

Marietta City Schools			
District Unit Planner			
Third Grade			
Module Title	Artists Make Art	Unit Duration (days)	34 Days
Enduring Understanding/ Essential Question	What is an artist?		

GA DoE Standards
<p>FOCUS STANDARDS</p> <p>Reading Literature RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. RL.3.7 Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>Reading Informational Text RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</p> <p>Writing W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. W.3.6 With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others. W.3.7 Conduct short research projects that build knowledge about a topic. W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p> <p>Speaking and Listening</p>

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SL.3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5 Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Language

L.3.1.g Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.

L.3.2.e Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).

L.3.2.f Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.

L.3.2.g Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

L.3.3.a Choose words and phrases for effect.

L.3.3.b Recognize and observe differences between the conventions of spoken and written standard English.

L.3.4. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

CONTINUING STANDARDS

Reading Literature

RL.3.10 By the end of the year, read and comprehend literature, including stories, drama, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

Reading Informational Text

RI.3.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

Language

L.3.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

Assessment	Elements that Support Success on EOM Task/Success Criteria
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<p>FQT1. Research the life and work of Alvin Ailey, and write a four-paragraph essay answering the following question: “What inspired Alvin Ailey?” In your essay, include a thesis statement, supporting paragraphs using selected research, and a conclusion. Type one body paragraph.</p>	<p>Build knowledge about an artist and their work. Conduct research. Organize information in a multiparagraph essay. Use technology to produce and share work. Sort evidence into categories on a graphic organizer. Use the conventions of written English.</p>
<p>FQT2. First, create an audio recording of a favorite poem by William Carlos Williams, using a visual aid to support comprehension.</p> <p>Next, write a well-constructed paragraph in response to the prompt, “How did William Carlos Williams create poetry?”</p> <p>.</p>	<p>Build content knowledge about the life and work of an important American poet. Give oral presentations. Use the conventions of spoken and written English</p>
<p>FQT3. With a partner, give a short oral presentation that identifies two character traits that helped either Marian Anderson or Jackson Pollock succeed as artists. Use information from core texts, back matter, and additional informational texts to explain how the art and work of the artist shows these traits.</p>	<p>Build background knowledge about two artists who could be the focus of the EOM task. Conduct research. Use technology to interact and collaborate.</p>
<p>NR1. Read “Willow Poem,” by William Carlos Williams, and answer a series of multiple-choice questions and two short-response questions about nonliteral language and how specific lines of the poem build on earlier lines.</p>	<p>The task requires students to analyze the unique features of an artist’s work. Students write a short paragraph.</p>
<p>2. Read an article from Muse Magazine about an art historian with a theory about Jackson Pollock’s Mural, and complete short-answer comprehension questions, including questions about text structure. Craft a short response to the article.</p>	<p>Students build their background knowledge of Jackson Pollock and his art.</p>

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<p>Research the life and work of Alvin Ailey, William Carlos Williams, Jackson Pollock, or Marian Anderson, and then write a multiparagraph essay answering the following question: “Why is the artist important?”</p> <p>Begin each paragraph with a topic sentence, and develop your explanation with details and evidence from multiple texts. Include a thesis statement, connect your ideas with linking words, and include a closing sentence in each paragraph.</p>	<p>Select an artist from the module.</p> <p>Identify important facts and details that explain the artist’s significance.</p> <p>Identify unique elements of the artist’s work.</p> <p>Include a thesis statement.</p> <p>Group related information together.</p> <p>Develop the topic with facts, definitions, and illustrations about the artist and their work, using information from core texts, the back matter of the core texts, primary sources, and class notes.</p> <p>Use linking words and phrases to connect ideas.</p> <p>Use words and phrases for effect.</p> <p>Provide a conclusion.</p> <p>Produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Use evidence from multiple sources to develop ideas.</p>
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*Additional Assessments including Socratic Seminars and Vocabulary Assessments are available in the Module Overview of the TE.

Learning Experiences					
Focusing Question 1: What inspires artists?					
Lesson	Texts	Content Framing Question	Craft Framing Question	Learning Goals	Lesson Resources
1	<i>Emma’s Rug</i> , Allen Say	Organize What happens in <i>Emma’s Rug</i> ?	Examine Why is it important to use technology to take notes?	Use text and illustrations to complete a story map that organizes the basic elements of <i>Emma’s Rug</i> . (RL.3.2, RL.3.7) Use a shared digital organizer to take notes collaboratively, using provided categories. (RL.3.1, W.3.6, W.3.8) Make a real-life connection between <i>inspiration</i> and its use. (L.3.5.b)	Slide Deck
2	<i>Emma’s Rug</i> , Allen Say	Reveal What does a deeper exploration of inspiration reveal in <i>Emma’s Rug</i> ?	Examine Why is a thesis statement important?	Identify a source of inspiration for Emma, and provide evidence based on the text and illustrations to support your response. (RL.3.1, RL.3.2, RL.3.7)	Slide Deck

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				Analyze the parts of a model thesis statement. (W.3.2.a) Use a dictionary to determine the precise meaning of unknown words. (L.3.4.d)	
3	<i>Emma's Rug</i> , Allen Say	Distill What is a central message in <i>Emma's Rug</i> ?	Experiment How does a thesis statement work? Examine Why is it important to distinguish between conventions of spoken and written English? Experiment How do I distinguish between conventions of spoken and written English?	Participate in a Socratic Seminar discussing which of two illustrations better supports a central message in <i>Emma's Rug</i> . (RL.3.1, RL.3.2, RL.3.7, SL.3.1, SL.3.3, SL.3.6) Identify the elements of a thesis statement. (W.3.2.a) Examine differences between conventions for spoken and written English. (L.3.3.b) Experiment with distinguishing between conventions of spoken and written English. (L.3.3.b)	Slide Deck
4	<i>Alvin Ailey</i> , Andrea Davis Pinkney Excerpts from <i>Revelations</i> , Alvin Ailey "Andrea Davis Pinkney & Brian Pinkney: 2013 National Book Festival"	Wonder What do I notice and wonder about <i>Alvin Ailey</i> ?	Examine Why is research important?	Record and categorize one detail and one question about <i>Alvin Ailey</i> . (RI.3.1, W.3.8) Use research to plan an explanatory essay that includes a thesis statement. (W.3.2.a, W.3.5, W.3.7) Use the known root <i>graph</i> to determine the precise meaning of <i>choreography</i> , and clarify with a dictionary. (L.3.4.c, L.3.4.d)	Slide Deck
5	<i>Alvin Ailey</i> , Andrea Davis Pinkney	Organize What happens in <i>Alvin Ailey</i> ?	Execute How do I distinguish between conventions of spoken and written English	Prepare and assess a short group presentation about the logical connection between paragraphs in <i>Alvin Ailey</i> , noting one way the oral presentation used conventions	Slide Deck

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	<p>Excerpts from <i>Revelations</i>, Alvin Ailey</p> <p>Excerpt of Scholastic transcript with Andrea Davis Pinkney</p> <p>“Working as a Team on Children’s Books,” Roberta Hershenson</p> <p>“Brian Pinkney,” National Center for Children’s Illustrated Literature</p>		<p>to communicate effectively?</p> <p>Experiment</p> <p>How does research work?</p>	<p>for spoken English effectively. (RI.3.1, RI.3.8, SL.3.4, SL.3.6, L.3.3.b)</p> <p>Use time-order words to sequence events in <i>Alvin Ailey</i>, and explain Alvin Ailey’s sources of inspiration and influence in the correct sequence. (RI.3.3)</p> <p>Research and plan for an explanatory essay. (W.3.2.a, W.3.7, W.3.8)</p> <p>Elaborate on the meaning of <i>revelation</i> through context clues, and clarify precise meaning with a dictionary. (L.3.4.a, L.3.4.d)</p>	
<p>6</p> <p>FQT1</p>	<p><i>Alvin Ailey</i>, Andrea Davis Pinkney</p> <p>Excerpt from 1988 interview with Alvin Ailey</p>	<p>Reveal</p> <p>What does a deeper exploration of word choice reveal in <i>Alvin Ailey</i>?</p>	<p>Execute</p> <p>How do I use research in explanatory writing?</p>	<p>Explain how nonliteral language and word choices develop an understanding of the biography’s subject. (RI.3.4, RI.3.2, RI.3.4, L.3.4.d, L.3.5.a)</p> <p>Research Alvin Ailey in preparation for writing an explanatory essay. (W.3.7, W.3.8)</p> <p>Use a known prefix and sentence-level context as clues to determine the meaning of the word <i>rehearsed</i>, and clarify precise meaning with a dictionary. (L.3.4.a, L.3.4.b, L.3.4.d)</p>	Slide Deck
7	<p><i>Alvin Ailey</i>, Andrea Davis Pinkney</p> <p>Excerpt from 1988 interview with Alvin Ailey</p> <p>“Celebrating <i>Revelations</i> at 50 Film,” Alvin Ailey</p> <p>Excerpts of <i>Revelations</i>, Alvin Ailey</p>	<p>Distill</p> <p>What is the essential meaning of <i>Alvin Ailey</i>?</p>	<p>Execute</p> <p>How do I distinguish between the conventions of spoken and written English in an oral presentation?</p> <p>Execute</p>	<p>Determine the essential meaning of <i>Alvin Ailey</i>. (RI.3.2)</p> <p>Give a short group presentation, using complete sentences, to share ideas about the essential meaning of <i>Alvin Ailey</i>, distinguishing between conventions of spoken and written English. (RI.3.2, SL.3.1, SL.3.4, SL.3.6, L.3.3.b)</p> <p>Research Alvin Ailey in preparation for writing an explanatory essay. (W.3.7, W.3.8)</p> <p>Distinguish between comparative and superlative adjectives. (L.3.1.g)</p>	Slide Deck

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			How do I use research in explanatory writing? Examine Why are comparative and superlative adjectives important?		
8	<i>Alvin Ailey</i> , Andrea Davis Pinkney <i>Emma's Rug</i> , Allen Say	Know How do <i>Alvin Ailey</i> and <i>Emma's Rug</i> build my knowledge?	Execute How do I use a thesis statement and research in an explanatory essay? Experiment How do comparative and superlative adjectives work?	Plan a written response to an explanatory prompt. (RI.3.1, W.3.2.a, W.3.4, W.3.5, W.3.7, W.3.8) Draft an explanatory essay. (RI.3.1, W.3.2, W.3.4, W.3.6) Use comparative and superlative adjectives in nonliteral language. (RL.3.4, L.3.1.g, L.3.5.a)	Slide Deck
9	<i>Alvin Ailey</i> , Andrea Davis Pinkney <i>Emma's Rug</i> , Allen Say	Know How do <i>Alvin Ailey</i> and <i>Emma's Rug</i> build my knowledge?	Excel How do I improve an explanatory essay? Examine Why is it important to revise writing for spelling?	Edit and revise writing based on feedback from a peer reviewer. (RI.3.1, W.3.2, W.3.4, W.3.5) Peer-evaluate and revise a multiparagraph essay for correct rules for spelling. (W.3.5, L.3.2.e*, L.3.2.f*, L.3.2.g*)	Slide Deck
Focusing Question 2: How do artists make art?					
Lesson	Texts	Content Framing Question	Craft Framing Question	Learning Goals	Lesson Resources
10	<i>I Saw the Figure 5 in Gold</i> , Charles Demuth	Wonder	Examine	Notice and wonder about a text, and categorize observations and questions. (RI.3.1, W.3.8)	Slide Deck

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	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant	What do I notice and wonder about <i>A River of Words</i> ?	Why is choosing words and phrases for effect important? Experiment How do irregular forms of comparative and superlative adjectives work?	Analyze how an author chooses words and phrases for effect. (L.3.3.a) Experiment with comparative and superlative forms of irregular adjectives. (L.3.1.g)	
11	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant	Wonder What do I notice and wonder about William Carlos Williams's poetry?	Experiment How does choosing words and phrases for effect work?	Identify characteristics of William Carlos Williams's poetry, and generate questions about his work. (RL.3.1, RL.3.5) Choose words and phrases for effect. (L.3.3.a) Use a glossary or beginning dictionary to clarify the precise meaning of explore. (L.3.4.d)	Slide Deck
12	"The Great Figure," William Carlos Williams <i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant	Reveal What does a deeper exploration of poetic elements reveal about William Carlos Williams's poetry?	Experiment How does choosing words and phrases for effect work? Examine Why are comparative and superlative adverbs important?	Explain how specific lines in "The Great Figure" build on earlier lines in the poem. (RL.3.5) Write an original poem that uses sensory language and line breaks. (W.3.10) Distinguish between comparative and superlative adverbs. (L.3.1.g)	Slide Deck
13	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant <i>I Saw the Figure 5 in Gold</i> , Charles Demuth	Organize What happens in <i>A River of Words</i> and <i>I Saw the Figure 5 in Gold</i> ?	Execute How do I use words and phrases for effect in explanatory writing?	Choose words and phrases for effect in explanatory writing. (W.3.2, W.3.5, L.3.3.a) Explain logical connections between particular sentences or paragraphs in <i>A River of Words</i> . (RI.3.8) Peer-evaluate paragraphs and revise for using words for effect. (L.3.3.a)	Slide Deck

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			Excel How do I improve my explanatory paragraph by using words for effect?		
14	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant <i>I Saw the Figure 5 in Gold</i> , Charles Demuth <i>My Egypt</i> , Charles Demuth Video of William Carlos Williams, Optic Nerve <i>M45: The Pleiades Star Cluster</i> , Antonio Fernandez-Sanchez	Reveal What does a deeper exploration of two paintings reveal about an artist's style?	Examine Why is using visuals in an oral presentation important? Execute How do I use comparative and superlative adjectives in writing?	Explain how visual aids enhance details of a poem read aloud. (RL.3.4, W.3.10, SL.3.5, L.3.5.a) Compare two paintings by the same artist. (RL.3.1) Form and use comparative and superlative adjectives in writing. (L.3.1.g)	Slide Deck
15	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant <i>I Saw the Figure 5 in Gold</i> , Charles Demuth	Reveal What does a deeper exploration of illustrations reveal about the text?	Experiment How does using visuals in an oral presentation work?	Identify how details of an illustration support the meaning of a text. (RL.3.7, RI.3.7, SL.3.4, SL.3.6) Use visuals to emphasize details in an oral presentation. (SL.3.5) Use a glossary or beginning dictionary to clarify the precise meaning of ordinary. (L.3.4.d)	Slide Deck
16 SS FQT2	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant	Distill What is the essential meaning of <i>A River of Words</i> ?	Excel How do I improve at noticing and using conventions of spoken and written English?	Identify an essential meaning in <i>A River of Words</i> . (RI.3.2) Use textual evidence to examine William Carlos Williams's dual roles of doctor and poet. (RL.3.1, RI.3.1, SL.3.1, SL.3.6, L.3.3.b) Create visuals to emphasize details in an oral presentation. (SL.3.5)	Slide Deck

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			<p>Execute</p> <p>How do I use visuals to emphasize or enhance details in an oral presentation?</p>	<p>Use a glossary or beginning dictionary to clarify the meaning of quarreling. (L.3.4.d)</p>	
<p>17</p> <p>NR1</p>	<p>“Willow Poem,” William Carlos Williams</p> <p><i>A River of Words: The Story of William Carlos Williams,</i> Jen Bryant</p> <p><i>I Saw the Figure 5 in Gold,</i> Charles Demuth</p>	<p>Distill</p> <p>What is the central message in a poem by William Carlos Williams?</p>	<p>Excel</p> <p>How do I improve a recording of a poem?</p>	<p>Analyze a new poem by William Carlos Williams. (RL.3.1, RL.3.4, RL.3.5, L.3.4.d, W.3.10)</p> <p>Create engaging recordings of poems focusing on fluid reading at an understandable pace. (SL.3.5)</p> <p>Identify a central message of a poem (RL.3.2)</p> <p>Review and practice vocabulary words from the Assessed Vocabulary list. (L.3.6)</p>	<p>Slide Deck</p>
<p>18</p> <p>VOC1</p>	<p><i>A River of Words: The Story of William Carlos Williams,</i> Jen Bryant</p>	<p>Know</p> <p>How do <i>A River of Words</i>, the poems of William Carlos Williams, and the paintings of Charles Demuth build my knowledge?</p>	<p>Execute</p> <p>How do I create an engaging recording of a poem with a visual display?</p>	<p>Create an engaging recording of a poem, and use visuals to emphasize or enhance certain details. (SL.3.5)</p> <p>Demonstrate acquisition of academic and content vocabulary from module word list. (L.3.6)</p>	<p>Slide Deck</p>
<p>19</p>	<p><i>A River of Words: The Story of William Carlos Williams,</i> Jen Bryant</p>	<p>Know</p> <p>How do <i>A River of Words</i>, the poems of William Carlos Williams, and the paintings of Charles Demuth build my knowledge?</p>	<p>Execute</p> <p>How do I choose words and phrases for effect in explanatory writing?</p> <p>Excel</p> <p>How do I improve using words and phrases for</p>	<p>Plan and write a response to an explanatory prompt. (RL.3.1, RL.3.5, W.3.2, W.3.4, W.3.5)</p> <p>Edit and revise writing based on peer feedback. (RL.3.1, RL.3.5, W.3.2, W.3.4, W.3.5, L.3.3.b)</p> <p>Analyze and demonstrate knowledge of rules for spelling. (W.3.5, L.3.2.e*, L.3.2.f*, L.3.2.g*)</p>	<p>Slide Deck</p>

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			effect in explanatory writing? Experiment How do spelling patterns work in writing?		
Focusing Question 3: What are some character traits of artists?					
Lesson	Texts	Content Framing Question	Craft Framing Question	Learning Goals	Lesson Resources
20	<i>Number 1, 1950 (Lavender Mist)</i> , Jackson Pollock <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Wonder What do I notice and wonder about <i>Action Jackson</i> ?	Examine Why is note-taking important when researching?	Notice and wonder about an informational text, and categorize observations and questions. (RI.3.1, W.3.8) Analyze the importance of gathering information from print sources and sorting the information into categories. (W.3.7, W.3.8) Use a dictionary to clarify the definition of action. (L.3.4.d)	Slide Deck
21	<i>Number 1, 1950 (Lavender Mist)</i> , Jackson Pollock <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Organize What happens in <i>Action Jackson</i> ?	Experiment How does note-taking work?	Notice the use of sequence to organize information in <i>Action Jackson</i> . (RI.3.3) Determine if information is relevant to a topic. (W.3.7, W.3.8) Determine the meaning of extraordinary when adding a known prefix to a known root word, and clarify with a dictionary. (L.3.4.b, L.3.4.d)	Slide Deck
22	<i>Number 11, 1952 (Blue Poles)</i> , Jackson Pollock <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Reveal What does a deeper exploration of Jackson Pollock's own words reveal about the artist?	Execute How do I take notes when I research?	Determine what Jackson Pollock's own words within the text reveal about him. (RI.3.1) Determine whether information is relevant to research, and take notes. (W.3.6, W.3.7, W.3.8)	Slide Deck

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	Video of Christine Dixon discussing <i>Blue Poles</i>			Identify real-life connections for improvise with a Frayer Model, and clarify precise meaning with a dictionary. (L.3.4.d, L.3.5.b)	
23	<i>Jackson Pollock 51</i> , Hans Namuth <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Distill What is the essential meaning of <i>Action Jackson</i> ?	Examine Why is evaluating digital sources important?	Analyze how the logical connection between two sentences in Action Jackson contributes to an essential meaning of the text. (RI.3.2, RI.3.8) Analyze the importance of evaluating digital sources. (W.3.7, W.3.8) Analyze and use words with the morpheme mot. (L.3.4.b)	Slide Deck
24 NR2	<i>Mural</i> , Jackson Pollock <i>Number 11, 1952 (Blue Poles)</i> , Jackson Pollock <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan <i>Number 1, 1950 (Lavender Mist)</i> , Jackson Pollock "A Signature Work," <i>Muse Magazine</i> <i>Jackson Pollock 51</i> , Hans Namuth	Distill What is the essential meaning of a short article?	Execute How do I report on a topic using appropriate facts and relevant details? Experiment How do comparative and superlative adverbs work?	Describe the logical connection between particular sentences and paragraphs in a text. (RL.3.1, RI.3.1, RI.3.2, RI.3.8, W.3.10, L.3.4.d) Experiment with comparative and superlative adverbs. (L.3.1.g)	Slide Deck
25	<i>Number 11, 1952 (Blue Poles)</i> , Jackson Pollock	Knowledge How do <i>Blue Poles</i> , <i>Number 1, 1950 (Lavender Mist)</i> , and <i>Action Jackson</i> build my knowledge?	Experiment How does evaluating digital sources work?	Identify new ideas and information from sources. (RI.3.1, W.3.8) Evaluate digital sources. (W.3.8) Distinguish shades of meaning among the word rebellious and its synonyms. (L.3.5.c, L.3.4.d)	Slide Deck

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	<p><i>Action Jackson</i>, Jan Greenberg and Sandra Jordan</p> <p><i>Number 1, 1950 (Lavender Mist)</i>, Jackson Pollock</p>				
26	<p><i>When Marian Sang: The True Recital of Marian Anderson</i>, Pam Muñoz Ryan</p> <p>“Marian Anderson—Sometimes I Feel Like a Motherless Child”</p>	<p>Wonder</p> <p>What do I notice and wonder about <i>When Marian Sang</i>?</p>	<p>Execute</p> <p>How do I evaluate digital sources to research a topic?</p> <p>Execute</p> <p>How do I use comparative and superlative adjectives and adverbs in writing?</p>	<p>Use technology to share observations and questions about <i>When Marian Sang</i>. (RI.3.1, W.3.6, W.3.8)</p> <p>Evaluate digital sources. (W.3.7, W.3.8)</p> <p>Form and use comparative and superlative adjectives and adverbs in writing. (L.3.1.g)</p>	Slide Deck
27	<p><i>When Marian Sang: The True Recital of Marian Anderson</i>, Pam Muñoz Ryan</p>	<p>Organize</p> <p>What happens in <i>When Marian Sang</i>?</p>	<p>Execute</p> <p>How do I take notes when I research?</p>	<p>Analyze how the organization of the text contributes to its meaning. (RI.3.1, RI.3.2)</p> <p>Determine whether information is relevant to research, and take notes. (W.3.7, W.3.8)</p> <p>Identify real-life connections between words and their uses. (L.3.5.b)</p>	Slide Deck
28 FQT3	<p><i>When Marian Sang: The True Recital of Marian Anderson</i>, Pam Muñoz Ryan</p> <p>“Marian Anderson Sings at Lincoln Memorial”</p> <p>Photograph of Marian Anderson singing in front of the Lincoln Memorial</p>	<p>Distill</p> <p>What is the essential meaning of <i>When Marian Sang</i>?</p>	<p>Execute</p> <p>How do I use print and digital resources to research a topic?</p>	<p>Use textual evidence to explain an essential meaning in <i>When Marian Sang</i>. (RI.3.2, W.3.10)</p> <p>Gather information from print and digital sources and take notes to build knowledge about a topic. (W.3.7, W.3.8)</p> <p>Identify real-life connections between words and their use. (L.3.5.b)</p>	Slide Deck

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29	<i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Know	Execute	Use speaking and listening skills to express and support ideas in a Socratic Seminar. (RI.3.1, SL.3.1, SL.3.2, SL.3.6, L.3.3.b) Use research to plan an oral presentation. (W.3.7, W.3.8, SL.3.4, SL.3.6, L.3.3.a, L.3.3.b) Form and use irregular comparative and superlative adjectives and adverbs in writing. (L.3.1.g)	Slide Deck
SS	<i>When Marian Sang: The True Recital of Marian Anderson</i> , Pam Muñoz Ryan	How do <i>Action Jackson</i> and <i>When Marian Sang</i> build my knowledge about important character traits?	How do I use research to plan an oral presentation? Execute How do I use irregular comparative and superlative adjectives and adverbs in writing?		
30	<i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	Know	Excel	Rehearse an oral presentation. (W.3.7, SL.3.4) Deliver an oral presentation. (W.3.7, SL.3.4, SL.3.6, L.3.3.a, L.3.3.b) Demonstrate knowledge of the rules for spelling. (W.3.5, L.3.2.e*, L.3.2.f*, L.3.2.g*)	Slide Deck
	<i>When Marian Sang: The True Recital of Marian Anderson</i> , Pam Muñoz Ryan	How do <i>Action Jackson</i> and <i>When Marian Sang</i> build my knowledge about important character traits?	How do I improve an oral presentation? Execute How do I use spelling patterns in writing?		
Focusing Question 4: What is an artist?					
Lesson	Texts	Content Framing Question	Craft Framing Question	Learning Goals	Lesson Resources
31	<i>Alvin Ailey</i> , Andrea Davis Pinkney	Know	Execute	Research an artist to prepare for writing an explanatory essay. (RL.3.1, RI.3.1, W.3.4, W.3.5, W.3.7, W.3.8) Review and practice vocabulary words from Assessed Vocabulary list. (L.3.6)	Slide Deck
EOM	<i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan	How do the module texts build my knowledge about what an artist is?	How do I use research in explanatory writing?		

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	<i>When Marian Sang: The True Recital of Marian Anderson</i> , Pam Muñoz Ryan				
32 VOC2	<i>Alvin Ailey</i> , Andrea Davis Pinkney <i>A River of Words: The Story of William Carlos Williams</i> , Jen Bryant <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan <i>When Marian Sang: The True Recital of Marian Anderson</i> , Pam Muñoz Ryan	<p>Know</p> <p>How do the module texts build my knowledge about what an artist is?</p>	<p>Execute</p> <p>How do I use research in explanatory writing?</p>	<p>Plan a written response to an explanatory prompt. (RI.3.1, W.3.2, W.3.5, SL.3.1)</p> <p>Demonstrate acquisition of academic and content vocabulary from module word list. (L.3.6)</p>	Slide Deck
33	<i>Alvin Ailey</i> , Andrea Davis Pinkney <i>A River of Words</i> , Jen Bryant <i>Action Jackson</i> , Jan Greenberg and Sandra Jordan <i>When Marian Sang: The True Recital of Marian Anderson</i> , Pam Muñoz Ryan	<p>Know</p> <p>How do the module texts build my knowledge about what it means to be an artist?</p>	<p>Excel</p> <p>How do I improve an explanatory essay?</p> <p>Excel</p> <p>How do I improve my writing through revision?</p>	<p>Synthesize research notes to write EOM Task explanatory essay. (RL.3.1, RI.3.1, W.3.2, W.3.4, L.3.1.g, L.3.3.a)</p> <p>Edit and revise writing based on feedback from a peer reviewer. (W.3.5, L.3.2.e*, L.3.2.f*, L.3.2.g*, L.3.3.a)</p> <p>Peer-evaluate and revise an essay for spelling, grammar, and style. Edit and revise writing based on feedback from a peer reviewer. (W.3.5, L.3.2.e*, L.3.2.f*, L.3.2.g*, L.3.3.a)</p>	Slide Deck
Focusing Question 5:What is the story of the year?					
Lesson	Texts	Content Framing Question	Craft Framing Question	Learning Goals	Lesson Resources

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34	<p>All Module 1–4 Core Texts</p> <p><i>Under the Wave Off Kanagawa</i>, Katsushika Hokusai</p> <p><i>Starfield</i>, Vija Celmins</p> <p><i>The Statue of Liberty Enlightening the World</i>, Frederic Bartholdi</p> <p><i>Number 1, 1950 (Lavender Mist)</i>, Jackson Pollock</p>	<p>Know</p> <p>How do the texts and art we studied this year build my knowledge of exploration?</p>	<p>Execute</p> <p>How do facts and details work in a persuasive oral presentation?</p>	<p>Give a short oral presentation to demonstrate an understanding of the texts and art from one of the modules. (RL.3.1, RI.3.1, SL.3.4, SL.3.5, SL.3.6, L.3.3.a)</p> <p>Review Grade 3 vocabulary. (L.3.6)</p>	Slide Deck
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Content Resources
<p>CORE TEXTS</p> <p>Picture Books (Informational)</p> <ul style="list-style-type: none"> ■ <i>Alvin Ailey</i>, Andrea Davis Pinkney ■ <i>A River of Words: The Story of William Carlos Williams</i>, Jen Bryant ■ <i>Action Jackson</i>, Jan Greenberg and Sandra Jordan ■ <i>When Marian Sang: The True Recital of Marian Anderson</i>, Pam Muñoz Ryan <p>Picture Book (Literary)</p> <ul style="list-style-type: none"> ■ <i>Emma's Rug</i>, Allen Say <p>Paintings</p> <ul style="list-style-type: none"> ■ <i>I Saw the Figure 5 in Gold</i>, Charles Demuth ■ <i>My Egypt</i>, Charles Demuth ■ <i>Number 1, 1950 (Lavender Mist)</i>, Jackson Pollock ■ <i>Number 11, 1952 (Blue Poles)</i>, Jackson Pollock <p>SUPPLEMENTARY TEXTS</p> <p>Poems</p> <ul style="list-style-type: none"> ■ “The Great Figure,” William Carlos Williams ■ “Willow Poem,” William Carlos Williams (Handout 17A) <p>Articles</p>

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- “Brian Pinkney,” National Center for Children’s Illustrated Literature
 - “A Signature Work,” *Muse Magazine* (Handout 24A)
- Transcript
- “Andrea Davis Pinkney Interview Transcript,” *Scholastic*
- Paintings
- *Mural*, Jackson Pollock
 - *Starfield*, Vija Celmins
 - *Under the Wave off Kanagawa*, Katsushika Hokusai
 - *The Statue of Liberty Enlightening the World*, Frederic Bartholdi
- Photography
- *M45: The Pleiades Star Cluster*, Antonio Fernandez-Sanchez
 - Photograph of Marian Anderson singing in front of Lincoln Memorial
- Multimedia
- Excerpts of *Revelations*, Alvin Ailey
 - “Marian Anderson—Sometimes I Feel Like a Motherless Child”
- Websites
- “William Carlos Williams,” PennSound
 - “Christopher Columbus,” All About Explorers
 - “Jackson Pollock,” The Art Story
 - “Pollock, Jackson,” Scholastic
 - “Introducing Kids to Great Artists: Jackson Pollock,” Piikea Street
- Videos
- Excerpt from 1988 interview with Alvin Ailey
 - “Andrea Davis Pinkney & Brian Pinkney: 2013 National Book Festival,” Library of Congress
 - “Celebrating *Revelations* at 50 Film,” Alvin Ailey
 - Video of William Carlos Williams: No Ideas But in Things, Optic Nerve
 - Video of Christine Dixon discussing *Blue Poles*
 - *Jackson Pollock 51*, Hans Namuth
 - Newsreel footage of Marian Anderson’s first Lincoln Memorial performance

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