suffixes add clues to the meaning of the words. Consult reference materials to confirm pronunciations and clarify the meaning of the words and phrases. (Note: This will be an ongoing activity all year long.) (L.4.4a,b,c)

Class Discussion/Reflective Essay

As a class, summarize what was learned in this unit as it relates to the essential question (“What life lessons can we learn from revolutionaries in fiction and non-fiction?”). Following the class discussion, individually write a response in your journal. Work with a partner to edit and strengthen your writing before sharing with your teacher. (W.4.9a,b, W.4.4, W.4.5, L.4.1a,b,c,d,e,g, L.4.2a,b,c,d)

Terminology:

- audience
- autobiography
- biography
- first-person narration

- informational text structure
- major character
- minor character
- point of view
- third-person narration
- writing style
- speech
- (review of) letter writing

Making Interdisciplinary Connections:

This unit teaches:

- **History/geography:**
 - Causes and provocations of the American Revolution (e.g., the Boston Massacre, Boston Tea Party, Intolerable Acts, Thomas Paine’s *Common Sense*, etc.)
 - Biographies of Revolutionaries (e.g., Crispus Attucks, Molly Pitcher, Paul Revere, Deborah Sampson, King George, John Hancock, John Henry, etc.)
 - Introduction to the Trail of Tears (e.g., involuntary relocation, Cherokee nation, Indian Removal Act, passive resistance, etc.)
 - Women’s Rights advocates and legislation through history (e.g., Susan B. Anthony, Sojourner Truth, Fourteenth Amendment, etc.)

This unit could be extended to teach:

- **History/geography:**
 - The making of a constitutional government (e.g., the ideas behind The Declaration of Independence, the Constitution, levels and functions of government, etc.)
 - Biographies (e.g., Elizabeth Freeman, Phyllis Wheatley, etc.)
 - Equal rights advocates through history (e.g., Eleanor Roosevelt, Mary McLeod Bethune, Rosa Parks, Martin Luther King, Suraya Pakzad, etc.)

Grade 4 Unit 5**Stories of the Earth & Sky**

This four-week unit pairs Native American stories with informational text about the earth and sky.

Overview:

The unit begins with a discussion about how many stories that explain nature's mysteries are often passed down orally from generation to generation, and students are asked to share any personal stories about the earth and sky that they have been told. After a brief introduction to many Native Americans' reverence and respect for the earth and sky, Native American stories are read, compared, and contrasted as a genre. Students alternate reading stories, such as *The Earth Under Sky Bear's Feet* by Joseph Bruchac, and related informational texts, such as *Zoo in the Sky: A Book of Animal Constellations* by Jacqueline Mitton. Class discussions focus on how the informational text helps us to appreciate literature and how authors take "artistic license" to make a "good story." Students conduct and present research on constellations. After discussing Vincent van Gogh's *Starry Night*, students write their own "Starry Night Tale" and publish it on a class webpage. This unit ends with a class discussion and essay response to the essential question

Essential Question:

How are the earth and sky portrayed in fiction and nonfiction?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.
- **RI.4.7:** Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
- **W.4.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- **SL.4.4:** Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **L.4.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Student Objectives:

- Read and discuss a variety of fiction and nonfiction texts about Native American mound builders and the earth, sun, moon, and stars.
- Explain how knowledge of Native American mound builders, the earth, the sun, the moon, and the stars increases understanding of literature that includes these topics.
- Write a variety of responses to stories and poems.
- Perform poetry for classmates.
- Interpret information in print or online about constellations.
- Summarize what was learned about the earth, sun, moon, and stars for classmates, using appropriate facts and descriptive details.
- Write a story based on Vincent van Gogh’s *Starry Night*, incorporating factual information and “fiction” techniques used by authors.
- Participate in group discussions about Native American mound builders and the earth, sun, moon, and stars.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

Myths and Legends

- *Children of the Earth and Sky: Five Stories About Native American Children* (Stephen Krensky and James Watling)
- *Keepers of the Night: Native American Stories and Nocturnal Activities for Children* (Michael J. Caduto and Joseph Bruchac)
- *Coyote Places the Stars* (Harriet Peck Taylor)
- *Star Boy* (Paul Goble)
- *The Girl Who Loved Wild Horses* (Paul Goble)
- *And Still the Turtle Watched* (Sheila MacGill-Callahan)
- *Thirteen Moons on Turtle’s Back* (Joseph Bruchac)
- *The Earth Under Sky Bear’s Feet* (Joseph Bruchac)
- *Keepers of the Earth: Native American Stories and Environmental Activities for Children* (Michael J. Caduto and Joseph Bruchac)
- *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* (Alejandro Cruz Martinez and Fernando Olivera)
- *A Pride of African Tales* (Donna L. Washington and James Ransome)
- *How the Stars Fell into the Sky: A Navajo Legend* (Jerrie Oughton and Lisa Desimini) [easier to read]
- *Ming Lo Moves the Mountain* (Arnold Lobel) (easier)
- *Moon Rope/Un lazo a la luna: A Peruvian Folktale* (Lois Ehlert and Amy Prince) (easier)
- *Moonstick: The Seasons of the Sioux* (Eve Bunting and John Sandford) (easier)

General

- *Common Ground: The Water, Earth, And Air We Share* (Molly Bang)
- *Butterfly Eyes and Other Secrets of the Meadow* (Joyce Sidman and Beth Krommes)

- *My Light* (Molly Bang) (easier)
- *Midnight on the Moon* (Magic Tree House Book 8) (Mary Pope Osborne and Sal Murdocca) (easier)
- *Follow the Moon* (Sarah Weeks and Suzanne Duranceau) (easier)
- *Space Explorers* (The Magic School Bus Chapter Book, No. 4) (Eva Moore and Ted Enik) (easier)

Stories (Read Aloud/Advanced Readers)

- *The Mission Possible Mystery at Space Center Houston* (Real Kids, Real Places) (Carole Marsh) (advanced)
- *They Dance in the Sky: Native American Star Myths* (Jean Guard Monroe and Ray A. Williamson) (advanced)

Poems

- "Indian Names" (Lydia Howard Huntley Sigourney)
- *A Pizza the Size of the Sun* (Jack Prelutsky)

Informational Texts

Informational Text

Native Americans

- *The Mound Builders of Ancient North America* (E. Barrie Kavasch) (E)
- *Mounds of Earth and Shell (Native Dwellings)* (Bonnie Shemie)
- Space (Review from Grade 3)
- *Discovering Mars: The Amazing Story of the Red Planet* (Melvin Berger and Joan Holub) (E)
- *Can You Hear A Shout In Space? Questions and Answers About Space Exploration* (Scholastic Question and Answer) (Melvin Berger) (EA)
- *Space: A Nonfiction Companion to Midnight on the Moon* (Magic Tree House Research Guide, No. 6) (Mary Pope and Wil Osborne and Sal Murdocca)

Earth, Sun, Moon, and Stars

- *Earth: Our Planet in Space* (Seymour Simon)
- *Earth* (Scholastic, A True Book) (Elaine Landau)
- *Earth (Picture Reference)* (World Book) (Christine Butler-Taylor)
- *G is for Galaxy* (Janis Campbell, Cathy Collison, and Alan Stacy)
- *Do Stars Have Points?*(Scholastic Question and Answer) (Melvin Berger) (EA)
- *I Wonder Why Stars Twinkle: And Other Questions About Space* (Carole Stott)
- *A Child's Introduction to the Night Sky: The Story of the Stars, Planets, and Constellations--and How You Can Find Them in the Sky* (Michael Driscoll and Meredith Hamilton)
- *Constellations* (Scholastic, True Books: Space) (Diane M. and Paul P. Sipiera)
- *Find the Constellations* (H.A. Rey)
- *Zoo in the Sky: A Book of Animal Constellations* (Jacqueline Mitton and Christina Balit)
- *See the Stars: Your First Guide to the Night Stars* (Ken Croswell)
- *Constellations* (Scholastic, A True Book) (Flora Kim)
- *The Moon* (Seymour Simon)
- *The Moon (Starting with Space)* (Paulette Bourgeois, Cynthia Pratt Nicolson, and Bill Slavin)

- *The Sun* (Seymour Simon)
- *The Sun* (Scholastic, A True Book) (Elaine Landau)
- *The Sun* (Starting with Space) (Paulette Bourgeois and Bill Slavin)
- *Stars* (Scholastic, True Books: Space) (Paul P. Sipiera)
- *The Stars* (Starting with Space) (Cynthia Pratt Nicolson and Bill Slavin)

Informational Text (Read Aloud/Advanced Readers)

- *A Walk through the Heavens: A Guide to Stars and Constellations and their Legends*(Milton D. Heifetz and Wil Tirion)

Art, Music, and Media

Art

- John Constable, Study of Clouds (1822)
- John Constable, Hampstead Heath, Looking Towards Harrow at Sunset (1823)
- Louisa Matthíasdóttir, Gul (1990)
- El Greco, View of Toledo (c. 1595)
- Vincent van Gogh, Starry Night (1889)
- Alfred Stieglitz, Equivalents (1923)
- Albert Pinkham Ryder, Seacoast in Moonlight (1890)
- Piet Mondrian, View from the Dunes with Beach and Piers (1909)
- Vija Celmins, Untitled #3 (Comet), (1996)
- Jean-Francois Millet, Landscape with a Peasant Women (early 1870s)

Sample Activities and Assessments:

Introductory Activity/Class Discussion

Children of the Earth and Sky is a book that will help us learn about Native American traditions and cultures. While reading this book together, we will point out instances in which the Native American's respect for the earth and sky is described or inferred. Your teacher will ask you to write, on Post-It notes or in your journal, how the earth and sky are described in Native American literature so we can compare the portrayals with what you already know about these topics. Do you have any stories about the earth or sky that you were told by your family when you were young? (RL.4.3, RL.4.9, SL.4.1a,b,c,d, SL.4.2, L.4.3a,b,c)

Literary Graphic Organizer

As a class, we will keep a chart with the categories listed below of the Native American and other stories we've read about the earth and sky. As the chart is filled in, we will use the information to talk about what we learned from literature.

- Title and author
- Which culture is this story from?
- What role does the earth or sky play in this story? (e.g., personified character, setting, etc.)
- What is important about the character's interaction with the earth or sky?
- Summary

- Theme of the story
- What is unique about this story's portrayal of the earth and/or sky?

Code your book with Post-It note(s), or write your response on a white board or in your journal, before each section of the class chart is filled in. (RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.4.9)

Class Discussion

Let's compare and contrast how the earth and sky are treated in Native American stories and other texts. Look back in the stories and poems we've read for specific lines or paragraphs in order to find specific details. (SL.4.1a,b,c,d, RL.4.9, L.4.3a,b,c)

Class Discussion

First, we will read and discuss a story about rock carving, such as *And Still the Turtle Watched* by Sheila MacGill-Callahan. Then, we will read informational books, such as *The Mound Builders of Ancient North America* by E. Barrie Kavasch or *Mounds of Earth and Shell* by Bonnie Shemie, which tell why the Native Americans created structures and dwellings from the earth. Your teacher may ask you to write, on a Post-It note, on a white board, or in your journal, what you learned about the purposeful nature of Native American artifacts and structures. Finally, we will review the story and see if we notice any additional information or insights that we didn't notice the first time. (RL.4.1, RI.4.1, RL.4.3, RI.4.3, RI.4.9, SL.4.1a,b,c,d, SL.4.2, L.4.3a,b,c)

Poetry Response/Fluency

Read and discuss the meaning of the poem "Indian Names" by Lydia Howard Huntley Sigourney. What is the message of the poem? Locate the rivers from the poem on a map of the United States. Discuss additional names of places whose names may have Native American origins, especially local places, and keep an ongoing list in your journal. Divide the poem into stanzas, and, with a group of three other classmates, perform the poem as a quartet. (RL.4.4, SL.4.1a,b,c,d, L.4.4c, L.4.3a,b,c)

Informational Text Graphic Organizer

As a class, we will keep a chart of information learned about constellations using the categories below. With a partner, research a constellation on the Internet. Make sure to look for information in charts, graphs, diagrams, or interactive elements.

Constellation Name

- Where does the name come from?
- What is the definition of a constellation?
- What is unique about this constellation?
- What does it look like (draw a picture)?

In your journal, write what you learn, as well as where you found the information, in case you need to go back to find a reference. Present your findings to the class. As a class, complete the class chart of all the constellations. (SL.4.2, SL.4.3, SL.4.4, W.4.7, RI.4.1, RI.4.3, RI.4.7, RI.4.8, RI.4.9)

Journal Writing

Following partner presentations about constellations (above), write a summary of what you learned, using appropriate facts and descriptive details. (W.4.2a,b,c,d,e, W.4.4, W.4.7, L.4.1a,b,c,d,e,f,g, L.4.2a,b,c,d, L.4.3a,b,c)

Literary Response

Choose one of the stories about the earth or sky, such as *Butterfly Eyes and Other Secrets of the Meadow* by Joyce Sidman and Beth Krommes or *A Pride of African Tales* by Donna L. Washington and James Ransome. Compare how the facts we know about the earth and sky are modified in order to make a good story. This is called taking “artistic license.” Keep an on-going T-chart in your journal with two columns—fact and fiction—to track the amount of artistic license taken in each book we read. Write a response to this question in your journal: “Why do you think the author changed some facts and kept others?” (RL.4.9, RL.4.1, W.4.4)

Art Appreciation/Narrative Writing

After looking at and discussing as a class Vincent van Gogh’s *Wheat Field with Crows*, we will write stories which could be illustrated by the painting. Begin by outlining your story using the “Somebody-Wanted-But-So” graphic organizer. Then, make a list of the main events for your story. Next, add details by incorporating some facts you learned from your research, as well as some imaginary information, because we have learned that taking “artistic license” is an effective technique that authors use to build a story. Write a draft of your story and work with a partner to choose words and phrases that have the effect you want. Once you and your partner believe your story is of the highest quality, you will be asked to record yourself reading it. Upload this as a podcast to the class webpage, which will have Vincent van Gogh’s painting displayed nearby. (W.4.3a,b,c,d,e, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, SL.4.5, L.4.3a,b,c, L.4.5a,b,c, L.4.1a,b,c,d,e,f,g, L.4.2a,b,c,d)

Word Study

Let’s examine words that describe the earth and sky. As an individual and as a class, keep an index card file of new words learned in this unit (i.e., astronaut, astronomer, constellation, eclipse, etc.). Keeping the words on index cards will allow you to use and sort the words by spelling feature, root words, prefixes, and suffixes. Find prefixes (astro-) and suffixes (-ologist, -ology) and discuss how the prefixes and suffixes add clues to the part of speech and meaning of the words. Consult reference materials to confirm pronunciations and clarify the meaning of the words and phrases. (Note: This will be an ongoing activity all year long.) In addition, you may be asked to create an individual semantic map of related words in order to help you explore understanding of the interconnectedness of words related to the earth and sky. (L.4.4a,b,c)

Class Discussion/Reflective Essay

As a class, summarize what was learned in this unit as it relates to the essential question (“How are the earth and sky portrayed in fiction and nonfiction?”). Following the class discussion, write your response in your journal. Work with a partner to edit and strengthen your writing before sharing with your teacher. (W.4.9a,b, W.4.4, W.4.5, L.4.1a,b,c,d,e,f,g, L.4.2a,b,c,d)

Class Discussion/Art Connection

Select two or more works to show the class. Show them one at a time and ask students to study each for at least a few minutes. Discuss each work in turn, asking students to explain the extent to which they believe the artist took liberties with the subject versus depicting the subject as it really appeared.

Essay Writing/Art Connection

Select two works that focus on either sky or earth. Students will compare and contrast the two works, writing a short essay outlining their responses. Have students present the works along with their essay to the class.

Terminology:

- artistic license
- facts
- details
- legend
- lore
- myth
- narrative writing
- research
- theme
- word choice

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** Van Gogh, John Constable, Piet Mondrian
- **Science:**
 - Space (a review of planets from grade 3)
 - Astronomy (e.g., the sun as a star and as a source of light and heat; how an eclipse happens; the Milky Way and Andromeda galaxies; constellations such as the Big Dipper; the moon and its phases, etc.)
- **History/geography:** Introduction to culture and life of Native Americans (e.g., Mound Builders)

This unit could be extended to teach:

- **Science:**
 - The earth, and its layers and formations (e.g., crust, mantle, core, volcanoes, hot springs and geysers, how mountains are formed, etc.)
 - The atmosphere (e.g., troposphere, stratosphere, mesosphere, thermosphere, exosphere; how the sun and the earth heat the atmosphere, etc.)
- **History/geography:** Introduction to culture and life of other native cultures, such as:
 - Mayas, (e.g., knowledge of astronomy and mathematics, located in Central America, etc.)
 - Aztecs (e.g., warrior culture, Tenochtitlan, located in Mexico, etc.)
 - Incas (e.g., empire along the coast of South America, Machu Picchu, Cuzco, etc.)

Grade 4 Unit 6**Literary Heroes**

This six-week unit ends the year by looking at heroes—from characters in famous stories to real people

Overview:

Using the Frayer Model, students are asked to generate collaboratively a definition of “hero” that will evolve over the course of this unit. Then, students choose a story from this unit (see Suggested Works) to study using all the strategies and skills learned up until this point in the year. Through reading about overtly brave and courageous literary characters (e.g., King Arthur or Robin Hood) or “real” people who made an impact on the world (e.g., Shakespeare, Davy Crockett, or Booker T. Washington), students are asked to continue to revise the definition of “hero” to accommodate what these varied people have in common. After reading about famous heroes, attention is turned to the “unsung” hero and class discussions reveal the importance of those people who often remain unnoticed and behind the scenes. The class reviews characters from other novels read this year who, upon reflection, may be heroes. The culminating project is for students to design their own multimedia presentation of an unsung hero based on what they learned in this unit about heroism.

Essential Question:

How does what we read teach us about heroism?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.4.4:** Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).
- **RI.4.8:** Explain how an author uses reasons and evidence to support particular points in a text.
- **W.4.7:** Conduct short research projects that build knowledge through investigation of different aspects of a topic.
- **SL.4.2:** Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **L.4.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g.,

quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife, conservation, and endangered* when discussing animal preservation).

Student Objectives:

- Collaboratively define the word “hero.”
- Read and discuss a variety of fiction and nonfiction texts about literary and real heroes, from the Middle Ages and beyond.
- Explain how knowledge of classic stories, such as *King Arthur*, increases understanding of others, such as *Knights of the Kitchen Table*.
- Write a variety of responses to stories and poems.
- Conduct short research projects on famous and not-so-famous heroes.
- Compare print and film versions of stories, such as *Robin Hood*.
- Write acrostic poems.
- Design and share a multimedia presentation about unsung heroes.
- Participate in group discussions about literary and real heroes.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

Middle Ages

- *King Arthur* (Scholastic Junior Classics) (Jane B. Mason and Sarah Hines Stephens)
- *The Knights of the Kitchen Table* (Jon Scieszka and Lane Smith)
- *The Story of King Arthur & His Knights* (Classic Starts) (Howard Pyle and Dan Andreasen)
- *King Arthur* (Troll Illustrated Classics) (Howard Pyle, Don Hinkle, Jerry Tiritilli)
- *The Kitchen Knight: A Tale of King Arthur* (Margaret Hodges and Trina Schart Hyman)
- *The Whipping Boy* (Sid Fleischman and Peter Sis)
- *Robin Hood: Tale of the Great Outlaw Hero* (DK Readers Proficient Readers, Level 4) (Angela Bull and Nick Harris)
- *The Adventures of Robin Hood* (Classic Starts) (Howard Pyle, and Lucy Corvino)
- *Favorite Medieval Tales* (Mary Pope Osborne and Troy Howell)
- *Days of the Knights: A Tale of Castles and Battles* (DK Readers Proficient Readers, Level 4) (Christopher Maynard)
- *The Young Merlin Trilogy: Passager, Hobby, and Merlin* (Jane Yolen)
- *Sir Cumference and the First Round Table: A Math Adventure* (Cindy Neuschwander and Wayne Geehan)
- *Door in the Wall* (Marguerite De Angeli) [easier to read]

- *Christmas in Camelot* (Magic Tree House Book 29) (Mary Pope Osborne and Sal Murdocca) (easier)
- *Ella Enchanted* (Gail Carson Levine) [advanced readers]
- *The Grey King* (The Dark is Rising Sequence) (Susan Cooper) (EA) (advanced)
- *The Mystery of the Alamo Ghost* (Real Kids, Real Places)(Carole Marsh) (advanced)

Other Time Periods

- *The Children's Book of Heroes* (William J. Bennett, Michael Hague, and Amy Hill)
- *Kaya's Hero: A Story of Giving* (American Girls Collection) (Janet Beeler Shaw, Bill Farnsworth, and Susan McAliley)
- *Adventures of the Greek Heroes* (Anne M. Wiseman, Mollie McLean, and Witold T. Mars)
- *Welcome to the Globe: The Story of Shakespeare's Theatre* (DK Readers Proficient Readers, Level 4) (Peter Chrisp)
- *The Library Card* (Jerry Spinelli) (advanced)

Stories (Read Aloud)

- *Saint George and the Dragon* (Margaret Hodges and Trina Schart Hyman)
- *Merlin and the Dragons* (Jane Yolen and Li Ming)

Poems

- "Why Dragons?" (Jane Yolen)
- "Robin Hood and Little John"(Anonymous)
- "Robin Hood and Maid Marian"(Anonymous)

Informational Texts

Informational Text

- *England: The Land* (Erinn Banting) (E)
- *Illuminations* (Jonathan Hunt)
- *Knights And Castles* (Magic Tree House Research Guide) (Mary Pope and Will Osborne and Sal Murdocca)
- *Knights: Warriors of the Middle Ages* (High Interest Books) (Aileen Weintraub)
- *Adventures in the Middle Ages* (Good Times Travel Agency) (Linda Bailey and Bill Slavin)
- *The Middle Ages: An Interactive History Adventure* (You Choose: Historical Eras) (Allison Lassieur)
- *Women and Girls in the Middle Ages* (Medieval World) (Kay Eastwood)

Biographies

- *Joan of Arc: The Lily Maid* (Margaret Hodges and Robert Rayevsky)
- *William Shakespeare & the Globe* (Alikei)
- *George Washington: Soldier, Hero, President* (DK Readers Reading Alone, Level 3) (Justine and Ron Fontes)
- *Davy Crockett* (Photo-Illustrated Biographies) (Kathy Feeney)
- *Booker T. Washington: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Margo McLoone)
- *Henry Ford: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Erika L. Shores)

- *Elizabeth Cady Stanton: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Lucile Davis)
- *Chief Joseph of the Nez Perce: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Bill McAuliffe)

Art, Music, and Media

Media

- *The Adventures of Robin Hood* (1938)
- *Knights of the Round Table* (1953)

Sample Activities and Assessments:

Introductory Activity

As a class, we will create a chart (using the [Frayer Model](#)) that outlines the definitions, characteristics, and examples of heroes as we know them. We will continue to add to this chart as we read the literature and informational text in this unit and see how our definition changes. (RL.4.4, RI.4.4, L.4.4a,c)

Literary Response

As a class, let's begin by examining our understanding of hero through one of its common definitions: "the primary character in a literary work." As we read stories throughout the unit, write down characteristics, examples, and non-examples of the heroes about whom we read. You will be asked to share your notes with a partner, and together share your ideas with the class. First, we will focus on the Red Cross Knight in *Saint George and the Dragon* by Margaret Hodges and Trina Schart Hyman. On another day, we will focus on Young Arthur in *Merlin and the Dragons* by Jane Yolen and Li Ming. After summarizing and discussing insights from these books with the class, you will write a response about how your understanding of the word "hero" changed or remained the same after hearing each story. (RL.4.2, RL.4.3, RL.4.9)

Poetry/Literature Response

Read and discuss the poem "[Why Dragons?](#)" by Jane Yolen. How does knowing the story of St. George from reading the book *St. George and the Dragon* (see above) increase your understanding of, and appreciation for, this poem? What are the poetic techniques used that you recognize? Does this poem remind you of *Merlin and the Dragons* (since it's written by the same author and about the same time period)? Your teacher may ask you to write your own response on a white board or on Post-It notes before discussing as a class. After the class discussion, we will divide up the stanzas and recite the poem as a class. (RL.4.4, RL.4.5, RL.4.9, W.4.8)

Literature Response

Choose an eventful scene or chapter from a Middle Ages story you are reading. Write a journal entry retelling the scene from another point of view (i.e., if it's in first person, rewrite it in third; if it's in third person, rewrite it in first). Trade your journal entry with a classmate who is reading the same book and ask him/her to tell you if your new version makes sense and why (or why not). Revise if needed. (RL.4.6, W.4.4, RL.4.3, RL.4.10)

Research Report

Using the Internet, an encyclopedia, and informational texts, read as much as you can about a historical event from the Middle Ages. Present your findings in a short report with visuals, similar to the illuminated manuscript pages found in Jonathan Hunt's *Illuminations*, to the class. (W.4.4, W.4.7, L.4.1, L.4.2, L.4.3, L.4.6)

Writing Your Opinion

If heroism demands courage and taking risks, which legendary character, King Arthur or Robin Hood, is a better hero? Support your opinion with strong evidence from the text. (W.4.1a,b,c,d, W.4.4, W.4.7, W.4.10, L.4.1, L.4.2, L.4.3, L.4.6)

Literature Response

After reading the King Arthur myths, read the *Knights of the Kitchen Table* by Jon Scieszka and Lane Smith. Discuss how knowing the original story and historical information about the time period helps you appreciate the details in this humorous version. (SL.4.1, RL.4.9)

Informational Text Graphic Organizer

As a class, we will keep a chart of information using the categories and questions below we've learned about heroes from a variety of times and places. Start with the nonfiction texts from this unit, but also review all historical figures studied this year. As the chart is filled in, we will use the information to talk about how this changes or reinforces our understanding of a "hero."

- Person's name
- When did they live?
- Where did they live?
- Why is he/she considered a hero/heroine?
- Are there any fiction stories written about him/her? What are they?
- Other memorable/interesting facts

Write your own responses in your journal and share them with a partner before presenting your findings to the class. (RI.4.1, RL.4.3, RL.4.4, RL.4.5, RI.4.8, RI.4.9, RI.4.10, SL.4.1, SL.4.2, SL.4.4)

Acrostic Poem

Following a class discussion of heroes, write an acrostic poem about your favorite hero/heroine. Recall from grade 3 that an acrostic poem is one that uses each letter of a word to provide the first letter of each line. Use descriptive words to exemplify the hero's traits, and include words of history from the time period (e.g., chivalrous and medieval). (RL.4.4, RI.4.4, W.4.4, W.4.7, L.4.1, L.4.2, L.4.3, L.4.6)

Class Discussion

What is the role of point of view when describing heroes? Review an old favorite where the perspective of the story is turned around, such as *The True Story of the Three Little Pigs* by Jon Scieszka. Discuss how the "villain" portrays him/herself as a hero. Can this strategy—taking a different point of view in order to change the story—always work? Write your ideas in your journal, and share them with a partner before discussing as a class. How does point of view change our class definition of a "hero" or not? (SL.4.1a,b,c,d, RL.4.5)

Class Discussion

Compare film and print versions of a book, such as *The Adventures Robin Hood* or *Knights of the Round Table*. (Note: You may need to ask your teacher which scenes would be appropriate to watch.) While viewing select scenes, discuss major differences between drama and prose, and structural elements (e.g., casts of characters, settings, descriptions, dialogue, and stage directions). (SL.4.1a,b,c,d, RL.4.5)

Journal Response

Does heroism require overt acts of courage and bravery? Who are some everyday people who are also heroes? Read this article titled "[Foster parents are the unsung heroes of kids](#)," and then read these descriptions of heroes from [ABC Montana](#). After reading these articles, write a journal entry where you nominate someone you know who you feel is an unsung hero. Be sure to explain with strong reasons why you chose that person. (RI.4.8, W.4.4, W.4.9a,b)

Multimedia Presentation

As a class, summarize what was learned in this unit as it relates to the essential question ("How does what we read teach us about heroism?"). Then, work with a class mate to revise and edit your unsung hero nomination (see above) to include as many new vocabulary words, phrases, and figurative language descriptions as make sense. Add audio recording and visual displays to enhance the impact of the nomination. Add your presentation to a class webpage. As a culmination, host a ceremony where students share their presentations with each other about unsung heroes. (W.4.2a,b,c,d,e, W.4.5, W.4.6, W.4.7, W.4.8, SL.4.5, SL.4.6, L.4.1, L.4.2, L.4.3, L.4.5, L.4.6)

Terminology:

- acrostic poem
- character development
- hero/heroine
- literary terms: novel, plot, setting
- perspective
- point of view
- unsung hero
- villain

Making Interdisciplinary Connections:

This unit teaches:

- History:
 - Middle Ages (e.g., Feudalism, life in a castle, chivalry, knights, castles, Joan of Arc, etc.)
 - Biographies (e.g., William Shakespeare, George Washington, Davy Crockett, Booker T. Washington, Henry Ford, Chief Joseph, etc.) and what makes people want to write about their lives

This unit could be extended to teach:

- **Geography:** geography of England and Western Europe (i.e., rivers, mountain ranges, etc.)

- **Mathematics:** geometry (e.g., the circumference, diameter, and radius of circles; perimeter of quadrilaterals, etc.)