



3RD, 4TH and 5th GRADE ELA CURRICULUM

**Middle Township Public Schools
216 S. Main Street
Cape May Court House, NJ 08210**

Born: July 2024

Middle Township Public Schools - Writing - Third Grade

View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document

Middle Township Elementary #2

Writing Unit 1: Crafting True Stories	Time Frame: 50 days
Overview of Unit: Students are introduced to the structure and components of the writer's workshop model.	
Essential Questions: <ul style="list-style-type: none">● How do I use the writing tools in the classroom to support my writing?● How do I generate writing ideas that matter to me?● How do I apply revision strategies to elaborate my writing pieces?● How do I edit as I write to make my writing as clear as possible?● How do I help others with writing?● How do I use mentor texts to improve my writing?● How do I share my writing with others in a publishing celebration?	
Standards Addressed: <p>W.NW.3.3. Write narratives to develop real or imagined experiences or events with basic story elements.</p> <ul style="list-style-type: none">A. Orient the reader by establishing a situation and introduce a narrator and/or characters; clearly organize an event sequence.B. Use dialogue and description to develop experiences and events or show the responses of characters to situations.C. Use transitional words and phrases to manage the sequence of events.D. Use concrete words and phrases and sensory details to convey experiences and events.E. Provide a conclusion or sense of closure that follows the narrated experiences or events. <p>W.WP.3.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <ul style="list-style-type: none">A. Identify audience, purpose, and intended length of composition before writing.B. Consider writing as a process, including self-evaluation, revision and editing.C. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, find and correct errors and improve word choice. <p>W.RW.3.7. Engage in independent and task-based writing for both short and extended periods of time, producing written work routinely.</p>	
21st Century Skill: Critical Thinking and Problem Solving	

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

Media

- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing– Third Grade Unit 1: Launching the Writing Workshop
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

Narrative Writing Benchmark administered three times a year-Benchmark #1

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mentor Texts: (*specific to lessons)

Mini Lesson Teaching Points:

Materials:

Writers are introduced to all writing materials and routines

- writing folders
- writing papers
- spacers
- pencils/grips

Session 1: Starting the Writing Workshop

SWBAT: start to become writers and learn that writers make New Year’s resolutions; they think about the kind of writing they want to make and set goals for themselves to write in the ways they imagine.

Unit 1, pg. 2

- chart with heading, “What Third-Grade Notebook Writers...”
- chart paper, markers
- document camera

<p>Connection: Suggest that today is New Year’s Day for the writing workshop and invoke a mini in-place celebration. Point out that most people also celebrate New Year by making New Year’s resolutions.</p> <p>Teaching Point: “Today I want to teach you that writers, too, make New Year’s resolutions. They think about - they imagine - the kind of writing they want to make, and they set goals for themselves to write in the ways they imagine.</p> <p>Then they work hard to reach their goals.”</p> <p>Teaching: Tell students that writers benefit from having a clear picture of the kind of thing they are trying to make. They might, for example, study an exemplar writer’s notebook.</p> <p>Active Engagement: Set children up to talk in small clusters about what third-grade notebook writers do and don’t do, and then convene to collect observations.</p> <p>Link: Channel students to continue this work in groups, studying an exemplar notebook and charting observations.</p> <p>Mentor Text:</p> <p>Anchor Chart: What Third Grade Notebook Writers Do / Don’t Do</p> <p>Mid-Workshop Teaching: Make a Museum and Compile a Sense of What Notebook Writers Do</p> <p>Share: Review the “What Third-Grade Notebook Writers...” chart</p>	<ul style="list-style-type: none"> ● model writer’s notebook ● two sample New Year’s resolutions on chart paper ● Narrative Writing Checklist, grade 2 ● writer’s notebooks for students
<p>Lesson 2: Finding Ideas and Writing Up a Storm</p> <p>SWBAT: learn that one strategy for generating ideas for true stories is to think of a person who matters, then to brainstorm small moments spent with that person.</p> <p>Unit 1, pg. 12</p> <p>Connection: Revel over the fact that yesterday many children already began generating story ideas. Channel children to tell their stories quickly to nearby students. Orient students by reviewing the structure of each day in a writing workshop: a meeting in which they mostly listen, at least a half an hour to write, and then time to share.</p> <p>Teaching Point: “Today I want to teach you a strategy you can use whenever you are having trouble coming up with an idea for a true story. Here it is.” Point to a bullet on the chart. “You can think of a person who matters to you, then list small moments you’ve had with that person, and then write (or tell) the story of one of those small moments.”</p> <p>Teaching: First teach your children the contexts in which a writer might use the strategy you are about to teach, and gesture to the chart on which the strategy is written. Demonstrate the step-by-step process of</p>	<ul style="list-style-type: none"> ● student’s newly decorated writer’s notebooks ● teacher model

<p>using a strategy to generate ideas for true stories. Think of a person, list small moments related to the person, choose one, and then write it in the air.</p> <p>Active Engagement: Help students imagine themselves in the situation that calls for the strategy. Then lead them through the steps you've demonstrated. Link: Remind writers that whenever they want help thinking of a true story, they can use this strategy. After each writer gets started, writing fast and furiously, send them off.</p> <p>Anchor Chart: What Third Grade Notebook Writers Do / Don't Do</p> <p>Mid-Workshop Teaching: Building Stamina for Writing</p> <p>Share: Cheer on your writers; extol their work, asking them to compliment themselves and to use stickers to mark the best parts.</p>	<p>writer's notebook</p> <ul style="list-style-type: none"> ● "Finding Ideas for True Stories" chart ● "What Third-Grade Notebook Writers..." ● sticky notes
<p>Lesson 3: Drawing on Repertoire of Strategies: Writing with Independence</p> <p>SWBAT: demonstrate that writers sometimes think of a place, list small moments that happened in that place, and then write about one of these moments.</p> <p>Unit 1, pg. 22</p> <p>Connection: Establish the systems you will use every day to convene the writing workshop, and then channel children to share their writing and their plans for writing with increasing volume. Remind children that writers draw on a repertoire of strategies for generating writing.</p> <p>Teaching Point: "Today I want to teach you that writers sometimes think not of a person but a place that matters to them and list story ideas that go with that place, choosing one story to write. Sometimes, instead of listing stories that happened in a place, they map them, and then they write, write, write". Teaching: Name the context that might lead a writer to use today's strategy and demonstrate reaching for the strategy. Demonstrate the strategy in a step-by-step fashion, tucking in some tips.</p> <p>Active Engagement: Set children up to try the strategy you've just taught. Scaffold them through the first step, teaching them to sketch a map and label it with small moments.</p> <p>Link: Restate today's teaching point, setting it alongside the previous session's teaching. Remind children that whenever they want help thinking of a true story, they can draw from their growing repertoire of strategies. Send them off to write.</p> <p>Anchor Chart: The Hard Parts of Writing</p> <p>Mid-Workshop Teaching: When you're done, you've just begun</p> <p>Share: Brainstorm problems and organize clusters of kids to meet in corners of the carpet</p>	<ul style="list-style-type: none"> ● students' writer's notebooks ● "Finding Ideas for True Stories" chart ● developed story from map ● "The Hard Parts of Writing" chart ● chart paper, markers

<p>Lesson 4: Writer’s Use a Storyteller’s Voice: They Tell Stories, Not Summaries SWBAT: recognize that one-way writers draw readers in by telling their stories in scenes rather than summaries.</p> <p>Unit 1, pg. 34</p> <p>Connection: Celebrate that your children are telling true stories from their lives. Point out that sometimes the voice they use to tell their stories is that of a story teller, while other times it is the voice of a news reporter.</p> <p>Teaching Point: “Today I want to teach you that to make your storytelling voices stronger, you try to make a mental movie of what happened and tell it in small detail, bit by bit, so your reader can almost see, hear, and feel everything.”</p> <p>Teaching: Highlight the way a published author has done this work.</p> <p>Active Engagement: Set children up to practice what you’ve demonstrated, using a whole-class topic.</p> <p>Link: Tell the children that you expect all of them to write their stories in a storyteller’s voice from now on.</p> <p>Mentor Text: Come On, Rain!</p> <p>Anchor Chart: A Storyteller’s Voice Shows, Not Tells</p> <p>Mid-Workshop Teaching: Writing Stories Bit by Bit</p> <p>Share: Establish the seating arrangements and systems that underlie partnership conversations.</p>	<ul style="list-style-type: none"> ● students’ writer’s notebooks ● shared class story ● mentor text: Come On, Rain! ● “To Write a True Story” chart ● “What Third-Grade Notebook Writers...”
<p>Lesson 5: Taking Stock: Pausing to Ask, “How Am I Doing?”</p> <p>SWBAT: learn that writers sometimes pause to consider what’s going well in their writing and what they might try next to take their writing up a level.</p> <p>Unit 1, pg. 45</p> <p>Connection: Explain to children that when people want to get better at something - anything - they check on their progress and set goals for next steps.</p> <p>Teaching Point: “Today I want to teach you that when a person wants to get better at something - anything - it helps to look back and think, ‘How have I grown?’ And it helps to look forward and to ask, ‘What can I do in the future to get better?’ Then we can work hard toward getting better.”</p> <p>Teaching: Set writers up for the work ahead by reviewing the Narrative Writing Checklist, introducing new third-grade goals. Establish the reason for today’s lesson - writers need the chance to practice using new tools</p>	<ul style="list-style-type: none"> ● students’ writer’s notebooks ● Narrative Writing Checklist ● “To Write a True Story” ● student writing sample

together. Active Engagement: This time usher students to assess their own writing, celebrating growth and noting future goals.

Link: Close the lesson and remind children that once we set goals, we work feverishly to achieve them.

Mentor Text:

Anchor Chart: To Write a True Story

Mid-Workshop Teaching: Writers Help Themselves Solve Problems

Share: Ask writers to reflect on their goals and make a plan for how to live their writing lives differently so that they don't forget these goals.

Lesson 6: Editing as We Go: Making Sure Others Can Read Our Writing

SWBAT: learn that writers don't wait to edit; they take a minute as they write to make sure their writing is as clear as possible for their readers.

Unit 1, pg. 55

Connection: Channel students to list the things they know by heart - including words they know how to spell. Note that some kids know how to spell

high-frequency words correctly and yet don't do it.

Teaching Point: "Today I want to teach you that you don't have to wait until you're finished with your writing to ask, 'Am I correctly spelling the words I know by heart?' Because you want people to read your writing, you take an extra second to think, 'Wait! I know that word,' and then you spell the word correctly by thinking about how the word looks."

Teaching: Tell children that it helps to invent ways to remind oneself to spell correctly the words one almost knows by heart.

Active Engagement: Ask children to think about ways they can remind themselves of words they know and to share their ideas with their partners and the class.

Link: Reiterate the importance of taking a few seconds to reach for correct spelling, and remind writers that the goal is neither perfection nor an obsession with correctness.

Mentor Text:

Anchor Chart: What Third Grade Notebook Writers Do / Don't Do

Mid-Workshop Teaching: Writers Also Write with Periods and Capitals Share: Suggest that children search through their notebooks, considering which entry, of all they have written, they want to develop into a finished piece.

- word chart with high-frequency words
- teacher model writer's notebook
- chart paper
- sample letter to parents explaining third grade spelling

BEND II: Becoming a Storyteller on the Page	
<p>Lesson 7: Rehearsing: Storytelling and Leads</p> <p>SWBAT: rehearse for writing by teaching students that writer’s story-tell and generate alternate leads as ways to rehearse a story.</p> <p>Unit 1, pg. 64</p> <p>Connection: Set children up to story-tell their seed ideas to partners in such a way that they elicit a reaction.</p> <p>Teaching Point: “Listen up - this is important. Most writers don’t just pick an idea and then bingo, write the book. Just as a choir rehearses for a concert, writers rehearse for writing. One of the best ways they rehearse a story is to story-tell their story - and to do so repeatedly in lots of different ways.” Teaching: Model how to tell a story across the pages of a drafting booklet, reliving the moment and then assuming the role of storyteller. Name the replicable moves you made as a writer, asking the children to give a thumbs up for each one they noticed.</p> <p>Active Engagement: Set children up to tell each other their stories, touching pages of a booklet as they proceed through the chronology. As they do this, call out coaching tips.</p> <p>Link: Restate your teaching point. Send children off to rehearse their stories by storytelling them first. Then suggest sketching as a way to hold onto the oral story.</p> <p>Mentor Text: Come On, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: Storytelling and Then Starting to Draft</p> <p>Share: Convene children. Tell them that writers try out different leads to rehearse for writing.</p>	<ul style="list-style-type: none"> ● students’ writer’s notebooks ● pocket folders ● model story ● “To Write a True Story” chart ● mentor text: Come On, Rain! ● “Leads Sometimes Include... chart

<p>Lesson 8: Writing Discovery Drafts</p> <p>SWBAT: learn that writers draft by writing fast and furiously, working to capture the mental movie on the page.</p> <p>Unit 1, pg. 74</p> <p>Connection: Remind children of the work they've done so far in the process of drafting, and tell them they are ready to go one step further.</p> <p>Teaching Point: "Today I want to teach you that after carefully crafting each word of a lead, it's good to fix your eyes on your subject and to write your story fast and furious, without stopping."</p> <p>Teaching: Use a metaphor to tell children that writers sometimes fast-write a discovery draft. Model how this is done and show an example.</p> <p>Active Engagement: Recruit children to be willing to write discovery drafts and channel them toward being ready to start this work.</p> <p>Link: Remind writers of what you've taught today, and tell them they can use this new strategy for the rest of their lives.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: Rereading to Build Writing Stamina</p> <p>Share: Remind writers of the strategies they already know for writing with stamina. Ask students to try this strategy by reading favorite parts to the whole class.</p>	<ul style="list-style-type: none"> ● student's folders ● sample student writing ● "To Write a True Story" chart ● mentor text: Come On, Rain!
<p>Lesson 9: Revising by Studying What Other Authors Have Done</p> <p>SWBAT: see that one way that writers revise is by studying other authors' craft and naming what the author does so they can try it in their writing.</p> <p>Unit 1, pg. 82</p> <p>Connection: Establish the reason for the teaching point, or in this case, the inquiry question. You want to know what makes 'Come On, Rain!' so good - and plan to use what you learn in your own writing.</p> <p>Teaching Point: "Okay, writers, so to investigate this big question, first we are going to look at the places we love the most in Come On, Rain! I'm going to give each of you an excerpt from Karen Hesse's book. Right now, find a part that make you pull a little closer to the story, makes you pause, or reread, or that really gets that movie in your mind going strong."</p> <p>Teaching: Coach into children's work, prompting them to study Hesse's use of language carefully.</p>	<ul style="list-style-type: none"> ● mentor text: Come On, Rain! ● sticky notes ● "What Hesse Did to Make Her Storytelling Voice So Good in Come On, Rain!" chart ● Narrative Writing Checklist

<p>Active Engagement: Set writers up to try out one of these techniques on their own writing.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: What Do I Want My Readers to Feel?</p> <p>Share: Convene writers and channel them to study the work a classmate has done, just as they've studied a text written by a published author.</p>	
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<p>Lesson 10: Storytellers Develop the Heart of a Story</p> <p>SWBAT: learn that writers revise by asking, "What's the most important part of this story?" and developing that section.</p> <p>Unit 1, pg. 91</p> <p>Connection: Remind students that revision is a compliment to their writing. Use a story to illustrate the importance of revising in a way that draws out the heart of their writing.</p> <p>Teaching Point: "This brings me to the thing I want to teach you today, so listen carefully. Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story."</p> <p>Teaching: Spotlight what one child did in a way that illustrates the teaching point. Retell the story of the process.</p> <p>Active Engagement: Set children up to do similar work on the shared class story.</p> <p>Link: Summarize the lesson in a way that directs children through the steps of using this strategy. Remind children to help themselves.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: Inserting paper to help revision</p> <p>Share: Highlight a child who took the mini lesson to heart. Tell the story of that child's work in a way others can learn from.</p>	<ul style="list-style-type: none"> ● "To Write a True Story" chart ● two copies of a child's draft ● shared class story
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<p>Lesson 11: Paragraphing to Support Sequencing, Dialogue, and Elaboration SWBAT: show how writers can revise their stories by grouping related sentences into paragraphs and then elaborating on those paragraphs.</p> <p>Unit 1, pg. 102</p> <p>Connection: Remind children of the work they've done so far in the process of drafting, and tell them they are ready to go one step further.</p> <p>Teaching Point: "Today I want to teach you that after carefully crafting each word of a lead, it's good to fix your eyes on your subject and to write your story fast and furious, without stopping."</p> <p>Teaching: Use a metaphor to tell children that writers sometimes fast-write a discovery draft. Model how this is done and show an example.</p> <p>Active Engagement: Recruit children to be willing to write discovery drafts and channel them toward being ready to start this work.</p> <p>Link: Remind writers of what you've taught today, and tell them they can use this new strategy for the rest of their lives.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: When To Start a New Paragraph</p> <p>Mid-Workshop Teaching: Rereading to Build Writing Stamina</p> <p>Share: Remind writers of the strategies they already know for writing with stamina. Ask students to try this strategy by reading favorite parts to the whole class.</p>	<ul style="list-style-type: none"> ● examples from students' drafts ● "When To Start a New Paragraph" chart ● sample student work ● Narrative Writing Checklist
<p>BEND III: Writing With New Independence on a Second Piece</p>	

<p>Lesson 12: Becoming One's Own Job Captain: Starting a Second Piece, Working with New Independence</p> <p>SWBAT: learn that writers draw on all they have learned to become their own job captains.</p> <p>Unit 1, pg. 112</p> <p>Connection: Celebrate your children's rough drafts.</p> <p>Teaching Point: "Today I want to teach you that when writers are in charge of their own writing, they think back over everything they know how to do and they make a work plan for their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do."</p> <p>Teaching: Create added fanfare around students assuming responsibility for their writing, and point out that they'll make decisions based on judging their emerging writing. Illustrate the contingent nature of their</p>	<ul style="list-style-type: none"> ● children's revised stories ● students' writer's notebooks
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<p>process decisions by asking, “What if...?” What process decisions would you make then?”</p> <p>Active Engagement: Set children up to begin planning their process, using a chart to keep tabs. Set children up to start planning their own writing process for the day, using charts and the writing process guide sheet for support.</p> <p>Link: Get children started being job captains for themselves, and then send them off to write.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: “There’s not one teacher in the room, but twenty-four of you.”</p> <p>Share: Convene children. Ask writers to examine their work for examples of some qualities of good writing from the class chart. Have students work with partners to set new goals for their writing.</p>	<ul style="list-style-type: none"> ● “To Write a True Story: Monitoring My Process” guide sheet ● “Finding Ideas for True Stories” chart ● “What Hesse Did to Make Her Storytelling Voice so Good in Come On, Rain!” chart
<p>Lesson 14: Drafting: Writing from Inside a Memory</p> <p>SWBAT: learn that writers replay life events in ways that let readers feel the experience.</p> <p>Unit 1, pg. 124</p> <p>Connection: Put today’s work into the context of the writing process so that children can see how today’s work fits into the cycle of rehearsing, drafting, revising and editing. Then give an example of the power of writing to help us step inside a moment.</p> <p>Teaching Point: Tell children that writing involves reenacting their own experiences. “I am telling you this because writers, like readers, get lost in a story. They pick up the pen and step into another time, another place. As they get ready to draft, they can relive that event, reexperience that time.” Teaching: Point out to children that we all have memories that are seared into our minds forever. Give examples. Demonstrate to show that you write by reliving.</p> <p>Active Engagement: Ask kids to try the strategy you’ve introduced. In this case, have them relive an important moment from the day before and write it down as they lived it. Then share one child’s writing as an example.</p> <p>Link: Remind children of the different choices they might make as job captains in charge of their own writing.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p>	<ul style="list-style-type: none"> ● students’ writer’s notebooks ● Monitoring My Writing Process checklist ● chart paper ● document camera ● Narrative Writing Checklist

<p>Mid-Workshop Teaching: Writers Keep an Eye on Deadlines</p> <p>Share: Explain that writers can make goals for themselves by looking at their past writing and deciding what to aim for in future writing. Share the story of one child who did that.</p>	
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<p>Lesson 16: Commas and Quotation Marks: Punctuating Dialogue SWBAT: draw on a mentor text to teach students how writers correctly punctuate dialogue.</p> <p>Unit 1, pg. 138</p> <p>Connection: Celebrate all that writers have done to write inside the moment with precise details.</p> <p>Teaching Point: “Writers, when you include people talking in your story, you need to capture their exact words and use quotation marks to signal, ‘These are the exact words the person said.’ It is actually more sophisticated than that. You can study what published writers do to punctuate quotation and try to do those exact same things.</p> <p>Teaching: Set up writers to investigate how Karen Hesse captures talk by using quotation marks in purposeful, powerful ways.</p> <p>Active Engagement: Set writers up to practice adding quotation to your demonstration story.</p> <p>Link: Invite writers to make plans to revise and edit their stories.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: Replacing Summarized Conversations with Dialogue Share: Convene the class to share one writer’s decision making that led to clearer, more powerful writing.</p>	<ul style="list-style-type: none"> ● students’ writer’s notebooks ● lead from “Come On, Rain!” enlarged on chart paper ● chart paper, markers ● student work
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<p>BEND IV: Fixing Up and Fancying Up Our Best Work: Revision and Editing</p>	
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<p>Lesson 17: Writers Revise in Big, Important Ways</p> <p>SWBAT: learn that revision can bring writing to a new level so that it rings with clarity and purpose.</p> <p>Unit 1, pg. 148</p> <p>Connection: Set children up to see their writing with new eyes. Point out that writers need to take a step back to ask questions about their writing so they can see it with fresh perspective.</p> <p>Teaching Point: “Today I want to teach you that when writers finish a piece of writing, they revise in big, important ways. They try to read their finished work like a stranger might, asking, ‘Is this clear? Can I take away a part or add a part to make it clearer?’ they read it aloud to themselves, checking if it flows.” Teaching: Demonstrate how reading aloud can help a writer hear whether or not parts sound right, flow smoothly, and are important to the story. Name the specific questions a writer asks to determine what words to keep and what words to cross out.</p> <p>Active Engagement: Set children up to reread their own writing, looking for places that are not clear and parts that may not be necessary to the flow of the story.</p> <p>Link: Remind children that revision is about making the writing clear, and that means that sometimes writers must take parts away that might confuse or tire the reader.</p> <p>Mentor Text: Come on, Rain!</p> <p>Anchor Chart: To Write a True Story</p> <p>Mid-Workshop Teaching: Readers Read Their Writing Often and Out Loud Share: Ask students to reflect on their growth as narrative writers. Celebrate students’ growth and ask students to reflect on their goals for the unit.</p>	<ul style="list-style-type: none"> ● students’ current drafts ● model story ● Narrative Writing Checklist
<p>Lesson 18: Revising Endings: Learning from Published Writing</p> <p>SWBAT: learn that writers deliberately craft the endings of their stories, and you’ll show students how to learn techniques for improving their own work by studying published writing.</p> <p>Unit 1, pg. 155</p> <p>Connection: Remind children of the writing work they’ve been doing and prepare them for learning something new.</p> <p>Teaching Point: “You’ve all discovered how writers lead into stories, luring the readers to follow them with a special lead. But the secret that many beginning writers don’t know is that writers work just as hard - well, maybe even harder- on their endings.</p>	<ul style="list-style-type: none"> ● students’ drafting folders ● examples of student leads ● copies of the ending of “Come On, Rain!”

Today I want to teach you some ways to do that using the ending of one of our mentor texts, *Come On, Rain!* by Karen Hesse.

Teaching: Demonstrate using a mentor text to learn ways to make endings more powerful. Read the text aloud and explain your thinking.

Active Engagement: Channel children to reread the text carefully, noticing authorial decisions. Debrief by naming what you hope children learned.

Remind children that writers work hard on endings. Link: Get children started, rethinking their endings. Mentor Text: *Come on, Rain!*

Anchor Chart: To Write a True Story

Mid-Workshop Teaching: Checking for Sense

Share: Convene children. Share the work of one child who wrote several possible endings, trying to be sure they referred to important actions, dialogue, and images from the story.

Lesson 19: Using Editing Checklists

SWBAT: learn that writers edit to make their writing exactly how they intend it to be for readers, using checklists to help them.

Unit 1, pg. 161

Connection: Create a context for today's lesson by talking about self-help books that fill bookstores that top best-seller lists.

Teaching Point: "Today I want to teach you that most writers rely on an editing checklist - either a concrete physical list or a mental one - and each item on the checklist reminds them of a lens they can use to reread and to refine their writing. If we have six items on our checklist, we're apt to reread our draft at least six times, once with each item as our lens."

Teaching: Tell children they each have a personalized editing checklist. Demonstrate how to read through a draft, using an item on the checklist as a lens.

Active Engagement: Ask children to read through their drafts with their partners, focusing on item on the editing checklist.

Link: Remind children that they can use this strategy forever when they write.

Mentor Text: *Come on, Rain!*

Anchor Chart: To Write a True Story

Mid-Workshop Teaching: Focusing on Tenses and Pronouns

Share: Becoming Copy Editors

Writing Unit 2: The Art of Information Writing

Time Frame: approximately 50 days

Overview of Unit: Students are introduced to the structure and components of informational writing.

Essential Questions:

- How do I organize my research

Standards Addressed:

W.IW.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- Introduce a topic clearly.
- Develop the topic with facts, definitions, and concrete details, text evidence, or other information and examples related to the topic.
- Include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.
- Link ideas within sections of information using transition words and phrases (e.g., then, because, also, another, therefore).
- Provide a conclusion related to the information or explanation presented.

W.WP.3.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

- Identify audience, purpose, and intended length of composition before writing.
- Consider writing as a process, including self-evaluation, revision and editing.
- With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, find and correct errors and improve word choice.

W.WR.3.5. Generate questions about a topic and independently locate related information from at least two reference sources (print and non-print) to obtain information on that topic.

W.SE.3.6. Use discussion, books, or media resources to gather ideas, outline them, and prioritize the information to include while planning to write about a topic.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing– Third Grade Unit 2 - Informational
- The Writing Strategies Book - by Jennifer Serravallo
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Narrative Writing Benchmark administered three times a year-Benchmark #2

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mentor Texts: (*specific to lessons)

Mini Lesson Teaching Points:

Materials:

Lesson 1: Teaching Others as a Way to Prime the Pump

SWBAT: think of information writers as teachers. You'll teach them that information writers organize information as they write, like organizing for teaching a course.

Unit 2, pg. 2

Connection: Launch the new unit by recruiting children to call out the topic they have chosen for their informational book as they participate in a "symphony share."

Teaching Point: "Today I want to teach you that information writers are teachers. When you write an information book, you are teaching a unit of study on your topic, and it helps to rehearse by actually teaching read students, watching to see which information especially matters to them." Teaching: Explain that today's writing workshop will be unusual, with children teaching each other about their topics rather than writing. Demonstrate how you go about teaching a topic, using your fingers as the graphic organizers to help you structure a list of subtopics, one of which you then develop as an example of how to do this.

Active Engagement: Set children up to teach their partners the topics they have chosen, reminding them to divide their topic into subtopics and to fill in details and thoughts about a subtopic.

Link: Divide the class into fourths, channeling them to sit with their groups in the four corners of the room. In each group, first one, then another child will teach his or her topic.

Mentor Text:

Anchor Chart: "Teaching Moves That Information Writers Should Borrow"

Mid-Workshop Teaching: Using Your Teaching as a Rough Draft and a Source for Insight about This Genre

Share: Writing Long to Record Teaching

- baton (or pencil) to conduct the symphony share
- topic / subtopics
- "Teaching Moves that Information Writers Should Borrow" chart
- chart paper / markers
- student's writing notebooks

<p>Lesson 2: The Power of Organizing and Reorganizing</p> <p>SWBAT: learn that writers often brainstorm several different ways to organize their information writing. You'll suggest different ways writers structure subtopics and explain that doing this is an important part of planning.</p> <p>Unit 2, pg. 12</p> <p>Connection: Read a snippet of the writing you did during yesterday's share, choosing a passage that contains many possible subtopics and ways to organize the information.</p> <p>Teaching Point: "Today I want to teach you that information writers often make plans for how to organize their information writing. Writers make one plan, then they think about a different possible plan, and they keep doing this over and over. Each plan includes a different way to divide a topic into parts." Teaching: Demonstrate, using your hand as a graphic organizer, considering several ways your book could be structured. Perhaps list different kinds and then list different ways. Debrief to highlight the work that could be replicated with another topic, on another day.</p> <p>Active Engagement: Channel students to consider alternative ways to divide up their topics, coaching them to generate parallel topics illustrating ways, kinds, examples or parts.</p> <p>Link: Let students know that they will most likely want to put tables of contents on paper.</p> <p>Mentor Text:</p> <p>Anchor Chart: Strong Tables of Contents</p> <p>Mid-Workshop Teaching: Considering Whether Your Book Has a Logical Structure</p> <p>Share: Considering the Structures of Tables of Contents</p>	<ul style="list-style-type: none"> ● writer's notebook ● two different organizational structures for topic ● table of contents pages ● mentor text ● table of contents ● "Strong Tables of Contents" chart
<p>Lesson 3: New Structures Lead to New Thinking</p> <p>SWBAT: learn that by considering different organizational structures, writers can allow themselves to think about a topic in new ways. You will guide them through a process of trying to structure their writing in various ways, instead of settling immediately on one way.</p> <p>Unit 2, pg. 21</p> <p>Connection: Tell a short story about people using one material - perhaps sand- and shaping that material into unique different things. Tell students that their topics are material and that it is wise to explore alternative ways to structure the material.</p>	<ul style="list-style-type: none"> ● metaphor to describe how writers can use the same material in many different ways ● topic from session 1 ● chart paper / markers ● student's writer's notebooks

<p>Teaching Point: “Today I want to teach you that writers try different organizational structures for size. They explore a few different structures, noting how those structures affect the way they think about a topic.” Teaching: Explain that you will model this, and then guide students to try several structures on for size. Introduce the first structure: boxes and bullets. Ask students to try a boxes-and-bullets structure for their own topics.</p> <p>Active Engagement: Introduce your next structure: cause and effect. Ask students to try fitting their topics into a cause-and-effect template.</p> <p>Link: Send students off to choose between revising their tables of contents, writing long about an unexplored aspect of their topic, or picking up where they last left off in their pieces.</p> <p>Mentor Text:</p> <p>Anchor Chart:</p> <p>Mid-Workshop Teaching: Helping Students File Information into Chapter Files</p> <p>Share: Preparing to Draft</p>	
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Lesson 4: Laying the Bricks of Information	
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Lesson 5: Organization Matters in Texts Large and Small

SWBAT: learn that the organizational skills writers use for their tables of contents can help them plan their chapters as well.

Unit 2, pg. 35

Connection: Convey to children that you expect their written products will be very different than they were before because of what they have learned about organizing a table of contents and organizing a text. Show children two fictional tables of contents - one exemplifying a novice way to organize an information text and the other exemplifying a more proficient plan.

Teaching Point: "Today I want to teach you that everything you've learned about organizing a table of contents applies also to the work of organizing any chapter or any information text you write. Whenever you write an information text, start by making a miniature table of contents - even if it is just in your mind."

Teaching: Let students know that organization skills transfer. The way kids go about organizing the whole book can be transferred so that it is also the way they go about organizing any chapter.

Active Engagement: Ask students to verbally practice their plans for one of the chapters in their books and write-in-the-air the first line or two of their chapters.

Link: Challenge writers to either consider another alternative structure for the upcoming chapter or to decide and draft it - or else to revise previous chapters.

Mentor Text:

Anchor Chart: Strong Tables of Contents

Mid-Workshop Teaching: Using code words to Help Planning

Share: Looking Back on the Past to Set goals for the present

- sample tables of contents
- "Strong Tables of Contents" chart
- sentence strip with the heading, "Strong Information Writing"
- Information Writing Checklist

Lesson 6: Studying Mentor Texts in a Search for Elaboration Strategies

SWBAT: use various strategies to develop their informational books.

You'll suggest using mentor texts as a way to learn more about elaboration and help them apply these ideas to their own writing.

Unit 2, pg. 46

Connection: Orient students to the new bend in the road of the unit.

Tell a story that illustrates how being able to learn about elaboration from other people can be helpful in life.

Teaching Point: "Today I want to teach you that when informational writers revise, they often consider ways they can add more, or elaborate. Information writers can learn to elaborate by studying mentor texts, taking note of all of the different kinds of information that writers use to teach readers about topics."

Teaching: Explain that just as narrative writers elaborate by sketching out the "heart of the story", and telling key points bit by bit, information writers also have ways to elaborate.

Active Engagement: Revise a previously written chapter from the class book. Show the students an excerpt from another mentor text that does different elaboration work than was shown in your demonstration, asking them to work with their partners to name techniques they notice. Give students an opportunity to work with their partners to revise the class chapter using those techniques they just noticed.

Link: Channel writers to plan whether they want to revise previously written chapters or to draft a new chapter. Warn students of one of the pitfalls of elaboration, repeating oneself.

Mentor Text:

Anchor Chart:

Mid-Workshop Teaching: Using transition words

Share: Studying mentor texts for more elaboration strategies

- your own story to demonstrate how to use elaboration from other people
- section of information text that needs more elaboration
- mentor texts
- class book
- students' writers' notebooks
- exemplar student text that shows elaboration

Lesson 7: Making Connections Within and Across Chapters

SWBAT: learn how to connect the information in their chapters using different transitional strategies and phrases. You'll suggest they look to a mentor text for ideas about how to best transition in their own informational books.

Unit 2, pg. 55

Connection: Describe an object that is made up of various connected pieces. Teaching Point: "Today I want to teach you that writing chapters is like making paper chains. Writers know that each chapter needs to connect to the chapter before it. Actually, each paragraph connects to the one before it as well. There are two secrets to this. First, the order needs to make sense. And second, the author uses transitional words like because and also to glue parts of the text together."

Teaching: Before demonstrating how to link pieces of information, explain that you first need to have compiled information. Review your writing and highlight the replicable things you did to link things together in your writing. Active Engagement: Return to the class book, choose a chapter to draft together, and have the students try a quick rehearsal.

Link: Rename the teaching point and remind students that this lesson pertains not only to today but also to any day.

Mentor Text: informational texts

Anchor Chart: Informational Writing

Mid-Workshop Teaching: Using Research Resources to Help Fine-Tune Spelling

Share: Remind writers of the goals they set earlier and channel them to look between their latest writing and the checklist they previously studied.

- your own metaphor to describe how writing is made up of different connected pieces
- informational text
- class book
- chart paper, markers
- mentor texts
- index cards / sticky notes
- information writing checklist

Lesson 8: Balancing Facts and Ideas from the Start

SWBAT: learn the art of balancing facts with engaging style; highlighting revision strategies that encompass both structure and word choice that will enhance their voices in their drafts.

Unit 2, pg. 63

Connection: Invite class into a small inquiry study of the balance of facts and ideas using a preselected information text that shows that balance clearly and well.

Teaching Point: "Today I want to teach you that when you write information books, you try to interest your reader. Readers love fascinating facts, and they love ideas, too. Writers make sure their writing contains both facts and ideas."

Teaching: Demonstrate a couple of ways that an idea might be added to a fact-filled paragraph.

Active Engagement: Invite students to study a few fact-filled sentences and develop an idea to go with them.

Link: Send writers off to draw on all they have learned to do as they draft a new chapter and revise old ones.

Mentor Text: informational texts

Anchor Chart: Informational Writing

Mid-Workshop Teaching: Don't Let Your Writing Be a Trash Compactor

Share: Shifting between Big Ideas and Small Examples

Lesson 9: Researching Facts and Ensuring Text Accuracy

SWBAT: learn that informational writers are actually researchers, and you'll also suggest resources for finding more information to enhance their informational books.

Unit 2, pg. 71

Connection: Enlist students' help in listing the tools people in various professions use and then ask the class to suggest the tools writers need.

Teaching Point: "Today I want to teach you that writers don't just write, write, write all the stuff from their brains. Real writers are researchers. Writers often leave the page in search of the perfect fact of the perfect example."

Teaching: Let students know that experts don't just magically know everything

- they often have resources at their fingertips that they use frequently. Active Engagement: Ask the students to consider their own subjects and where they might want to look for more information.

Link: Tell a short story about an author who regularly uses research in his or her writing.

Mentor Text: informational texts

Anchor Chart: Informational Writing

Mid-Workshop Teaching: Embedding Topic-Specific Vocabulary to Help Readers Get Smart on the Topic they are Teaching

Share: Studying Mentor Texts to Emulate the Use of Expert Terminology

Lesson 11: Creating Introductions through Researching Mentor Authors

SWBAT: use an inquiry process that asks them to consider introduction strategies of mentor texts.

Unit 2, pg. 82

Connection: Explain why now, toward the end of the writing process, you'll channel students to consider their endings and their beginnings.

Teaching Point: "Today let's ask, 'What do our mentor authors do when writing powerful introductions for information writing?' Once we figure out the answer to that question, we ask, 'How can we apply those strategies to our own introductions?'"

Teaching: Set the writers up to investigate a mentor text with you, guiding the work in a series of steps that help them answer the inquiry question.

Active Engagement: Direct children to get into conversation circles to talk about how the mentor author wrote the introduction.

<p>Link: Compliment students on their sophisticated work, and let them know that the work they did today can be carried with them into future writing. Mentor Text: informational texts</p> <p>Anchor Chart: Informational Writing</p> <p>Mid-Workshop Teaching: Writing Conclusions that Leave Readers Thinking</p> <p>Share: Celebrating Our Progress</p>	
<p>Lesson 12: Taking Stock and Setting Goals</p> <p>SWBAT: learn how to review their information writing using a checklist and then how to make a plan for revision.</p> <p>Unit 2, pg. 90</p> <p>Connection: Give an example of a time when you worked on something, needed to pause to take stock before completing the effort, and did that for yourself.</p> <p>Teaching Point: “Today I want to teach you that information writers stop, before they are completely done with their pieces, to take stock. They reread what they’ve done so far and think about any guidelines, checklists, or mentor texts, asking ‘What’s working already?’ and “What do I still want to do to make this as strong as possible?”</p> <p>Teaching: Set up the third- and fourth- grade checklists to serve as an elaboration tool with your demonstration text.</p> <p>Active Engagement: Guide student Link: Mentor Text: informational texts</p> <p>Anchor Chart: Informational Writing Mid-Workshop Teaching:</p> <p>Share:</p>	

<p>Writing Unit 3: Changing the World: Persuasive Speeches, Petitions, Editorials</p>	<p>Time Frame: 40 days</p> <p>February-March</p>
<p>Overview of Unit: In this unit, students will use their newfound abilities to gather and organize information to persuade people about causes that the children believe matter.</p>	

Standards Addressed:

W.AW.3.1. Write opinion texts to present an idea with reasons and information.

- A. Introduce an opinion clearly.
- B. Support the opinion with facts, definitions, reasons text evidence, or other information and examples related to the topic.
- C. Link ideas within sections of information using transition words and phrases (e.g., then, because, also, therefore, since, for example) to connect opinion and reasons.
- D. Provide a conclusion related to the opinion presented.

W.WP.3.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

- A. Identify audience, purpose, and intended length of composition before writing.
- B. Consider writing as a process, including self-evaluation, revision and editing.
- C. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, find and correct errors and improve word choice.

W.WR.3.5. Generate questions about a topic and independently locate related information from at least two reference sources (print and non-print) to obtain information on that topic.

W.SE.3.6. Use discussion, books, or media resources to gather ideas, outline them, and prioritize the information to include while planning to write about a topic.

21st Century Skill: Critical Thinking and Problem Solving

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- Communication
- Problem Solving
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Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

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Formative Assessments

- Teacher observations
- Writing Portfolios/folders
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- Published writing pieces in the areas of narrative, informational, and opinion

Mentor Texts: (*specific to lessons)

Mini Lesson Teaching Points:

Materials:

Lesson 1: Practicing Persuasion

SWBAT: demonstrate the ability to practice persuasion

Unit 3, pg. 4

Connection: Celebrate your students' identities as writers as you validate the previous opinion writing they have done and rally them for the more complex work they will undertake in this unit.

Teaching Point: "Today, I want to teach you that speechwriting is a kind of opinion writing. The writer, or speaker, puts forth an opinion - a thesis statement - and then gives reasons, details, and examples that support that opinion. The tricky part is that the writer, or speaker, has to choose reasons that will convince his or her audience."

Teaching: Teach through guided practice. Take children through multiple cycles: channel them to plan with a partner, then to write-in-the-air while you coach. Then elicit their work, coaching into it, before repeating the cycle.

Give children a thesis statement and channel them to generate reasons, keeping the audience in mind.

Active Engagement: Set up members of the class to write-in-the-air their own version of the essay's first paragraph.

Link: Rename the teaching point.

Mentor Text:

Anchor Chart:

Mid-Workshop Teaching: Voice over and coach to ratchet up the level of student work

Share: Announce that students will soon give their speeches to the principal or another class guest. Tell them this way they can try out whether their reasons actually persuade others to support the thesis. Have students work in

partnerships to practice their speeches, revising them if needed.

Lesson 2: Gathering brave, bold opinions for persuasive writing

SWBAT: Gather opinions for persuasive writing

Unit 3, pg. 10

Connection: Update the writers on the results of yesterday's shared speech and use this to rally students' investment in the big plan for the unit and especially this first part of it.

Teaching Point: "Today, and every day this week, you'll have time to write an opinion of your own. You might be wondering, 'How do I come up with ideas for this sort of writing?' I know each of you already has opinions about how this class, this school, this town, could be better, and those opinions will be the substance of your writing."

Teaching: Recruit students to join you in looking out at part of the world to see not only what is but what could be there. Demonstrate that you see a problem and generate a possible solution, writing both to name the problem and to talk about your imagined solution.

Active Engagement: Galvanize students to get started, seeing something that is and imagining what could be. Teach them that by envisioning, one can travel to other times and places, writing in response to those situations.

Link: Have students generate ideas for speech entries they can write, and then ask them to begin writing.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Writing with strong, bold thesis statements

Share: Recruit writers to find an example from their writing that shows their best work. Then have students share this example with their table partners, getting ideas from one another.

Lesson 3: Drawing on a Repertoire of Strategies for Generating Opinion Writing

SWBAT: Write with independence

Unit 3, pg. 20

Connection: Tell writers a story about a time someone you know said, “Look!” and got others to pay attention to something wonderful.

Teaching Point: “Today, I want to teach you that writers change the world not just by looking at what’s broken, but also by looking at what’s beautiful.

Writers write to get others to pay attention to people, places, things, or ideas that they might otherwise walk right past.”

Teaching: Demonstrate the strategy of collecting things you think are wonderful that deserve more attention and recognition. Deliberately model messing up in ways your kids are apt to do, and then correct yourself.

Active Engagement: Set students up to begin writing their own entries about a person they want others to appreciate.

Link: Set writers up to go off and write today, drawing on any of the strategies they have learned for getting started on opinion writing.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Aiming for volume

Share: Elicit writers to read their speeches out loud to their partners, listening for how they sound. Remind writers that each new piece of writing should be better than the last. Assess using the third-grade opinion writing checklist.

Charge writers with setting a goal.

- Third-grade opinion writing checklist

Lesson 4: Considering Audience to Say More

SWBAT: Address the audience directly

Unit 3, pg. 30

Connection: Give children practice stating their opinions in clear, un-ambivalent ways. Allow them to rewrite your wishy-washy claim.

Teaching Point: “Today, I want to teach you that when you want your writing to persuade people, to make them think and act in particular ways, you need to think about your audience and work to reach that audience. One way to reach your audience is to address them directly.”

Teaching: By giving an incendiary speech to your class and ignoring their response, dramatize the effect of a speaker ignoring listeners. Explain that a cardinal rule of persuasion is that the speaker needs to bring listeners along. Rewrite your speech to directly address audience concerns, and name what you are doing.

Active Engagement: Recruit the class to work together to anticipate audience response when working with a speech you wrote earlier in the unit. Channel children to write sentences that could be added to the draft in which they directly address the audience. Debrief, pointing out the replicable steps you have taken that you want others to follow.

Link: Channel writers to continue writing page-long entries, drawing on the strategies for generating persuasive writing and recalling tips for writing bold opinions, supporting those opinions with reasons, and keeping their audience in mind.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Posing questions for your audience

Share: Teach writers that they can reread with the audience in mind, imagining questions the audience might ask. Set up writers to reread their own pieces with the eyes of an audience, finding places where someone might ask a question.

Lesson 5: Editing as You Go

SWBAT: Make edits as you go.

Unit 3, pg. 42

Connection: Explain that considering audience means making sure that an audience can read students' writing.

Teaching Point: "Today, I want to remind you that you don't need to wait until you finish writing to go back and fix up your writing. Because you want to make sure your reader can grasp what you are saying, it helps to take a second to think, 'Wait, I know how to spell that word!' Then you can draw on everything you know to spell as best you can.

Teaching: Demonstrate how you take a few seconds to make sure you correctly spell the words you know by heart as you write. Deliberately model making a mistake as you do this and fixing it.

Active Engagement: Channel writers to spell a sentence that you give them, first noting which words they know by heart and which require strategic work. Link: Remind writers of all they know to help them spell words the best they can, and send them off to continue writing.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Writers use tools to spell well

Share: Have writers share the tools they used during workshop time.

Lesson 6: Taking Stock and Setting Goals

SWBAT: Self-assess and make plans for future work.

Unit 3, pg. 51

Connection: Set up writers to talk about their goals and how well they feel they have been working to meet them.

Teaching Point: "Today, I want to teach you that whenever you want to get better at something, it helps to keep pausing, looking back on your progress, and asking, 'Am I getting better? What should I work on next? What will help me keep on getting better in big and important ways?'"

Teaching: Draw an analogy to demonstrate that people resolve to get better check on their progress and set aspirations. Show the opinion writing checklists, this time for grades 3 and 4.

Active Engagement: Channel writers to assess their best piece of writing against the checklists. Have writers talk to partners about their self-assessment and goal-setting.

- Grades 3 and 4 opinion writing checklists

Link: Restate the teaching point, reminding children that to grow and develop as a writer, it is important to stop and take measure of what they've done so far and make plans for how to improve.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Making action plans

Share: Celebrate the work students have done, and let them know that before the workshop ends, each of them will choose a seed idea that they will develop into persuasive speeches in the next bend.

Lesson 7: Gathering All You Know About Your Opinion

SWBAT: Begin collecting evidence by documenting all they already know.

Unit 3, pg. 60

Connection: Set writers up to review and announce their opinions in a symphony share. Demonstrate the difference between saying these statements timidly and saying them bravely and boldly.

Teaching Point: "Today, I want to teach you that writers collect all the evidence they can to prove their opinion. One way they collect evidence is to gather all that they already know."

Teaching: Teach writers to transfer what they learned early in the information writing unit to this opinion writing project, using freewriting to collect ideas and information related to the problem and solution. Plan subtopics.

Demonstrate how you go about orienting yourself before freewriting to gather information and then how you might outline the draft you plan to write.

Active Engagement: Set writers up to practice talking to a partner about what they already know about their thesis.

Link: Channel writers to get started freewriting while still sitting in the meeting area.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Gathering evidence to get informed about what we don't know

Share: Teach writers that observation can be a source of information, then coach to channel students to be more precise and data-based when observing.

Lesson 8: Organizing and Categorizing

SWBAT: Organize their evidence into categories.

Unit 3, pg. 70

Connection: Gather the writers at the meeting area and show them a variety of items that relate to each other in some way. Ideally, they all relate to being ready to do a large task or project.

Teaching Point: “Today, I want to teach you that writers of persuasive speeches organize their evidence. One way to do this is to figure out several possible ways to group, or categorize, the evidence, deciding on one way that seems to work best. Once your evidence is grouped in a way that makes sense, it is easy to see where you have a lot of evidence and where you still need to gather more.

Teaching: Engage writers in helping you organize your evidence for the class opinion you have been working on. Highlight examples of how to categorize the evidence, demonstrating as you do so.

Active Engagement: Engage writers in helping you organize your evidence for the class opinion you have been working on.

Link: Send students off to begin organizing their evidence. Remind writers that anytime they are writing opinion texts, they will need to plan how to organize their information.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Making a plan to gather missing evidence Share: Have students practice teaching their evidence to their partner, figuring out the best way to organize their categories. Remind writers that they need to make a plan for gathering missing evidence.

Lesson 9: For Example

SWBAT: provide examples by showing what they are saying.

Unit 3, pg. 79

Connection: Tell writers about a time when you saw examples of something and began to care more.

Teaching Point: "Today, I want to tell you about some advice that a famous writing teacher - Roy Peter Clark - gives to some of this nation's best nonfiction writers. He says to them, 'Always be sure you get the name of the dog.' He could have said instead, 'Be sure you describe the little black duck, the one with oil in its eyes.' In other words, be sure you collect examples that can make your opinion come to life.

Teaching: Set writers up to watch as you demonstrate coming up with a personal example to support your opinion.

Active Engagement: Set writers up to locate a place in their text in which they told something, and ask them to think of a way to show the reader that part, sharing with partners.

Link: Emphasize that volume of evidence matters. Remind writers of all they could be doing today, including rereading to be sure they have used specific details - getting the name of the dog - to convince readers of their opinion.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Listening to evidence to determine if it exactly matches the opinion and reason

Share: Explain to students that when writing opinion essays, the writer shifts between writing about the present, the past, and the future. Remind writers that verbs are action words and can be written in past, present, or future tense. Channel students to reread their work, and make sure their verbs match the time.

Lesson 10: By Considering Audience, Writers Select and Discard Material

SWBAT: select the most convincing material by considering the effect they want to have on their audience.

Unit 3, pg. 87

Connection: Provide an example that shows how evidence that is convincing makes readers care about an opinion. Connect this to the work students have been doing. Remind them to stop and think, "What evidence will most convince my audience to care about my opinion?"

Teaching Point: "Today, I want to teach you that when you are writing to convince someone of your opinion, you only put in the best, most convincing evidence. One way to do that is to read each piece of evidence and ask, 'Will this make the audience care?'"

Teaching: Set writers up to help you select the most and least convincing evidence to support the class opinion.

Active Engagement: Set writers up to consider evidence in one of their categories, questioning which is the most convincing.

Link: Set writers up to continue to organize and select their best evidence.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Keeping the change, you want in mind as you write

Share: Rally students to organize their sections in preparation for drafting. Demonstrate how to organize sections of a speech.

Lesson 11: Paragraphing to Organize Our Drafts

SWBAT: Use paragraphs to organize their drafts and use transition words.

Unit 3, pg. 96

Connection: Rally children's excitement over writing by talking about the superstitions that writers have about how to invite the muse when the day comes to write.

Teaching Point: "Today, I want to remind you that a writer often gives himself or herself a few last-minute things to keep in mind before launching into a draft. One guideline that some writers keep in mind is this: To write clearly, write in chunks, or paragraphs. Doing that - and noticing when you leave one topic and go to the next - helps a writer not only write in paragraphs but also stay longer on a subtopic.

Teaching: Set writers up to help you think of how to organize the sections for the class speech.

Active Engagement: Set writers up to reread sections of their own writing and decide where there should be paragraphs.

Link: Emphasize that it is nonnegotiable that student's paragraph. Rally them to recall the power and message and audience of their speech, and to write fast and furiously.

Mentor Text:

<p>Anchor Chart: How to Write a Persuasive Speech</p> <p>Mid-Workshop Teaching: Transferring and applying all we know as we write</p> <p>Share: Introduce students to transition words and phrases that will help them link different parts of their opinion writing. Demonstrate how to add transition words.</p>	
<p>Lesson 12: Choosing Words that Sound Right and Evoke Emotion</p> <p>SWBAT: choose strong words that evoke emotion.</p> <p>Unit 3, pg. 103</p> <p>Connection: Let writers know that you have tried to revise your own speech and are not sure what makes for an effective, powerful speech.</p> <p>Teaching Point: “Today, we’re going to do an inquiry into what makes a speech powerful and effective. We’ll ask the question, ‘What makes for a powerful and persuasive speech?’”</p> <p>Teaching: Set writers up to watch a video clip of a speech, letting them know that they should watch while thinking about the inquiry question.</p> <p>Active Engagement: Collect student observations on a chart, highlighting the ways writers make their speeches more powerful.</p> <p>Link: Send students off to revise their speeches, keeping in mind all the strategies they have learned so far for revising their writing and for making powerful and effective speeches.</p> <p>Mentor Text:</p> <p>Anchor Chart: Ways We Can Make Our Speeches More Powerful</p> <p>Mid-Workshop Teaching: Learning from other writers</p> <p>Share: Teach students they can revise their speech so that it evokes emotion, packing an emotional punch. Set writers up to help you revise a part of the class speech to make it pack more of an emotional punch.</p>	

Lesson 13: Looking Back and Looking Forward

SWBAT: assess and self-reflect.

Unit 3, pg. 112

Connection: Ask students to bring their editing checklists to the meeting area and use these checklists to look over their pieces with a partner, discussing how they will go about editing these during the workshop today.

Teaching Point: "Today, I want to teach you that if you want others to read your work and take you seriously, proofreading is essential. Taking your time helps you catch all of your errors, but receiving help from a careful partner is equally important."

Teaching: Distribute a sample of student work from a previous student that contains a small variety of commonly seen errors. Demonstrate how you use an editing checklist to read and then reread the first few sentences, locating and correcting errors.

Active Engagement: Set students up to read the next small section of the piece and correct it using their checklists.

Link: Send students off to ready their pieces for publication. Remind them that even the best writers sometimes miss errors when they proofread.

Mentor Text:

Anchor Chart: How to Write a Persuasive Speech

Mid-Workshop Teaching: Looking over their final piece for specific evidence

Share: Teach toward some of the qualities of good public speaking.

Lesson 14: Inquiry into Petitions

SWBAT: identify three forms of opinion writing and tailor their writing to fit qualities of each.

Unit 3, pg. 120

Connection: Tell writers that as they have been working to get stronger at writing speeches, they have also been getting stronger as opinion writers. Convene writers and let them know that they will build on what they already know about opinion writing to write a new piece. Set them up to investigate how the different forms of opinion writing are similar and different.

Teaching Point: “The question you’ll be exploring is, ‘What moves have you learned as speechwriters that you see other writers using in other kinds of opinion writing?’”

Teaching: Introduce students to a petition, setting them up to investigate the qualities of this type of opinion writing.

Active Engagement: Co-construct a chart in which you list writerly moves the writer of the petition made that resemble those students made in their persuasive speeches.

Link: Set writers up to go off to write quick mini-persuasive letters or petitions.

Mentor Text:

Anchor Chart: Techniques All Opinion Writers Use

Mid-Workshop Teaching: Analyzing Mentor Texts

Share: Channel writers to identify the portions of their opinion writing they like the best and to share those with each other.

- “Techniques All Opinion Writers Use” chart
- Sample persuasive letter
- Sample petition

Lesson 15: Becoming Your Own Job Captain

SWBAT: hold themselves accountable for meeting deadlines by making work plans.

Unit 3, pg. 128

Connection: Rally your writers to write a second opinion piece by letting them know they will become the job captain of their own writing.

Teaching Point: "Today I want to teach you that writers keep themselves on track when they are working to meet a deadline. One way they do this is by making a work plan for their writing."

Teaching: Let writers know that the class will be creating a new class opinion piece that is due in three days, and solicit their help in creating a plan for that piece. Continue to involve the class in helping you to develop a work plan for the class piece.

Active Engagement: Set writers up to make their own work plan.

Link: Remind writers of how one plans an opinion piece by recruiting them to help you plan the class opinion text.

Mentor Text:

Anchor Chart: Work Plan for Opinion Writing, How to Write a Persuasive Speech

Mid-Workshop Teaching: Being Our Own Problem Solvers

Share: Have students transfer and apply all they have learned to the new work of the day, reminding them that writers use evidence to support their claims.

- Work Plan for Opinion Writing chart
- Grades 3 & 4 Opinion Writing Checklist
- How to Write a Persuasive Speech

<p>Lesson 16: Gathering a Variety of Evidence SWBAT: gather a variety of evidence.</p> <p>Unit 3, pg. 136</p> <p>Connection: Reveal a chart listing ways members of the class have been including evidence</p> <p>Teaching Point: “Today I want to teach you that writers use surveys and interviews to collect evidence to use in persuasive pieces.”</p> <p>Teaching: Explain that surveys are used to show what large numbers of people say and do relating to the topic, while interviews are used to give evidence from one person’s personal experience.</p> <p>Active Engagement: Set writers up to look at two possible survey questions relating to the class opinion and help you decide which will help you gather better evidence.</p> <p>Link: Remind writers that when you gather evidence for one of your sections, you want to gather evidence that makes the point you want to make.</p> <p>Mentor Text:</p> <p>Anchor Chart: Types of Evidence We Can Gather chart, Ways Opinion Writers Hook Their Readers</p> <p>Mid-Workshop Teaching: Highlight a student who is doing work that you want all of the writers to do</p> <p>Share: Remind students how to correctly punctuate the quotations they incorporate from interviews.</p>	<ul style="list-style-type: none"> ● Types of Evidence We Can Gather chart ● Ways Opinion Writers Hook Their Readers chart
<p>Lesson 17: Revising Your Introductions and Conclusions to Get Your Audience to Care</p> <p>SWBAT: revise their introductions and conclusions before deciding which will have the biggest impact on their audience.</p> <p>Unit 3, pg. 141</p> <p>Connection: Remind writers of the work they’ve done so far in this unit - the process that opinion writers use.</p> <p>Teaching Point: “Today I want to teach you that there are several strategies opinion writers rely on to help them create introductions that draw their readers into the text. These strategies include asking questions, telling a surprising fact, and giving background information. But opinion writers also make sure they introduce their text with a clear, focused thesis.”</p>	<ul style="list-style-type: none"> ● Ways Opinion Writers Hook Their Readers chart ● Writing Introductions and Conclusions chart

<p>Teaching: Explain that a small group of students studied introductions in some mentor texts, and ask one child to list the ways they found for hooking in readers. Explain that kids are already skilled at this. Suggest that students seem less skilled at stating their opinion succinctly, and give them some tips for doing so.</p> <p>Active Engagement: Channel students to use the same process to create a succinct thesis for their own opinion writing.</p> <p>Link: Remind writers that the deadline for completing their opinion writing is fast approaching, and encourage them to carry and employ all they have learned.</p> <p>Mentor Text:</p> <p>Anchor Chart: Ways Opinion Writers Hook Their Readers, Writing Introductions and Conclusions</p> <p>Mid-Workshop Teaching: Remind Yourself of Goals</p> <p>Share: Give writers the opportunity to study and rank three different conclusions for a piece and discuss the reasons for their ranking decisions. Charge writers with looking at their own conclusions and trying out what they have noticed to make their conclusions stronger.</p>	
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<p>Lesson 18: Taking Stock Again</p> <p>SWBAT: self-assess using a checklist or goal sheet, and then set new goals.</p> <p>Unit 3, pg. 149</p> <p>Connection: Draw writers' attention to the Opinion Writing Checklist, focusing on the goals that reflect the new work the class has been doing.</p> <p>Teaching Point: "Today I want to remind you that it helps to pause sometimes and to look back at your progress as writers, asking, 'Am I living up to the goals I set for myself? Am I getting better?' and, 'What should I work on next?' You can use checklists, charts, even personal goals to help you do this."</p> <p>Teaching: Help children to assess their own writing using the Opinion Writing Checklist and their personal goal sheets.</p> <p>Active Engagement: Channel students to compare their checklist from today with their checklist a few weeks ago.</p> <p>Link: Send students off to make revisions to their writing based on their personal goals.</p> <p>Mentor Text:</p>	<ul style="list-style-type: none">● Opinion writing checklists
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<p>Anchor Chart:</p> <p>Mid-Workshop Teaching: Use voice overs to not stop momentum - Encourage and remind writers to continue to draw on personal goals.</p> <p>Share: Recruit writers to revise not just their current draft, but also their on-demand pieces from the beginning of the unit and speeches from Bend II.</p>	
<p>Lesson 19: Tackling a Cause</p> <p>SWBAT: view a cause from different angles.</p> <p>Unit 3, pg. 158</p> <p>Connection: Invite writers to create their own silent way to celebrate - suggesting options - and give them one minute for a silent cheer. Salute the writers for trying to make a difference and talk candidly about how their efforts won't always work. But suggest that when that occurs, they need to try harder. Explain the way cause groups will work.</p> <p>Teaching Point: "Today I want to teach you that when you are writing to make a real-world difference, you ask, 'Who can help me solve this problem?' and 'Who might be causing this problem?' until you have thought of different audiences and ways you can reach them."</p> <p>Teaching: Return to the class topic from the previous bend, demonstrating how to approach the problem from different angles.</p> <p>Active Engagement: Set writers up to approach their problem from different angles, coming up with different audiences. Highlight some of what you heard to inspire others.</p> <p>Link: Send writers off to work, reminding them that they are job captains.</p> <p>Mid-Workshop Teaching: Helping group members work toward their personal goals.</p> <p>Share: Help students discuss and create a proposal for their group, using a template you give them or one they create on their own.</p>	

<p>Lesson 20: Becoming Informed about a Cause</p> <p>SWBAT: read and become informed on a cause. Unit 3, pg. 164</p> <p>Connection: Tell a story that shows how when someone has facts to back up a claim, the other person can't refute the claim and is usually convinced.</p> <p>Teaching Point: "Today I want to teach you that to be convincing, you need to be as informed as you can be. One way to become more informed is to do some background reading and see how that reading changes what you already know and think."</p> <p>Teaching: Set students up to read about the class topic, building their background knowledge on the cause and becoming more informed.</p> <p>Active Engagement: Stop and jot important text.</p> <p>Link: Send students off to continue researching and drafting their opinion pieces.</p> <p>Mid-Workshop Teaching: Using domain-specific words.</p> <p>Share: Celebrate how much knowledge students have gained about their causes, and have them do a collective webbing to capture this knowledge.</p>	
<p>Lesson 21: Yesterday's Revisions Become Today's Drafting Strategies</p> <p>SWBAT: recall revision techniques.</p> <p>Unit 3, pg. 172</p> <p>Connection: Review previous learning by suggesting students brainstorm work they have done through revision. Gather all revision strategies into a chart.</p> <p>Teaching Point: "Today I want to teach you that all the revision work you have ever done can now be brought forward in the process. So that you do it as you draft or as you reread the work you've written. Yesterday's revisions become today's drafting moves."</p> <p>Teaching: Show students how to read over checklist to keep in mind all of the things you want to do as you write.</p> <p>Active Engagement: Set students up to think about what parts they want to include and what goals they want to keep in mind. Jot a bit of the start of their piece and share that start with a partner.</p> <p>Link: Send writers off to continue to work, reminding them they have two days left to work.</p> <p>Anchor Chart: Revision Strategies</p>	<ul style="list-style-type: none">● Revision strategies chart

<p>Mid-Workshop Teaching: Remind writers to rely on their group for support.</p> <p>Share: Provide time for cause groups to work and help each other.</p>	
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<p>Lesson 22: Getting Our Writing Ready for Readers</p> <p>SWBAT: Ensure that their writing is free of errors and can convince their reader of their opinion.</p> <p>Unit 3, pg. 176</p> <p>Connection: Remind writers about all they know to do to edit their pieces. Introduce an editing checklist.</p> <p>Teaching Point: “Today I want to teach you that before your piece goes out into the world, it’s your last chance to make sure that your readers will take it seriously and be able to read every word you wrote.”</p> <p>Teaching: Show writers how professionals proofread. Demonstrate reading through and using the proofreading marks to edit the beginning of the piece. Active Engagement: Set writers up to talk over edits they missed and strategies for not missing any in the future.</p> <p>Link: Send writers off to continue editing their pieces.</p> <p>Anchor Chart: Proofreading Marks</p> <p>Mid-Workshop Teaching: Using partners to help proofread</p> <p>Share: Recruit writers to think about where in the world their opinion pieces will go.</p>	<ul style="list-style-type: none"> • Proofreading Marks chart
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<p>Writing Unit 4: Once Upon a Time: Adapting and Writing Fairy Tales</p>	<p>Time Frame: 40 days</p>
<p>Overview of Unit: This unit uses familiar fairy tales to explore techniques of fiction writing such as writing in scenes, employing an omniscient narrator to orient readers, using story structure to create tension, and crafting figurative language to convey mood.</p>	
<p>Standards Addressed:</p> <p>W.NW.3.3. Write narratives to develop real or imagined experiences or events with basic story elements.</p> <ol style="list-style-type: none"> A. Orient the reader by establishing a situation and introduce a narrator and/or characters; clearly organize an event sequence. B. Use dialogue and description to develop experiences and events or show the responses of characters to situations. C. Use transitional words and phrases to manage the sequence of events. 	

D. Use concrete words and phrases and sensory details to convey experiences and events.

E. Provide a conclusion or sense of closure that follows the narrated experiences or events.

W.WP.3.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

A. Identify audience, purpose, and intended length of composition before writing.

B. Consider writing as a process, including self-evaluation, revision and editing.

C. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, find and correct errors and improve word choice.

W.WR.3.5. Generate questions about a topic and independently locate related information from at least two reference sources (print and non-print) to obtain information on that topic.

W.RW.3.7. Engage in independent and task-based writing for both short and extended periods of time, producing written work routinely.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Narrative Writing Benchmark administered three times a year-Benchmark #3

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mentor Texts: (*specific to lessons)

- Prince Cinders by Babette Cole
- Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff
- Owen by Kevin Henkes
- Those Shoes by Maribeth Boelts

Mini Lesson Teaching Points:

Materials:

Lesson 1: Adapting Classic Tales

SWBAT: create their own fairy tales by adapting classic ones.

Unit 4, pg. 2

Connection: Support your students as storytellers of fairy tales, ensuring that classic tales are “in their bones” before they begin writing fairy tale adaptations. Demonstrate storytelling a familiar fairy tale. Channel students to practice storytelling the tales they will adapt.

Teaching Point: “The question we will be researching is: What does the author seem to be trying to do when he or she changes some things and not others? And most of all: How will a study of someone else’s adaptations help me when I write my own?”

Teaching: Remind students that to inquire into the characteristics of any kind of writing, it is important to study an example of that kind of writing, asking, “What did the writer do to make this?”

Active Engagement: Recruit kids to study a mentor text, noting what the author changes and why, keeping the guiding inquiry questions in mind. Chart the big picture of the class’s thinking about how authors adapt fairy tales in consequential ways.

Link: Channel students to spend today working with each other in small groups, going from table to table, reading other adaptations and adding to the chart.

Mentor Text: Prince Cinders, Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff

Anchor Chart: How to Write a Fairy Tale Adaptation

Mid-Workshop Teaching: Notes capture thinking, not just facts

Share: Set students up to share what they’ve noticed about the what and why of adaptations, collecting the class’s knowledge on the anchor chart. Channel your students to consider which fairy tale they might choose to adapt.

- Prince Cinders by Babette Cole
- Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff
- How to Write a Fairy Tale Adaptation chart
- Printed Cinderella copies

Lesson 2: Writing Story Adaptations that Hold Together

SWBAT: adapt fairy tales in meaningful ways.

Mid-Workshop Teaching: Checking Adaptation Plans

Share: Teach children to organize their story-planning notes into a few scenes, or Small Moment stories. Ask students to plan the first scenes of their own fairy tale adaptations and to practice storytelling that scene by Unit 4, pg. 14

Connection: Channel students to think about the underlying ideas about adaptations that they'd discussed in the previous session, especially highlighting the way one adaptation creates a cascade of others.

Teaching Point: "Today I want to teach you that when writers plan how an adaptation of a story will go, they do two things. First, they decide on a change that they think will improve the story, and second, they make sure that the change leads to other changes so the whole story fits together. Often the one big adaptation cascades like a row of dominoes through the writer's adaptation of the fairy tale."

Teaching: Recruit children to join you in thinking about a purposeful adaptation of a fairy tale and how that one change could lead to a domino effect, creating the need for other changes.

Active Engagement: Channel students to go through the same process, this time thinking about their intended adaptations.

Link: Channel students to get started writing plans for their own adaptation of a story. Remind them that the change should be significant, making it a better story.

Mentor Text: Prince Cinders, Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff

Anchor Chart: How to Write a Fairy Tale Adaptation
Writing in the air.

- Prince Cinders by Babette Cole
- Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff
- How to Write a Fairy Tale Adaptation chart

Lesson 3: Storytelling, Planning, and Drafting Adaptations of Fairy Tales SWBAT: story-tell or act out their stories as they plan their drafts.

Unit 4, pg. 26

Connection: Celebrate the volume of work children have produced and ask them to share their progress with a partner. Point out that writers need to rehearse, recruit children to list ways they know to rehearse for writing.

Teaching Point: "Today I want to remind you that the real goal when you rehearse for writing a story is not to come up with something to say, but to make the story you will write much stronger. If you story-tell and act out your story, your rehearsal brings your story to life."

<p>Teaching: Help students recall and then embellish the steps of the Small Moment story that they'll be telling. Channel one partner to story-tell to the other partner the scene the class just planned, reminding them to include specific actions and dialogue.</p> <p>Active Engagement: Set members of the class up to use the class's work with storytelling and drama as a model for their own storytelling.</p> <p>Link: Channel students acting energy toward writing.</p> <p>Mentor Text: Prince Cinders, Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Storytelling Not Summarizing</p> <p>Share: Recruit writers to listen to one student's work, noticing what he has done well.</p>	<ul style="list-style-type: none"> ● Prince Cinders by Babette Cole ● Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff ● How to Write a Fairy Tale Adaptation chart
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<p>Lesson 4: Writers Can Story-Tell and Act Out as They Draft SWBAT: story-tell or act out each scene to rehearse for writing. Unit 4, pg. 36</p> <p>Connection: Channel partners to share their writing with each other and to talk about what might happen next in their fairy tales. Work together to plan the start of the next scene of the shared class fairy tale adaptation.</p> <p>Teaching Point: "Today I want to teach you that when you are writing, you can rehearse in the middle of writing as well as at the start of it. And specifically, when writing a fiction story that contains several small moments or scenes, it helps to story-tell or to act out each small moment before writing it - or at least to do this while writing it."</p> <p>Teaching: Give children tips that will bring their characters and stories to life. Active Engagement: Channel children to act out their own scenes with a partner.</p> <p>Link: Ask children to revisit the start of the scene they just acted, clarifying a character's words and actions. and then to start writing the scene.</p> <p>Mentor Text: Prince Cinders, Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Being a Spelling Fairy Godmother</p>	<ul style="list-style-type: none"> ● Prince Cinders by Babette Cole ● Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff ● How to Write a Fairy Tale Adaptation chart
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<p>Share: Ask students to discuss what they know about writing strong endings, and then highlight a few for the class.</p>	
<p>Lesson 5: Weaving Narration through Stories</p> <p>SWBAT: weave narration through fairy tales to establish background, tie together scenes, and teach a moral or end a story.</p> <p>Unit 4, pg. 45</p> <p>Connection: Introduce the concept of a narrator by telling children about the role of Jiminy Cricket played in the movie Pinocchio long ago. Explain that fairy tales often rely on narrators and cite a few.</p> <p>Teaching Point: “Today I want to teach you that writers of fairy tales use narration, or telling, in some important ways: to introduce the story, to stitch one scene to the next, and to end the story.”</p> <p>Teaching: Set up your teaching by telling students you’ll be giving them a lot of new information in the form of a little lecture. Explain some of the different ways in which narration is used in stories.</p> <p>Active Engagement: Ask students to practice, in partners, the two types of narration you’ve discussed in the context of the class fairy tale. Share some strong examples of narration.</p> <p>Link: Remind students of the ways that narration may be used in fairy tales. Set them up to try it out on their own pieces.</p> <p>Mentor Text: Prince Cinders, Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff</p> <p>Anchor Chart: The Power of Narration, How to Write a Fairy Tale Adaptation chart</p> <p>Mid-Workshop Teaching: Using narration to wrap up a story</p> <p>Share: Invite students to the meeting area to share the endings of their tales.</p>	<ul style="list-style-type: none"> ● Prince Cinders by Babette Cole ● Cinderella, Little Red Riding Hood, The Three Billy Goats Gruff ● The Power of Narration chart ● How to Write a Fairy Tale Adaptation chart

<p>Lesson 7: Goals and Plans Are a Big Deal</p> <p>SWBAT: plan their writing process to write independently.</p> <p>Unit 4, pg. 62</p> <p>Connection: Suggest that because their fairy tale work is very professional, the classroom might become more like a writing colony - a place where writers are supported with their independent work.</p> <p>Teaching Point: “Today I want to teach you that all good things are made twice. Once in the creator’s imagination, and once in reality. Writers plan not only their writing, but also their process for making a piece of writing.” Teaching: Convey that students will be working independently and suggest they think of the anchor chart as the basis for a work plan.</p> <p>Active Engagement: Recruit children to consider the question, “How might I do better at planning the next fairy tale adaptation?”</p> <p>Link: Offer lots of alternatives, emphasizing that those who choose to plan adaptations need to draw on all that was taught at the start of the unit.</p> <p>Mentor Text:</p> <p>Anchor Chart: The Power of Narration, How to Write a Fairy Tale Adaptation chart</p> <p>Mid-Workshop Teaching: Planning adaptations with collaborators’ help</p> <p>Share: Remind students of previous work they did making meaningful changes as they adapt fairy tales, referring to and adding on to the chart you created earlier in the unit.</p>	<ul style="list-style-type: none">● The Power of Narration chart● How to Write a Fairy Tale Adaptation chart● Narrative writing checklists● How to Write a Fairy Tale Adaptation planning chart
<p>Lesson 8: Telling Stories that Make Readers Shiver</p> <p>SWBAT: make fairy tales sound like fairy tales by using special language.</p> <p>Unit 4, pg. 71</p> <p>Connection: Explain that people know the refrains of fairy tales by heart because these texts were written to be said aloud. Help children savor the language by getting involved in some storytelling work.</p> <p>Teaching Point: “Today I want to teach you that fairy tales are written to be read aloud, or story told, in ways that make listeners squeal and shiver. At the exciting parts, there are often repeated refrains that add to the tension. And throughout, the story is written so that listeners will feel what the writers= wants them to feel, to see what the writer wants them to see.”</p> <p>Teaching: Tell children about a storytelling course in which people were taught that the storyteller needs to see and feel what he or she wants listeners to see and feel.</p>	<ul style="list-style-type: none">● How to Write a Fairy Tale Adaptation chart● Narrative writing checklists● How to Write a Fairy Tale Adaptation planning chart

<p>Active Engagement: Recruit children to story-tell a favorite part of the classic-tale version of their adaptation, working to make listeners see and feel. Now channel students to story-tell their adaptations to accomplish the same. Link: Set students up to rehearse through storytelling, supporting those students who need more scaffolding before working independently.</p> <p>Mentor Text: Cinderella, Prince Cinders, Adelita, Yeh-Shen</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Keeping deadlines and plans in mind</p> <p>Share: Using the class’s writing colony metaphor, encourage students to assess progress and next steps. Encourage students to take ownership of their writing community to meet their goals independently.</p>	
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<p>Lesson 9: Revising Early and Often</p> <p>SWBAT: make significant revisions as they draft.</p> <p>Unit 4, pg. 80</p> <p>Connection: Return to the theme of the class co-creating a writing community by talking up the possibility of a class motto.</p> <p>Teaching Point: “Some students think you draft your whole piece, then you revise your whole piece. The truth is that serious writers, sophisticated writers, revise early and use those early revisions to lift the level of what they have yet to write.”</p> <p>Teaching: Convey that writers may decide when to do a second draft, but it is nonnegotiable that they do one. Suggest that front end revisions are more economical and powerful than back-end revisions.</p> <p>Active Engagement: Rally kids to try rereading a classmate’s writing to become smarter, then bring their new stance to the job of rereading and revising their own writing.</p> <p>Link: Invite children to read the work of many classmates, letting that work spark new ideas and plans for revisions.</p> <p>Mentor Text:</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Using available tools to support revision work</p> <p>Share: Immerse students in the sound of fairy tales by encouraging them to chorally chant back individuals’ adapted fairy tale refrains.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart
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Lesson 10: When Dialogue Swamps Your Draft, Add Actions

SWBAT: balance dialogue with accompanying actions.

Unit 4, pg. 89

Connection: Tell students that you read their drafts, spotted a widely shared problem, and plan to address it in today's minilesson. Name the problem: Dialogue swamps everything in the draft.

Teaching Point: "If characters are having a conversation, it helps if they are making a salad - or doing some other accompanying action. Those actions can say as much as the dialogue."

Teaching: Demonstrate in ways that contrast what a conversation is like with no actions punctuating it, and what it is like with small actions bringing home the content.

Active Engagement: Set kids up to supply the actions themselves, using just a sheet of notebook paper as the prop.

Link: Recap the lesson, but remind students of the bigger goals for today, letting today's lesson be an offering, not a demand.

Mentor Text: Prince Cinders, Cinderella

Anchor Chart: How to Write a Fairy Tale Adaptation

Mid-Workshop Teaching: Stitching scenes together

Share: Remind writers that strong endings provide a sense of closure. Encourage writers to make sure their endings are connected to the rest of their stories.

- How to Write a Fairy Tale Adaptation chart
- Narrative writing checklists
- How to Write a Fairy Tale Adaptation planning chart
- Prince Cinders
- Cinderella

Lesson 11: Painting a Picture with Words

SWBAT: use figurative language to paint a picture in their readers' minds.

Unit 4, pg. 96

Connection: Ask students to turn and talk about the figurative language techniques they remember.

Teaching Point: "Writers revise their fairy tales by using what they know about language to paint pictures in the minds of their readers." Teaching: Using sample fairy tale sentences, have students first notice comparisons and then revise their work by generating them.

Active Engagement: Use a piece of demonstration writing to practice revising fairy tales with figurative language in mind.

Link: Encourage writers to use tips from the "How to Write a Fairy Tale Adaptation" chart when revising.

- How to Write a Fairy Tale Adaptation chart
- Narrative writing checklists
- How to Write a Fairy Tale Adaptation planning chart
- Prince Cinders
- Cinderella
- Language Paints a

<p>Mentor Text: Prince Cinders, Cinderella</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation, Language Paints a Beautiful Picture</p> <p>Mid-Workshop Teaching: Using alliteration</p> <p>Share: Remind students that writers use conventional spellings so that readers can read their work.</p>	<p>Beautiful Picture chart</p>
<p>Lesson 12: The Long and Short of It</p> <p>SWBAT: reading stories out loud allows writers to identify and fix choppy and abrupt sentences.</p> <p>Unit 4, pg. 104</p> <p>Connection: Remind students that writers have to follow certain rules and conventions. Tell students that editing is about more than following rules - It's also about creating a particular style.</p> <p>Teaching Point: "Today I want to teach you that one way to create your own writing style is to experiment with different types of sentences when editing. This means that in addition to keeping an editing eye out for writing rules, writers edit to smooth out short or choppy sentences. Writers turn those sentences into smoother, more precise, and well-paced sentences." Teaching: Let students know that sometimes when writers edit for sentence variety it's hard to find a place to start. Suggest children start by reading aloud. Demonstrate the contrast between using choppy and smooth sentences.</p> <p>Active Engagement: Using sample lines you've created from a familiar fairy tale, ask students to try making choppy sentences smoother by adding on. Link: Encourage students to use editing strategies they know as needed, and ask them to share writing plans with their partners.</p> <p>Mentor Text: Prince Cinders, Cinderella</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation, Language Paints a Beautiful Picture</p> <p>Mid-Workshop Teaching: Finding examples of types of sentences</p> <p>Share: Encourage students to share edits they are proud of. Ask students to teach each other what they know about editing.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart ● Prince Cinders ● Cinderella ● Language Paints a Beautiful Picture chart
<p>Lesson 13: Collecting Ideas for Original Fairy Tales</p> <p>SWBAT: begin writing an original tale using narrative elements including specific characters, motivations, troubles, and resolutions.</p> <p>Unit 4, pg. 114</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart ● Prince Cinders

<p>Connection: Rally your students around the challenge of the upcoming and final bend in the unit: writing an original fairy tale.</p> <p>Teaching Point: “When trying to write fairy tales, hard work matters, but hard work alone won’t produce a beautiful fairy tale. What you need, above all, is the magic formula. The formula includes a character with traits and wants, and then a dose of trouble, and then more trouble, and more. And then somehow, ta-da! That’s the magic part, there’s a resolution.”</p> <p>Teaching: Suggest that fairy tales might emerge first as a sparse but complete story idea, one that is structured like a story.</p> <p>Active Engagement: Channel students to think of and jot into their notebooks a story idea for an original fairy tale.</p> <p>Link: Explain that writers generate a bunch of story ideas and use collaborators to help. Then send them off to work.</p> <p>Mentor Text: Prince Cinders, Cinderella</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation, Language Paints a Beautiful Picture</p> <p>Mid-Workshop Teaching: Adding magic to the story formula: Villains!</p> <p>Share: Rally your students to be mirrors for each other and help each other make writing plans.</p>	<ul style="list-style-type: none"> ● Cinderella
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<p>Lesson 14: From “This Is a Fairy Tale about” to “Once Upon a Time”</p> <p>SWBAT: use what they know to begin drafting.</p> <p>Unit 4, pg. 120</p> <p>Connection: Rally your students around the idea of being excited after spending so much time rehearsing, storytelling, and planning.</p> <p>Teaching Point: “Writers learn from their own writing. Writers look back over previous pieces they’ve written, especially those in a similar genre, noting the processes and strategies they used to write those pieces. They ask, ‘What worked that I should do again? What didn’t?’”</p> <p>Teaching: Remind writers that it helps to study the work they did earlier, thinking not so much about the specific story that they wrote, but instead thinking about strategies they used and could have used but didn’t.</p> <p>Active Engagement: Task students with creating a self-assignment for the day.</p> <p>Link: Set students up to work independently.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart ● Prince Cinders ● Cinderella
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<p>Mentor Text: Prince Cinders, Cinderella</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Moving from first scenes to drafting</p> <p>Share: Writers check in with their writing.</p>	
<p>Lesson 15: Tethering Objects to Characters</p> <p>SWBAT: make scenes more meaningful by including actions and objects important to the character.</p> <p>Unit 4, pg. 124</p> <p>Connection: Link students’ strong work writing fairy tales with strong work in familiar and beloved mentor texts.</p> <p>Teaching Point: “Today I want to teach you that writers sometimes focus characters’ actions around an object that’s important to the character, which makes those actions more meaningful.”</p> <p>Teaching: Pretend you are a famous author who is well known to your students, and deliver the lesson as that author.</p> <p>Active Engagement: Channel students to try out adding small actions that are tied to an important object in the context of a familiar fairy tale.</p> <p>Link: Send students off, encouraging them to revise their drafts to include small actions based on characters’ important objects.</p> <p>Mentor Text: Owen, Those Shoes</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Creating unity with recurring objects</p> <p>Share: Ask students to share ways they’ve learned to keep their drafts balanced.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart ● Owen ● Those Shoes

Lesson 16: Using Descriptive Language While Drafting

SWBAT: balance out telling sentences with showing sentences.

Unit 4, pg. 134

Connection: Explain that writers live in the visual world of their stories as they draft.

Teaching Point: "Today I want to teach you that writers live in the world of their stories and add tiny bits of description - of characters, setting, and objects - as they write. Sometimes they do that by writing a telling sentence, and then a showing sentence."

Teaching: Tell your students that writers vividly imagine what the world of their stories looks like, and they capture those images in their writing.

Active Engagement: Ask students to try adding descriptions to their own writing while you circulate and prompt them to be specific.

Link: Summarize recent new learning, and place it in the context of all narrative writing throughout students' writing lives.

Mentor Text: Jack and the Beanstalk, The Real Princess

Anchor Chart: How to Write a Fairy Tale Adaptation

Mid-Workshop Teaching: Envisioning Characters' actions and especially reactions

Share: Ask writers to look over their work with a partner to see the progress they've made. Set up writers to choose one of their drafts to revise, edit, and publish during the remainder of the unit.

- How to Write a Fairy Tale Adaptation chart
- Narrative writing checklists
- How to Write a Fairy Tale Adaptation planning chart
- Jack and the Beanstalk
- The Real Princess

Lesson 17: Revising the Magic

SWBAT: revise their fairy tales and tether the magic in their stories to the heart of the story.

Unit 4, pg. 142

Connection: Invite children to bring their favorite draft from the unit to the rug and gather for the mini lesson. Rally students to harness the magic of fairy tales in their own writing.

Teaching Point: “Today I want to teach you that one-way writers revise their writing is to reread, looking especially at the role of magic in their stories. For a fairy tale to work, the magic can’t be just sprinkled around willy-nilly, but needs to connect to the heart of the story. Magic usually pops up especially when the story’s trouble pops up.”

Teaching: Set students up to notice that magical elements of fairy tales are meaningfully embedded in stories’ hearts, either solving or contributing to problems.

Active Engagement: Rally the class to think of ways to include magic that is tied to the story’s heart.

Link: Encourage writers to buckle down and get ready for the significant revision work that might take place today.

Mentor Text:

Anchor Chart: How to Write a Fairy Tale Adaptation

Mid-Workshop Teaching: Using mentor texts to revise for magic

Share: Gather students and tell them that many authors weave magic throughout their tales, not just in the heart of the story. Encourage students to imagine how they might weave magic into their stories’ beginnings or endings, and ask them to turn and story-tell to their partners.

- How to Write a Fairy Tale Adaptation chart
- Narrative writing checklists
- How to Write a Fairy Tale Adaptation planning chart

<p>Lesson 18: Revising for Readers</p> <p>SWBAT: show readers how to read a piece by varying the pace.</p> <p>Unit 4, pg. 150</p> <p>Connection: Demonstrate one way in which writers leave clues that tell readers how their writing should sound. Ask students to think of other ways that writers leave clues for readers that tell them how a piece of writing should be read.</p> <p>Teaching Point: “Today I want to teach you that writers show their readers how to read a piece by varying the pace of the writing - altering whether a moment passes by quickly or slowly.”</p> <p>Teaching: Demonstrate how writers help readers slow down and savor a moment by adding more words, sentences, and details.</p> <p>Active Engagement: Rally students to practice speeding up a moment by taking out words or sentences.</p> <p>Link: Encourage writers to be thoughtful about pace as they revise.</p> <p>Mentor Text:</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Trying out punctuation</p> <p>Share: Explain and give an example of a way commas give readers information about how to read a piece. Rally students to try adding commas in a series in their own drafts.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart
<p>Lesson 19</p> <p>SWBAT: address their final editing concerns.</p> <p>Unit 4, pg. 157</p> <p>Connection: Draw their attention to a familiar nursery rhyme and alter it, causing children to wonder what went wrong.</p> <p>Teaching Point: “Today I want to teach you that writers try to carry good writing across a whole piece. Writers look back over rough drafts, noting the places where a pattern of good writing is broken. Then, they ask, ‘How may I edit my writing to mend the broken pattern and fix the mess-ups, keeping the good writing going?’”</p> <p>Teaching: Distribute a demonstration piece of writing with common mistakes. Demonstrate how to find and fix an error.</p> <p>Active Engagement: Set children up to read the next small section and work on noticing and correcting the pattern with a partner.</p>	<ul style="list-style-type: none"> ● How to Write a Fairy Tale Adaptation chart ● Narrative writing checklists ● How to Write a Fairy Tale Adaptation planning chart

<p>Link: Send students off to complete the work independently.</p> <p>Mentor Text:</p> <p>Anchor Chart: How to Write a Fairy Tale Adaptation</p> <p>Mid-Workshop Teaching: Trading drafts to find each other's mistakes</p> <p>Share: Have students reflect on the types of grammatical or mechanical errors they tend to break in their writing.</p>	
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Middle Township Public Schools - Reading - Third Grade

View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document

Middle Township Elementary #2 School

<p>Reading Unit 1: Launching Reader's Workshop and Fundamental Skills</p>	<p>Time Frame: 40 days</p> <p>September - October</p>
<p>Overview of Unit: Readers will establish routines and understand expectations for all parts of the reader's workshop. Students will begin selecting books for their individual book boxes and begin reading for stamina, learning through images, making connections, questioning and inferring.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What are the routines of the reader's workshop? ● Why is it important to select a "just right" book? ● What makes a good reader? ● How can visualization help me understand what I read? ● What connections can I make with a text? ● What questions should I ask before, during and after reading? ● Why should I make predictions and inferences when I read? 	
<p>Standards Addressed:</p> <p>RI.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of an informational text, referring explicitly to textual evidence as the basis for the answers.</p> <p>RL.CI.3.2. Recount in oral and written form key details from a text and explain how they support the theme (in literary texts, e.g., fables, folktales, and myths from diverse cultures).</p> <p>RI.AA.3.7. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.</p>	

RI.CT.3.8. Compare and contrast the elements of informational texts regarding the most important points and key details presented in two texts on the same topic.

RL.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of a literary text, referring explicitly to textual evidence as the basis for the answers.

RI.CI.3.2. Recount in oral and written form the key details from a multi-paragraph informational text and explain how they support the main idea.

L.RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level text orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.

SL.II.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.ES.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL.PI.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.UM.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

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

L.WF.3.2. Demonstrate command of the conventions of encoding and spelling.

L.KL.3.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.VL.3.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L.VI.3.3. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and non-print information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Sight Word Assessments
- Running records administered quarterly
- Unit 1 Benchmark Assessment (teacher created)

Formative Assessments

- Teacher observations
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Mentor Texts:

(see daily lessons)

Stone Fox by J. Reynolds Gardiner

Teacher Resources:

- Units of Study for Teaching Reading– Grade 3 Unit 1
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Reading Strategies Book by Jennifer Serravallo

Getting Ready for the Unit:

Use assessment data from end of previous year to prepare classroom library, and begin filling tubs with books for your readers. During the first few weeks, observe your readers and assess them for their Just Right levels. Consider how you will set up reading partnerships from the start of the unit and again as you assess students and collect data.

Mini Lesson Teaching Point

Materials

<p><i>Session 1: Building a Powerful Reading Life</i></p> <p>SWBAT: make plans to set themselves up for the best possible reading lives and put them into action. Connection: Welcome children to their new library, name importance of preparation to be at one's best.</p> <p>Turn and Talk: When was a time when reading went well for you?</p> <p>Teaching Point: Readers build reading lives</p> <p>Teaching: Share plans to set up your own reading life well, point out what you just did.</p> <p>Active Engagement: Invite students to make plans for their own reading lives and to share these with a neighbor.</p> <p>Link: Send children off to read, resolving to make their reading better this year than ever.</p> <p>Mentor Text: Tomas and the Library Lady</p> <p>Anchor chart: pg. 18 - To Make Reading the Best It Can Be, I Will...</p> <p>Response Sheet/Assessment: Reading survey</p> <p>Mid-Workshop Teaching: Setting Goals to Support Volume and Stamina</p>	<p>Unit 1, pg. 6</p>
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<p><i>Session 2: Reading As If Books Are Gold</i></p> <p>SWBAT: choose to read like curmudgeons, cranky and bored, or they can choose to read as if books are gold.</p> <p>Connection: Set children up to learn that they can read like curmudgeons or they can choose to open up and let books and reading matter to them.</p> <p>Teaching Point: Readers choose their relationship toward reading. Readers can decide whether to read like curmudgeons - or readers can choose to read as if books are gold.</p> <p>Teaching: Read a selected book in a disengaged way, to illustrate to children how a curmudgeon reads books.</p> <p>Active Engagement: Set children up to continue the text you've begun, reading to each other with disengagement. Channel children to reread the section of text as if it were gold. Start them off by reading a few lines of it aloud yourself.</p> <p>Link: Invite children to recall a time when reading was special, urging them to make all their reading match up to this memory.</p> <p>Mentor Text: Abe Lincoln, the Boy Who Loved Books</p> <p>Anchor chart: Books Are Gold</p> <p>Response Sheet/Assessment: Thinking About Reading</p> <p>Mid-Workshop Teaching: Abandoning Books that Turn Readers into Curmudgeons</p>	<p>Unit 1, pg. 16</p>
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<p><i>Session 3: Finding Within-Reach Books, and Reading Tons of Them</i></p> <p>SWBAT: choose books that are just right for them, and to monitor as they read in order to read with accuracy and comprehension.</p> <p>Connection: connect the previous day’s talk about making reading a bigger part of our lives with a story that highlights the importance of being able to make good choices.</p> <p>Teaching Point: Readers ask themselves, “Is this book just right for me?”</p> <p>Teaching: tell children that readers test a book by reading a bit of it and then assessing the experience. Chronicle what one child does to test whether a book is just right, recording on a chart clues that readers use to determine this.</p> <p>Active Engagement: Allow children to observe reading and share observations with others.</p> <p>Link: Remind children of the previous day’s resolution to make reading special. Invite them to choose books that are just right as a step toward achieving their resolutions for this new school year.</p> <p>Mentor Text: Goldilocks</p> <p>Anchor chart: To Make Reading the Best It Can Be, I Will....</p> <p>Response Sheet/Assessment: 5 Finger Rule</p> <p>Mid-Workshop Teaching: Another Way a Book Can Be Just Right</p>	<p>Unit 1, pg. 27</p>
<p><i>Session 4: Setting Goals and Tracking Progress</i></p> <p>SWBAT: set clear reading goals and track their progress.</p> <p>Connection: Remind students of the importance of setting themselves up for a great reading year. Teaching Point: “Today I want to teach you that researchers have found that a person wants to get really good at something, that person needs to set clear goals and keep track of their progress.” Teaching: Talk up the fact that people who are working toward goals often collect data on their progress. Suggest that this is hard for readers, where progress is often invisible.</p> <p>Active Engagement: Ask students to study reading log, inviting them to note any pattern that might need attention.</p> <p>Link: Send children off with the reminder that logs are yet another tool that readers can use to set and meet goals.</p> <p>Mentor Text: Goal</p> <p>Anchor chart: pg. 18 - To Make Reading the Best It Can Be, I Will... (continued)</p> <p>Response Sheet/Assessment: reading log</p> <p>Mid-Workshop Teaching: Varying the Pace of Reading in Response to the Text</p>	<p>Unit 1, pg. 36</p>

<p><i>Session 5: Setting Up Systems to Find and Share Books</i></p> <p>SWBAT: draw on their reading interests to create systems for finding and sharing books within a community of readers.</p> <p>Connection: Share a story illustrating how one child created a buzz around a book for another child. Tell children that friends can be good sources for books.</p> <p>Teaching Point: “Let’s work together to answer the question, what are some systems that can help the readers in this class find really great books?”</p> <p>Teaching and Active Engagement: Tell kids about a system that other students have designed for promoting great books, setting the stage for them to share their own ideas.</p> <p>Link: Summarize the children’s ideas and channel students to put ideas into action.</p> <p>Mentor Text: Mrs. Malarkey Leaves No Reader Behind</p> <p>Anchor chart: pg. 18 - To Make Reading the Best It Can Be, I Will... (continued)</p> <p>Mid-Workshop Teaching: Reading With Other Readers in Mind</p>	<p>Unit 1, pg. 46</p>
<p><i>Session 6: Reading in the Company of Partners</i></p> <p>SWBAT: develop partnerships that support their reading.</p> <p>Connection: Tell the story of a time when traveling with a partner enriched a visit. This will become a metaphor for reading with a partner.</p> <p>Teaching Point: “Today I want to teach you that when readers can talk about books with another person, it’s like having a traveling companion. Reading partners can make your reading a whole lot better for one another.”</p> <p>Teaching: Invite one child to pretend to be your partner, and then ask students to observe how that child interviews you and the questions she asks, noting things they could do as well.</p> <p>Active Engagement: Channel children to interview their partner, following the demonstration.</p> <p>Link: Send children off to fill out their logs and to read with the awareness that soon they’ll talk about their logs and books with their new partners.</p> <p>Mentor Text:</p> <p>Anchor chart: pg. 59 - Questions to Ask to Get to Know a Reading Partner Response Sheet/Assessment: Questions to Ask to Get to Know a Reading Partner Mid-Workshop Teaching: Learning to Listen Intently</p> <p>Read Aloud: Stone Fox, Chapter 1</p>	<p>Unit 1, pg. 56</p>
<p><i>Prior to Session 7, read through the end of Chapter 1.</i></p> <p><i>During reading workshop, use passage from Chapter 2, pp. 11-13:</i></p>	

<p>“A ten-year-old boy cannot run a farm...The wagon disappeared down the road in a cloud of dust.” (see Teaching)</p>	
<p><i>Session 7: Readers Check for Comprehension</i></p> <p>SWBAT: give themselves comprehension checks as they read, asking themselves questions to make sure they understand what is going on in their books.</p> <p>Connection: Bring to mind the Tin Man from “The Wizard of Oz”, using this to suggest that readers, like the Tin Man, sometimes get rusty.</p> <p>Teaching Point: “Today, I want to teach you that readers give themselves a comprehension check. After they read a chapter, they check to make sure they understand what’s going on. Readers ask themselves a few questions: Who is in this part? What just happened? Does it fit with something that already happened, or is this new?”</p> <p>Teaching: Set students up to listen as you read a chunk of the read-aloud text, anticipating that soon they’ll give themselves a comprehension check by asking a few key questions.</p> <p>Active Engagement: Progress to more questions that readers often ask themselves after they have read a chunk of text, this time coaching students to ask as well as to answer these questions.</p> <p>Link: Remind readers that some will choose new books, some will reread, others will read forward. Set kids up to give themselves comprehension checks when they reach the end.</p> <p>Mentor Text: Twilight Comes Twice</p> <p>Mid-Workshop Teaching: Monitoring for Sense and Activating Problem-Solving Strategies When Meaning Breaks Down</p> <p>Read Aloud: Stone Fox, Chapter 2</p>	<p>Unit 1, pg. 68</p>

<p><i>Prior to Session 8, read through the bottom of p. 13, not including the excerpt to be read in reading workshop.</i></p> <p><i>During reading workshop, use passage from Chapter 2, pp. 13-17:</i></p> <p>“That evening little Willy made...plow had to be located and rented.” (see Teaching and Active Engagement)</p>	
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<p><i>Session 8: Follow Textual Cues as You Read</i></p> <p>SWBAT: ask themselves, “What mind-work does this text want me to do?” Sometimes, as they read, they will need to make movies in their mind, and other times, they will need to collect information. Connection: Explain that for the next few weeks, you’ll be teaching children how to tackle the intellectual work of reading, and how to turn their brains on higher during reading.</p> <p>Teaching Point: “Today I want to teach you that expert readers always think to themselves, ‘What mind-work does this text want me to do?’ Fiction texts sometimes signal for readers to make a movie in their minds as they read, and other times signal for readers to list, or collect, information as they read.”</p> <p>Teaching and Active Engagement: Explain how readers can tell when a text signals them to envision and when it signals them to collect information. Invite children to join a class read-aloud of the mentor text, recognizing the cues from the text about when to make mental movies and when to collect information.</p> <p>Link: Remind students that to truly comprehend a story, they need to turn their minds on - to be ready to notice a book’s cues, knowing when to envision and when to collect facts. Tell students to jot whenever they notice as they both envision and collect information today.</p> <p>Mentor Text: The Seashore Book</p> <p>Mid-Workshop Teaching: Envisioning the Setting as Well as the Characters</p> <p>Read Aloud: Stone Fox, Chapter 3</p>	<p>Unit 1, pg. 79</p>
<p><i>Prior to Session 9, read through the end of Chapter 4. During reading workshop, no specific excerpts.</i></p>	
<p><i>Session 9: Prediction</i></p> <p>SWBAT: draw on many elements to come up with predictions about the stories they read, and as they continue to read, they reexamine their predictions in light of new information.</p> <p>Connection: Tell the class a story that illustrates the importance of prediction to story comprehension. Teaching Point: “Today, I want to teach you that when readers understand a story well, they often think, ‘What will happen next?’ They imagine how the story will go, based on what has already happened, as well as their knowledge of how stories tend to go. Then, as the story unrolls, they say ‘Yes, I was right!’ or ‘No, I was wrong - that’s surprising.’</p> <p>Teaching and Active Engagement: Use the read-aloud text to demonstrate that readers use a grasp of what has happened so far (and of story structure) to predict what might come next. Recruit children’s help recalling the big things that have happened in the class read-aloud book, up to your stopping point, and record their responses.</p> <p>Link: Before students start reading their independent books, remind them to draw on their repertoire of ways to understand a story, including making a prediction to carry forward as they read. Send kids off to read, noting if their prediction holds.</p>	<p>Unit 1, pg. 91</p>

<p>Anchor Chart: Readers Understand a Story by...</p> <p>Mentor Text: The Bad Seed</p> <p>Mid-Workshop Teaching: Grounding Predictions in the Character’s Story, not in the Reader’s Life</p> <p>Read Aloud: Stone Fox, Chapter 4</p>	
<p><i>Prior to Session 10, read through Chapter 5, p. 40, up through the paragraph ending:</i></p> <p>“I don’t know. But I will. You’ll see.”</p> <p><i>During reading workshop, use passage from Chapter 5, pp. 40-45: “That afternoon little Willy stepped...happened to be five hundred dollars.” (See Active Engagement)</i></p>	

<p><i>Session 10: Making Higher-Level Predictions</i></p> <p>SWBAT: make predictions that tell not only the main things they think are likely to happen later in the story, but also include details about how those things might happen.</p> <p>Connection: Ask students to talk about their predictions from the previous night’s homework, saying what they did to make a strong one. Point out that the stronger predictions were grounded in details in the text.</p> <p>Teaching Point: “Today I want to teach you that when making predictions, expert readers draw on important specifics, so the predictions not only tell the main things that are likely to happen later in the story, but also include details about how some of those things might happen. Those small details carry big meanings.”</p> <p>Teaching: Explain that the work you are about to model for your third-graders is the work that researchers expect of fourth-graders.</p> <p>Active Engagement: Give children a chance to try to make a “how” prediction as you read “Stone Fox”. Link: Send students off with a reminder of the mind-work of reading - of envisioning, paying attention to details, and making predictions.</p> <p>Anchor Chart: Readers Understand a Story by...</p> <p>Mentor Text: Enemy Pie</p> <p>Mid-Workshop Teaching: Having Empathy for Characters Helps Readers Predict What Will Happen Next</p> <p>Read Aloud: Stone Fox, Chapter 5</p>	<p>Unit 1, pg. 103</p>
<p><i>Prior to Session 10, read through the end of Chapter 5. During reading workshop, no specific excerpts.</i></p>	

<p><i>Session 11: Retelling Stories</i></p> <p>SWBAT: retell books as a way to lay the story out for others so it can be a topic for discussion, and for themselves so they can think it over.</p> <p>Connection: Use an example of a television show to illustrate how a brief retelling of what has previously happened provides a helpful orientation and ultimately leads to better understanding. Teaching: To demonstrate one way to retell a book, pace out a timeline of the class read-aloud. Accentuate that you take big steps through the timeline of events, retelling only the important ones. Teaching Point: To demonstrate one way to retell a book, pace out a timeline of the class read-aloud. Accentuate that you take big steps through the timeline of events, retelling only the important ones. Active Engagement: Set up readers to practice this strategy, retelling a story to their partners, helping them recollect the important parts of the story in steps.</p> <p>Link: Send readers off, reminding them that retelling the storyline to themselves is a way to warm themselves up for reading, and to set themselves up to connect new parts with previous ones.</p> <p>Anchor Chart: Retelling</p> <p>Mentor Text: <i>Stellaluna</i></p> <p>Mid-Workshop Teaching: Readers Strive for Deeper Understanding by Connecting New Parts to Previous Parts</p>	<p>Unit 1, pg. 115</p>
<p><i>Prior to Session 13, no additional reading specified.</i></p> <p><i>During reading workshop, use passage from Chapter 5, p. 42:</i></p> <p>“Mr. Foster was a big man...the end of it.” (see conferring and small-group work)</p>	
<p><i>Session 13: Tackling Complex Texts Takes Grit</i></p> <p>SWBAT: learn that to go from being a good reader to a great reader takes grit.</p> <p>Connection: Congratulate children on becoming successful readers. Then tell them that to become a skilled reader takes work and grit.</p> <p>Teaching Point: “Today I want to teach you that it often takes grit to be a great reader. Each person in this room can become a great reader but going from good to great as a reader takes working with resolve - working with grit.” What is grit? Grit is the ability to keep working toward a goal, overcoming challenges and sticking with it even when it's hard.</p> <p>Teaching: Model being a reader who lacks grit, and invite children to be researchers.</p>	<p>Unit 1, pg. 130</p>

<p>Active Engagement: Channel students to self-assess using the grit scale.</p> <p>Link: Invite children to score their grit text. Reassure them that this can go up, and encourage them to listen to the voice in their head that takes note of how gritty they are.</p>	
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<p>Response Sheet: Reading Grit Test</p> <p>Mentor Text: Testing Miss Malarkey</p> <p>Mid-Workshop Teaching: Checking In on Bottom-Line Skills</p>	
<p><i>Prior to Session 14, no additional reading specified.</i></p> <p><i>During reading workshop, use passage from Chapter 6, p. 47:</i></p> <p>“Mayor Smiley mopped sweat...quite cool in the room.” (See Teaching)</p> <p><i>Also use passage from Chapter 6, p. 51:</i></p> <p>“The man was an Indian...as hard as stone.” (see Active Engagement)</p>	
<p><i>Session 14: Figuring Out Hard Words</i></p> <p>SWBAT: readers with grit have a repertoire of strategies that they use to figure out the meaning of hard words, and they use one and then another until they figure it out.</p> <p>Connection: Tell an anecdote about a time you (or someone else) chose between avoiding and confronting a challenge.</p> <p>Teaching Point: “Today I want to teach you that readers with grit move over the hurdle of hard words just like monster trucks climb over hurdles. Readers never give up; they don’t take a detour from the trail of the story. They try one strategy and then another to figure out the hard word.”</p> <p>Teaching: Demonstrate how to tackle a word that you’ve never before seen in print, using several word-solving strategies.</p> <p>Active Engagement: Set children up to try these strategies as they read on in the whole-class read aloud, moving into a passage that contains a lot of challenging words.</p> <p>Link: Remind children that readers don’t just pass by tricky words; they meet them head on. Readers use all they know to figure out how to pronounce and define a tricky word.</p> <p>Anchor Chart: Readers Climb the Hurdle of Hard Words by... (page 143)</p> <p>Mentor Text: Fancy Nancy</p> <p>Response Sheet: Reading Log</p> <p>Mid-Workshop Teaching: Using Context Clues to Solve for Meaning; Using Word Parts to Tackle Pronunciation</p> <p>Read Aloud: Stone Fox, Chapter 6</p>	<p>Unit 1, pg. 141</p>

<p><i>Prior to Session 15, read through the end of Chapter 6.</i> <i>During reading workshop, use passage from Chapter 6, p. 48:</i></p> <p>“This is not a race for amateurs...in the Northwest will be entering” (See Teaching)</p> <p><i>Also use passage from Chapter 6, pp. 51-52:</i></p> <p>“His eyes sparkled...his eyes were alive and cunning.” (see Active Engagement)</p> <p><i>Also use passage from Chapter 6, p. 54:</i></p> <p>“His tribe, the Shoshone...another tribe called the Arapaho” (see Active Engagement)</p> <p><i>Also use passage from Chapter 3, p. 24:</i></p> <p>“Each morning, he would get up...play with his friend” (see Share)</p>	
<p><i>Session 15: Using Textual Clues to Figure Out the Meaning of Unfamiliar Words</i></p> <p>SWBAT: learn that sometimes readers can easily decode every word that is on the page but still not understand what is actually happening in the text. When this happens, they can figure out the definitions of the hard words by using textual clues.</p> <p>Connection: Invite children to sing the first verse of “The Star-Spangled Banner”, then challenge them to talk about its meaning, highlighting that it’s all too easy to fly past new words, not noticing them. Teaching Point: “Today I want to teach you that when readers are flying through parts of a book and don’t know what is happening, they need to use their grit. They need to say to themselves, ‘Hold on!’ and figure out the hard words. Authors sometimes leave clues to help readers figure out the tricky words.”</p> <p>Teaching: Explain several kinds of contextual clues: synonyms, antonyms and explanations.</p> <p>Active Engagement: Channel children to think about the sort of clues the author has left to figure out the meaning of difficult words in a passage.</p> <p>Link: Reiterate the work of the day, and remind children that using contextual clues should now be part of their word-solving repertoire.</p> <p>Anchor Chart: Readers Climb the Hurdle of Hard Words by... (page 143)</p> <p>Mentor Text:</p> <p>Mid-Workshop Teaching: Supporting Children’s Word-Solving Skills While Also Supporting Them in All They Have Learned to Do</p> <p>Read Aloud: Stone Fox, Chapter 7</p>	<p>Unit 1, pg. 149</p>

<p><i>Prior to Session 16, read through the end of Chapter 7.</i></p> <p><i>During reading workshop, use passage from Chapter 6, pp. 49-50:</i></p> <p>“Little Willy left the bank...grinning from ear to ear.” (Active Engagement)</p>	
<p><i>Session 16: Making Sense of Figurative Language</i></p> <p>SWBAT: understand that authors sometimes use figurative language that can be confusing and that readers need to use contextual clues to make sense of these figures of speech.</p> <p>Connection: Share an anecdote that uses an expression or figurative language with which most children will be unfamiliar.</p> <p>Teaching Point: “Today I want to teach you that when readers come upon a confusing expression in a text, their job is to use all they know about what has been going on to figure out what the expression might mean. Then they keep reading, checking on their guess as they do so.”</p> <p>Teaching: Explain that the challenge when reading expressions, especially those using figurative language, is the expectation to read metaphorically, not literally. Give a few examples that are closer to home.</p> <p>Active Engagement: Set partners to do similar work with excerpts from Stone Fox.</p> <p>Link: Remind children that as readers of more complex texts, they will encounter figurative language, and they can use contextual clues to figure it out.</p> <p>Anchor Chart: Readers Climb the Hurdle of Hard Words by... (page 143)</p> <p>Mentor Text: More Parts</p> <p>Mid-Workshop Teaching: Putting Figurative Language in your Word Jar</p> <p>Read Aloud: Stone Fox, Chapter 8</p>	<p>Unit 1, pg. 159</p>
<p><i>Prior to Session 17, read through the end of Chapter 8.</i></p> <p><i>During reading workshop, use passage from Chapter 5, pp. 43-44:</i></p> <p>“The next day little Willy talked...Things looked hopeless.” (See Teaching)</p> <p><i>Also use passage from Chapter 7, pp. 59-60:</i></p> <p>“On his way out of town...sending him over backward.” (see Active Engagement)</p> <p><i>Also use passage from Chapter 2, pp. 18-19:</i></p> <p>“And then little Willy remembered...Grandfather just repeated ‘no, no, no!’.” (see Teaching)</p>	

<p><i>Session 17: Talking Back to the Text</i></p> <p>SWBAT: learn that readers notice when a text prompts them to ask questions, and they mull these over, often revisiting earlier parts of the text and rethinking, to come up with possible answers.</p> <p>Connection: Remind students that they've learned that different parts of a text nudge readers to do different kinds of work.</p> <p>Teaching Point: "Today I want to remind you that texts don't signal only for readers to envision or list or predict. Texts also signal for readers to think, 'Huh?' and to ask questions."</p> <p>Teaching: Revisit a passage in the book that nudges readers to ask questions, and model how you mull over answers to these, rereading earlier parts of the text and rethinking the character's motivations. Active Engagement: Set up students in groups to do the work you just did on a new passage in the text, and then offer tips about how to proceed.</p> <p>Link: Send students off to read, with a reminder to do the work the text asks of them.</p> <p>Anchor Chart: Readers Climb the Hurdle of Hard Words by... (page 143)</p> <p>Mentor Text:</p> <p>Mid-Workshop Teaching: Linger on Questions</p>	<p>Unit 1, pg. 167</p>
<p><i>Prior to Session 18, read through the end of Chapter 9. During reading workshop, use passage from Chapter 9, p. 78: "When you enter the town of Jackson...But not that far behind." (See Share)</i></p>	

<p><i>Session 18: Raising the Level of Questions to Unearth Deeper Meaning</i></p> <p>SWBAT: understand that readers gather information from their texts to try to understand the author's purpose.</p> <p>Connection: Use a brief story to connect the work students did in the previous session with what you will teach them today.</p> <p>Teaching Point: "Today I want to teach you that readers often ask a very specific, very important question: 'Why did the author include that?' Knowing that authors do things on purpose, readers gather information from the text to try to answer that question."</p> <p>Teaching: Convey that asking about the author's purpose is an important question that demands a thoughtful response - of different, possible answers.</p> <p>Active Engagement: Distribute questions about the author's purpose to small groups, as well as a copy of Stone Fox. Channel groups to use their grit - and information from the text - to generate possible answers.</p> <p>Anchor Chart: Readers Climb the Hurdle of Hard Words by... (page 143)</p>	<p>Unit 1, pg. 178</p>
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Read Aloud: Stone Fox, Chapter 9		
<p><i>Prior to Session 19, no additional reading specified.</i></p> <p><i>During reading workshop, read all of Chapter 10.</i></p> <p><i>Also use passage from Chapter 1, p. 4:</i></p> <p>“He never slept late again...Or was it?” (See Celebration)</p> <p><i>Also use passage from Chapter 2, p. 12:</i></p> <p>“Doc Smith shook her head...needs a good work dog.” (see Celebration)</p>		
Session 19 - Celebration!		
Reading Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures		Time Frame: 50 days November - January
Overview of Unit: Readers will differentiate fiction and expository texts. They will be able to determine the main idea of a text and choose supporting points that show that idea. They will be able to summarize both narrative nonfiction and expository nonfiction text and be able to identify and use text structure.		
Essential Questions: <ul style="list-style-type: none"> ● What is the difference between fiction and expository text? ● How can I identify the main idea of a nonfiction text? ● What supporting details help me to identify the main idea of a nonfiction text? ● How can I summarize a narrative nonfiction and an expository text? ● What types of text structure appear in nonfiction text? ● How can I use text structure to determine the main idea of a text? 		
Standards Addressed: <ul style="list-style-type: none"> ● RL.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of a literary text, referring explicitly to textual evidence as the basis for the answers. ● RL.CT.3.8. Compare and contrast the elements (theme, settings, and plots) of literary texts written by the same author about similar characters (e.g., in books from a series). ● RL.MF.3.6. 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). ● RI.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of an informational text, referring explicitly to textual evidence as the basis for the answers. ● RI.CI.3.2. Recount in oral and written form the key details from a multi-paragraph informational text and explain how they support the main idea. ● RI.MF.3.6. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur). ● RI.CT.3.8. Compare and contrast the elements of informational texts regarding the most important points and key details presented in two texts on the same topic. 		

- L.RF.3.4. Read with sufficient accuracy and fluency to support comprehension.
 - A. Read grade-level text with purpose and understanding.
 - C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
 - A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
 - B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
 - C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
 - D. Explain their own ideas and understanding in light of the discussion.

SL.II.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.ES.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

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

L.WF.3.2. Demonstrate command of the conventions of encoding and spelling.

L.WF.3.3. Demonstrate command of the conventions of writing including those listed under grade two foundational skills.

L.KL.3.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.VI.3.3. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L.VL.3.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee.

CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them.

CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Sight Word Assessments
- Running records administered quarterly

Formative Assessments

- Teacher observations/conferences
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Mentor Texts:

Gorillas (Living in the Wild: Primates) by Lori McManus
Frogs and Toads by Bobbi Kalman and Tammy Everts
Cactus Hotel by Brenda Z Guiberson and Megan Lloyd

Teacher Resources:

- Units of Study for Teaching Reading – Grade 3 Unit 2
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Reading Strategies Book by Jennifer Serravallo

Getting Ready for the Unit:

Check your classroom library and the reading levels of your students. Make sure you have books for them to choose on their level for this unit. Use the articles from the expository text set in the online resources for the first few days and then place them in bins. You will also need to have biographies for the students to read on their levels. Check the school library, the County Library, or borrow from other teachers to make sure your students are able to read these texts.

Lessons and Resources:

Session 1: Previewing Nonfiction

SWBAT: get ready to read nonfiction text by previewing, identifying parts and thinking about how the book might go

Unit 2, pg. 4-14

Connection: Dramatize the distinction between the “Lost-in-a-book” kind of reading and “sit-up-and-learn” reading

Turn and Talk: Partners act out reading a great fiction book and act out reading a great nonfiction book

Teaching Point: Nonfiction readers get ready to read by revving up their minds.

Teaching: Suggest that just as motorcyclists rev up the motor before shifting into drive, expository readers rev up their minds.

Active Engagement: Channel readers to preview another chapter of the read-aloud text and to talk with partners about the way subheadings create expectations of what they may learn.

Link: Name what you’ve taught as a transferable skill.

Anchor chart: “Ways Nonfiction Readers Get Ready to Read...” p. 7

Response Sheet/Assessment: students write the title on a piece of paper and answer the following questions: I think this book is mostly about...- I think this section is mostly about...and then it also tells...- I think this is going to be about this...and this...and this...because the title, subtitle, headings, photographs and/or diagrams say or show...

Mid-Workshop Teaching: Readers use prior knowledge to predict how a text will go, confirming or revising as they read

Session 2: Looking for Structure within a Nonfiction Text

SWBAT: learn that readers pause along the way to summarize important information, so that they take in and remember what they read.

Unit 2, pg. 15

Connection: Tell partners to bring a text to the minilesson (the article from yesterday if they are still working on it or a new text) to preview a new section together.

Teaching Point: “Today, I want to teach you that readers of expository texts pause when they read to make little summaries in their mind. In this class, we sometimes refer to those summaries as boxes and bullets.”

Teaching: Restate your teaching point, adding that readers organize new information by pausing after chunks of text and summarizing content, with a focus on main ideas and supporting details.

Active Engagement: Recruit readers to join you in reading, pausing when their minds are full.

Link: Recall the importance of orienting to a text before reading. Encourage partners to read in synchrony, pausing to recollect information arranged by main ideas and supporting details.

Anchor Chart: Rev Up Your Mind Before Reading Nonfiction

Mid-Workshop Teaching: Readers pause to think, “So What are the Main Ideas and Supporting Details?”

Session 3: Grasping Main Ideas in Nonfiction Texts

SWBAT: learn that nonfiction readers take in more when they organize information into categories as they read.

Unit 2, pg. 26

Connection: Convey that it’s easier to remember stuff once you’ve organized it. Play a memory game, showing children that the trick to remembering random items is to categorize them.

Teaching Point: “Today, I want to remind you that readers organize the bits of information in a nonfiction text into categories.”

Teaching: Point out that when readers reflect on what they’ve just read, it helps to figure out what the bigger categories - the main ideas - are.

Active Engagement: Channel readers to practice finding pop-out sentences that function almost like subheadings and to use those sentences to help construct rough outlines of the text.

Link: Recall that readers can organize expository nonfiction texts by locating pop-out sentences that reveal main ideas and supporting details.

Anchor Chart: To Learn from Expository Texts... Mid-Workshop Teaching: Make your notes succinct

Share: Channeling Readers to Talk Off Their Notes

Session 4: Becoming Experts and Teaching Others from Nonfiction Texts

SWBAT: see that readers teach others what they've learned from their nonfiction texts, paying close attention to the main ideas and supporting details.

Unit 2, pg. 37

Connection: Tell the story of a nonfiction reader who became your teacher, giving you a miniature class on a topic.

Teaching Point: "Today, I want to teach you that when readers read nonfiction texts, they can become experts, and they can teach others what they know."

Teaching: Channel readers to reflect on and assess their abilities to cull main ideas and supporting details from an expository text, setting them up to self-assess.

Active Engagement: Suggest readers might be ready to begin working on another skill, "Cross Text Synthesis."

Link: Channel students to reflect on how they will operationalize their goals.

Mentor Text: Frogs and Toads

Anchor Chart: To Learn from Expository Texts...

Mid-Workshop Teaching: Walking the Walk

Share: Readers Reflect on their Progress toward Goals

Session 6: Getting Better Requires Clear Goals and Deliberate Work

SWBAT: see that readers analyze their own reading skills, reflecting on what they do well and what they could improve upon.

Unit 2, pg. 53

Connection: Give students an opportunity to share the ideas they came up with for strengthening their reading work before introducing them to another way.

Teaching Point: "Today, I want to remind you that when you are working to get better with a skill, it helps to take stock of your progress periodically and to set new goals for yourself."

Teaching: Tell children that you are going to read in such a way that you become an expert. Then read aloud to yourself.

Active Engagement: Ask children to try their hands at teaching, using another passage from the class book.

Link: Channel partners to read their independent reading books aloud to each other and then to teach each other what they have just read.

Mentor Text: Frogs and Toads

Anchor Chart: To Learn from Expository Texts...

Mid-Workshop Teaching: Readers read differently when they anticipate teaching someone else

Share: Teaching Each Other

Session 7: Reading for Significance

SWBAT: learn that readers read nonfiction to learn, monitoring for significance and working to find something of interest in the text.

Unit 2, pg. 62

Connection: Explain to readers that the class is continuing to move forward in their nonfiction reading, now shifting the focus from reading for main ideas and details to reading to think.

Teaching Point: "Today, I want to teach you that to a very large extent, the difference between a boring text and a fascinating text is not the text itself; it is the person reading it."

Teaching: Explain that to be affected by nonfiction texts, readers have to read with engagement.

Active Engagement: Suggest that monitoring for significance is an important way to approach nonfiction reading as a learner.

Link: Remind students to always read like learners instead of curmudgeons, which means doing something when they read.

Mentor Text: Frogs and Toads

Anchor Chart: To Learn from Expository Texts..., Places Worth Stopping and Thinking, Talking, Jotting

Mid-Workshop Teaching: Readers Notice Surprising Parts of a Text

Share: Growing Ideas in Conversations

Session 8: Reading Differently because of Conversations

SWBAT: learn that when readers know they will be discussing a text, they gather their thoughts and prepare as they read.

Unit 2, pg. 70

Connection: Tell an anecdote about children in a previous class who engaged in a productive partnership conversation, and use this to spotlight the importance of partners talking together about texts.

Teaching Point: "Today, I want to teach you that readers read differently knowing they're going to be in conversations later. They read, holding conversations in their minds."

Teaching: Suggest that one way to start a conversation with a text is to locate a big idea and then to talk back to that idea.

Ask partners to locate a big idea from the text that they read yesterday.

Active Engagement: Set one partner up to say a big point to the other - call out prompts as the person will repeat and talk off what you say, elaborating upon the initial idea.

Link: Send readers off to read expository texts of their own choosing.

Mentor Text: Frogs and Toads

Anchor Chart: Rev Up Your Mind Before Reading Nonfiction

Mid-Workshop Teaching: Pausing to Talk Back to Texts

Share: Partners discuss what they are thinking

Session 9: Distinguishing Your Own Opinion from That of the Author

SWBAT: talk and think about a text, to separate their perspective on a topic from the perspective of the text they are reading. The author may have an opinion that is different from the reader's opinion.

Unit 2, pg. 78

Connection: Help students understand an author's perspective by tapping into their knowledge of character work. Teaching Point: "Today, I want to teach you that when reading informational texts, skilled readers talk back to the author's ideas about a topic just like they might talk back to a character's ideas about something, or to a parent's ideas about something. Sometimes a reader says, 'I see what you are saying, but I see things differently.'"

Teaching: Teach students to first notice and name the author's perspective before differentiating their perspective from the author's. Teach students the clues that can lead them to determine an author's perspective.

Active Engagement: Channel the students to try studying a published text for words that clue them into the author's perspective.

Link: Explain the importance of considering an author's perspective.

Mid-Workshop Teaching: Paying Attention to Descriptive Language Can Lead to Identifying the Author's Perspective

Share: Teach readers prompts that support talking about perspective.

Session 11: Using Text Structures to Hold on to Meaning in Narrative Nonfiction

SWBAT: learn that readers use different ways of reading for different text structures. They begin by identifying the type of structure a nonfiction text follows, and use this information to help them organize their understanding of the text.

Unit 2, pg. 90

Connection: Recall a time when you failed at something until an expert advised you to adapt your approach based on the nature of the task. Relate this to reading nonfiction differently, based on structure.

Teaching Point: “Today, I want to teach you that just as fishermen use different hooks for different fish, readers use different ways of reading depending on if a nonfiction text is an expository text or a story. Readers of nonfiction stories use their knowledge of how stories go to organize their understanding of the text.”

Teaching: Remind children that readers rev up their minds for reading by asking, “What sort of text is this?” and then bring what they know about that kind of a text to their reading.

Active Engagement: Continue reading aloud the narrative nonfiction text, this time asking children to tell each other what they notice about the character and his traits and struggles.

Link: Remind readers to notice text structure and to vary their reading stance accordingly. Specifically, remind them to bring their knowledge of story to narrative nonfiction.

Mentor Text: *Separate Is Never Equal* by Duncan Tonatiuh

Anchor Chart: *Rev Up Your Mind Before Reading Nonfiction*

Mid-Workshop Teaching: *Reading Closely to Infer Character Traits*

Share: *Retelling Narrative Nonfiction Using Prior Skills*

Session 12: Summarizing Narrative Nonfiction

SWBAT: recognize the important details that contribute to the overarching storyline and learn how to synthesize secondary details and storylines into the larger story.

Unit 2, pg. 100

Connection: Name the problem of information overload in ways that kids can relate to, and then offer a solution to that problem.

Teaching Point: “Today, I want to teach you that when readers read a true story about a person or an event in history, they usually know from the start why the person or event is famous. They know LeBron James is famous for basketball. They know the end of the story. This clues readers into the details that will turn out to be important because they relate to the climactic ending.”

Teaching: Citing a person that the kids know, contrast a detail that is apt to be relevant and one that is not.

Active Engagement: Teach students that readers can not only identify the through-line(s) in their biography, but they can also think about how particular parts of the text fit into the overarching storyline.

Link: Celebrate the summarizing work students have been doing. Challenge them to continue as they read on. Suggest they can assess their work against the learning progression.

Mentor Text: *The Case for Loving* by Selina Alko

Mid-Workshop Teaching: *Thinking About How Parts of the Text Fit with The Whole*

Share: *Sharing Skills in Summarizing*

Session 14: Reading Biographies through Different Lenses

SWBAT: read narrative nonfiction texts with different lenses. One of those lenses is to understand the story, and another is to learn information.

Unit 2, pg. 111

Connection: Use the metaphor of looking at the world through sunglasses to explain that reading a text through different lenses lets a person notice different things.

Teaching Point: "Today, I want to teach you that readers of narrative nonfiction read through different lenses. One of those lenses is story. but narrative nonfiction is still nonfiction, which means it is meant to teach. So, another lens through which readers of narrative nonfiction view texts is the lens of reading-to-learn information."

Teaching: Explain that students will now learn to read through the lens of reading for information. Cite subjects of biographies and the information one might learn from those biographies.

Active Engagement: Share what a student has already learned from a biography about a person's life and traits. Then study a section of that text through the lens of reading for information.

Link: Send students off with a reminder that readers read narrative nonfiction through different lenses - the lens of story or the lens of reading for information.

Mentor Text: *The Oldest Student* by Rita Lorraine Hubbard

Anchor Chart: When Reading Narrative Nonfiction

Mid-Workshop Teaching: Taking Cues from the Text about Which lens to Read Through

Share: Analyzing and Explaining How New Information Fits with the Storyline

Session 15: Seeking Underlying Ideas in True Stories

SWBAT: learn that readers seek out unifying ideas behind the texts they read.

Unit 2, pg. 119

Connection: Review how biography readers think, "How is this person famous?" and narrative nonfiction readers ask, "What is the timeline of events leading up to the accomplishment or disaster?"

Teaching Point: "Today, I want to teach you that in narrative nonfiction, sometimes the author doesn't come right out and tell you the main idea. But for it to be a well-written story, there is a main idea, or, you could say, a reason to tell the story.

Sometimes it helps to ask, 'What did the main subject learn?'"

Teaching: Refer to quotations from nonfiction writers who have said that without meaning, there is no story. Tell how one writer imbued a story with meaning, with a theme.

Active Engagement: Remind children of a recent read-aloud, asking, "What was that story aiming to show? What's the unifying idea underpinning all its parts?"

Link: Send children off to read, highlighting the related work of maintaining a good pace, of holding on to the storyline, and of asking, “What’s the unifying idea in this nonfiction text?”

Mentor Text: a narrative nonfiction biography

Anchor Chart: When Reading Narrative Nonfiction...

Mid-Workshop Teaching: Readers Study Characters’ Central Choices to Learn Lessons from the Text

Share: Readers Think about Main Subjects of Narrative Nonfiction

Read Aloud: Little People, Big Dreams

Session 16: Bringing Your Narrative Nonfiction Lenses to a Broader Range of Texts

SWBAT: learn that when readers use what they know about understanding fictional characters when they are reading narrative nonfiction.

Unit 2, pg. 129

Connection: Tell students, partly in jest, that you want to read them a new biography. Then read a snippet of a narrative nonfiction book that tells the life story of a plant or animal.

Teaching Point: “Today, I want to teach you that readers use strategies they’ve developed for reading biographies on any text that is narrative nonfiction. They read book about the life story of a lobster - or about the colonists coming to Plymouth - just as they read stories, thinking about the main character’s traits, wants, and struggles.”

Teaching: As you read part of a narrative nonfiction text whose main character is a plant or animal, ask children to consider who the characters are, what they want, and how they overcome obstacles.

Active Engagement: Set children up to talk with each other about the story elements found in the narrative nonfiction text.

Link: Recap what you have taught about finding and using story elements to better understand a nonfiction narrative starring a plant or an animal.

Mentor Text: Cactus Hotel

Anchor Chart: Somebody Wanted but So Then

Mid-Workshop Teaching: Readers Practice Synthesizing a Narrative Nonfiction Text

Share: Readers Uncover Text Structures to Anticipate How Texts Are Apt to Unfold

Session 17: Identifying When a Text is Hybrid Nonfiction and Adjusting Accordingly

SWBAT: learn that readers of hybrid nonfiction use authors’ signals to shift between using narrative and expository strategies.

Unit 2, pg. 139

Connection: Remind readers that when learning anything - video games, tennis - one masters work at one level and then progresses to harder work, and all of a sudden that feeling of mastery goes away.

Teaching Point: “Today, I want to teach you that when reading a hybrid text, readers always think to themselves, ‘What mind-work does this part of the text want me to do?’ The parts that are narrative signal for readers to read them like stories, and the parts that are expository signal for readers to read, collecting main ideas and supporting details.” Teaching: Explain that readers can tell when a text structure shifts and that readers need to respond to those cues by shifting their way of reading the text.

Active Engagement: Remind students that the shifts in text structure are meant to cue shifting reading strategies. Help them recall the different strategies by reviewing anchor charts.

Link: Readers notice the structure of a text and adjust their reading strategies accordingly.

Mentor Text: George Washington’s Breakfast

Anchor Chart: Signals That Let Us Know When to Read with a Certain Lens

Mid-Workshop Teaching: Figuring out how parts fit together

Share: Have partners reread and summarize an article they read earlier in the unit.

Unit 3 Celebration!

Reading Unit 3: Character Studies	Time Frame: 40 days February-March
Overview of Unit: This unit invites students to make predictions about characters, considering the big lessons that characters learn and how those lessons relate to the larger message the story conveys.	
Essential Questions: <ul style="list-style-type: none">● How can I apply different reading strategies?● How can I compare and contrast characters?● How are fiction and nonfiction alike and different?● How can I identify the elements of plot?● How can I identify various text features?	

Standards Addressed:

RL.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of a literary text, referring explicitly to textual evidence as the basis for the answers.

RL.CI.3.2. Recount in oral and written form key details from a text and explain how they support the theme (in literary texts, e.g., fables, folktales, and myths from diverse cultures).

RL.IT.3.3. Describe the development of individual character's traits, motivations, or feelings and explain how their actions contribute to the plot within a text.

RI.TS.3.4. Utilize and reference features of a text when writing or speaking about a text, using text features (e.g., graphics, images, captions, headings) and search tools (e.g., key words, sidebars, hyperlinks) to locate and integrate information relevant to a given topic efficiently. '

RL.PP.3.5. Distinguish their own point of view from that of the narrator or those of the characters.

RI.MF.3.6. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI.AA.3.7. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.

RI.CT.3.8. Compare and contrast the elements of informational texts regarding the most important points and key details presented in two texts on the same topic.

SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.

SL.II.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.ES.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL.PI.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.UM.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

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

L.WF.3.3. Demonstrate command of the conventions of writing including those listed under grade two foundational skills.

L.VL.3.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L.VI.3.3. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L.RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

L.RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee.

CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them.

CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving

- Critical Thinking
- Life and Career Skills

Technology Standards:

- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue
- 8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.
- 8.1.2.A.2 Create a document using a word processing application.
- 8.1.2.D.1 Develop an understanding of ownership of print and non-print information.
- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- 8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

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- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Mentor Texts:

Because of Winn-Dixie by Kate DiCamillo

Peter's Chair by Ezra Jack Keats

Make Way for Dyanonde Daniel by Nikki Grimes

Teacher Resources:

- Units of Study for Teaching Reading– Grade 3 Unit 3
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Reading Strategies Book by Jennifer Serravallo

Getting Ready for the Unit:

Read aloud chapters 1-2 (13 pages) of Because of Winn-Dixie prior to Session 1

Lessons and Resources:

Prior to Session 1, read Chapters 1-2 (13 pages)

This session assumes that you have read through the end of Chapter 2. You will refer to passages from Chapter 1 and 2 in the teaching and active engagement.

Session 1: Readers Notice How a New Character Talks and Acts

SWBAT: get to know the main character in their book in the same way they get to know a new friend, noticing how the character talks and acts.

Unit 3, pg. 4

Connection: Compare getting to know a new class of children with getting to know characters in a book.

Teaching Point: “Today I want to teach you that when readers begin a new book, they are given some new friends. Readers get to know the characters in the book in much the same way that they get to know a friend, taking notice of how the characters talk and act, discovering what they are like.”

Active Engagement: Invite children to join you in a rereading a passage of the class read-aloud, noticing the main character’s actions and words.

Link: Stress that coming to know characters, like friends, takes time. Invite children to begin noticing the actions and words of the characters in their own books, jotting down their observations.

Conferring and Small-Group Work: Make sure that students are reading within-reach books

Anchor Chart: Getting to Know a Character

Mentor Text: Because of Winn-Dixie

Mid-Workshop Teaching: Readers Can Make Different Kinds of Observations about a Character

Read Aloud: Because of Winn-Dixie, Chapters 3-4

Prior to Session 2, read Chapters 3-4 (11 pages)

This session assumes that you have read through the end of Chapter 4. You will reread a portion of Chapter 3 in the teaching.

Session 2: From Observations to Ideas

SWBAT: get to know characters and study their observations to think, “What kind of person is this?”

Unit 3, pg. 12

Connection: Ask children to reflect on the thinking they did yesterday as they read, ask targeted questions to help children name the work they did.

Teaching Point: “Today I want to teach you that once readers have met a new character, they draw on their first observations to come up with an idea about the character. They study the things the character says and does and think, ‘What does this tell me about this character?’”

Active Engagement: Ask children to recall the idea they have begun growing about the main characters in their independent reading books.

Link: Send readers off to read independently, reminding them to follow the ideas they are growing and to push themselves to say more.

Conferring and small-group work: Support students’ use of precise language

Anchor Chart: Getting to Know a Character (pg. 21)

Mid-Workshop Teaching: Adding on to your thinking/ Support ELLS and others with vocabulary work around character traits. Support students who are struggling to move beyond retelling

Share: Invite partners to share their ideas, reading and pointing to specific places in the text that support these. Remind children to move between thinking and evidence and suggest prompts to support this work.

Read Aloud: Because of Winn-Dixie, Chapters 5-7

Prior to Session 3, read Chapters 5-7 (21 pages)

This session assumes that you have read through the end of Chapter 7. You will reread an excerpt from Chapter 7 in the teaching.

Session 3: Noticing Patterns, Seeing More

SWBAT: notice patterns in a character’s actions and feelings, and they use those patterns to develop a theory about the character.

Unit 3, pg. 23

Connection: Point out that you are starting to detect patterns in your student’s behavior.

Teaching Point: “Today I want to teach you that as you read on in a book and learn more about a character, you’ll start to notice patterns in the things the character does again and again, across the story - and you can add on to your initial ideas to come up with a big idea, or theory, about the character.”

Active Engagement: Set students up to look across the pages they’ve read in their own books, noticing patterns that help them come up with a bigger theory about their character.

Link: Reiterate the fact that readers can notice patterns in any character they come to know well.

Anchor Chart: Getting to Know a Character Mentor Text - Because of Winn Dixie, Chapter 8

Conferring and small-group work: scaffolding children's work around patterns- Study reading logs to notice patterns

Mid-Workshop Teaching: Noticing when a character breaks patterns of behavior

Share: Invite partners to read aloud marked parts in their books that support their theories about what their character is like, using their voice to bring out that theory.

Prior to session 4, read Chapter 8 (8 pages)

This session assumes that you have read through the end of Chapter 8. You will reread the ending of Chapter 8 in the teaching.

Session 4: Growing Bigger Theories about a Character

SWBAT: once readers have developed theories about characters, they challenge themselves to dig deeper, asking "Why might the character be this way? and then to think, "My bigger idea about the character is that...."

Unit 3, pg. 34

Connection: Tell an anecdote that sets up your teaching point about looking beneath the surface of a character to see more.

Teaching Point: "Today I want to teach you that a reader's initial theories about a character are usually the tip of much deeper thinking. Once they form a theory about what kind of a person a character is, readers can dig deeper to ask, why is the character this way?"

Teaching: Model how you push past a simple, initial theory about the main character in the read-aloud, by asking the question "Why"? Debrief. Point out what you and the class just did to grow your thinking.

Active Engagement: Channel children to push past their initial theories about their own characters by asking, "Why"?

Link: Channel children to go back to their seats quietly once they are ready to record their new thinking
Mentor Text: Because of Winn-Dixie, Chapter 9

Conferring and small-group work: use students' data to tailor your instruction

Mid-Workshop Teaching: Readers Expect that their theories may change

Share: channel students to write long about their character theories by sharing several prompts they can use to extend their thinking

Prior to Session 5, read Chapter 9 (7 pages)

This session assumes that you have read through the end of Chapter 9. You will reread an excerpt from the end of Chapter 9 and then read on into the beginning of Chapter 10 in the teaching and active engagement.

Session 5: Using Theories about Characters to Predict

SWBAT: use knowledge about characters to predict.

Unit 3, pg. 43

Mentor Text: Because of Winn-Dixie, Chapter 10-12

Conferring and small-group work: use students' data to tailor your instruction

Mid-Workshop Teaching: Readers Expect that their theories may change

Share: channel students to write long about their character theories by sharing several prompts they can use to extend their thinking

Anchor Chart: Getting to Know a Character

Prior to Session 6, read Chapters 10-12 (20 pages)

Though *Because of Winn-Dixie* will not be used during today's session, you will want to continue to keep pace and read through the end of Chapter 12.

Session 6: Taking Stock and Self-Assessing

SWBAT: look at checklists, notice strengths and weaknesses, and make new reading goals.

Unit 3, pg. 52

Teaching Point: "Today I want to teach you that readers set clear goals for themselves. One way they do this is by studying their work and asking themselves, 'How can I develop even stronger ideas about my character? What goals can I set that will help me read even better?'"

Conferring and small-group work: make sure kids are matched to books by having them read their independent book aloud, teach envisioning lessons to students so that they can get into the world of the story.

Share: consider and share their best jot of the week Mentor Text - Because of Winn-Dixie, Chapters 13-15

Prior to Session 7, read Chapters 13-15 (17 pages)

Though *Because of Winn-Dixie* will not be used during today's session, you will want to continue to keep pace and read through the end of Chapter 15.

**Set up clubs in advance of today's mini lesson, pairing two sets of partners who are at the same or similar reading levels.*

Put together bins of similarly themed books. Label bins with club members' names.

Session 7: Stories are Shaped Like a Mountain

SWBAT: understand how characters fit into the shape of a story

Unit 3, pg. 58

Connection: Announce that starting today, children will talk about their books in newly formed reading clubs, and ask each club to choose a first book to read from the new stack you've provided. Emphasize the importance of clubs being on the same page in their books when they meet to talk. Channel them to set a goal for how many pages they will read today.

Teaching Point: "Today I want to teach you that the main character in all stories travels along a story mountain. Readers expect that a character will face a problem that gets bigger and bigger, reaches a turning point, and then is resolved" Teaching: Show how characters from a familiar story move along a story mountain in predictable ways, encountering hurdles. Invite a child to put marks on the story mountain for each hurdle.

Active Engagement: Have each student draw a story mountain and ask each of them to point to it as they say in the air the big events of one of their character's journeys.

Link: Reiterate what you taught today and remind children to read on the alert for the predictable way that character's progress in stories.

Mentor Text: Because of Winn-Dixie, Chapters 16-17

Conferring and small-group work: provide quick book talks or book buzzes to start clubs off

Mid-Workshop Teaching: preparing for a club talk. Readers make their thinking visible. Gear book talks to provide support to students who are ready to move levels or have recently moved to a new book band.

Share: launch book club conversations. Set students up to have productive conversations in their book clubs. Guide them to look over all club members' jottings to find common ideas, and start conversations from there

Anchor Chart: Getting to Know a Character

Prior to Session 8, read Chapters 16-17 (15 pages)

The teaching refers to the challenges Opal has faced thus far in the book. To pace yourself so that you make it through the book by the unit's end, make sure you have read through the end of Chapter 17 by today.

Session 8: Readers Expect Characters to Face - and react to - Trouble

SWBAT: expect characters to face problems and notice what problems characters face and how they react.

Unit 3, pg. 69

Connection: Provide students with an imaginary scenario in which a child faces a problem. Invite them to consider what two possible responses to the problem might reveal about the child.

Teaching Point: "Today I want to teach you that readers expect characters to encounter problems in a story. Readers notice what problems characters face and also how they react to these problems."

Active Engagement: Invite clubs to talk about how the main character in their book responds to his or her problems. Coach in as they talk. Debrief. Point out that characters solve problems in various ways.

Link: Encourage students to continue their character work, now noting problem-solving strategies, using this as yet another means to understand the character in deeper ways.

Mentor Text: *Because of Winn-Dixie*, Chapters 18-19

Conferring and small-group work: Invite clubs to come up with a name and list of norms for how their clubs will operate.

Anchor Chart: Getting to Know a Character

Prior to Session 9, read Chapter 18-19 (15 pages)

This session relies on knowledge gathered in the first half of the book. In this session, you will reread an excerpt from Chapter 14. To stay on pace, be sure to read through the end of Chapter 19 by today's session.

Session 9: Readers Notice the Roles Secondary Characters Play in the Main Character's Journey

SWBAT: pay close attention to the roles that secondary characters in a story play in the main character's journey. Readers ask themselves, "Why did the author put this guy into this story?"

Unit 3, pg. 78

Connection: Remind students of the characters they have traveled with so far and point out that these characters don't go it alone; there are secondary characters in the story with them.

Teaching Point: "Today I want to teach you that readers pay close attention to how the secondary characters in a story help the main character along his or her journey. Readers ask themselves, 'Why is this guy in the story? How does he support the main character in his journey?'"

Active Engagement: Channel clubs to study a secondary character in their book, thinking why this person is in the story and what role she plays in the main character's journey. Coach into club conversations, offering tips and reminders.

Link: Remind children of the reason to pay attention to secondary characters, and of the kinds of roles they play.

Mentor Text: Chapters 20-21

Anchor Chart: Getting to Know a Character

Prior to Session 10, read Chapters 20-21 (17 pages)

In the Conferencing, a possible small group refers to a passage in Chapter 9 of *Because of Winn-Dixie*. To stay on pace, be sure to read through the end of Chapter 21 today.

Session 10: Noticing the Roles Illustrations Play in a Story

SWBAT: investigate the questions “Why might authors include illustrations?” and “What do pictures contribute to stories?”

Unit 3, pg. 87

Connection: Point out that just as children have been tracking their characters’ journeys up and down a story mountain, they can also track this movement by looking at book’s illustrations.

Teaching Point: “The questions we’ll be exploring are, why might authors include illustrations? What do pictures add or contribute to stories?”

Active Engagement: Channel children to work in their small groups, and give each group a copy of Peter’s Chair to examine as they consider the inquiry questions.

Link: Set up students for independent reading while forming quick, on the run small groups.

Mentor Text: Because of Winn-Dixie, Chapters 22-24

Conferring and small-group work: Support higher-level readers who don’t have illustrations in their books.

Mid-Workshop Teaching: Looking across illustrations in a book

Share: Encourage students to make connections between illustrations and specific words on the page.

Anchor Chart: Story Mountain

Prior to Session 11, read Chapters 22-23 (10 pages)

Prior to today’s session, make sure you have read through the end of Chapter 23. In the teaching, you will read the beginning of Chapter 24, which can be perceived as the climax of Opal’s journey. You will finish reading the chapter in the active engagement portion of the minilesson.

Session 11: Readers Pay Close Attention to the Climax of a Story, Noticing How the Main Character Is Tested

SWBAT: anticipate that things will heat up and that the character will be tested in some way. When this happens, readers notice how the character reacts, the choices he makes that set him in a new direction, and they reflect on the significance of this moment to his journey.

Unit 3, pg. 95

Connection: Use the example of a boiling pot of water to illustrate how tension builds and builds in a story until the climax.

Teaching Point: “Today I want to teach you that as readers near the end of the story, they expect the tension to build to a boiling point. When this happens, they pay attention to how the main character is tested, notice how the character reacts, and think, ‘Why might this be important to the character’s journey?’”

Active Engagement: Read aloud the rest of the chapter and then ask children to talk as clubs about other ways they notice Opal being tested. Debrief. Share what you saw children doing in their club conversations, and then share out a little of their thinking.

Link: Reiterate the day’s teaching point in a way that is transferable to any text.

Mentor Text: Because of Winn-Dixie, Chapter 25

Conferring and small-group work: use students' data to tailor your instruction

Share: Ask clubs to take note of where they are in their book, and review the work that readers might do at the beginning, middle and end of a book.

Anchor Chart: Following a Character Up and Down the Story Mountain

Prior to Session 13, read Chapters 25 -26 (12 pages)

This session assumes you have completed the book. In this session, you will reread a portion of Chapter 26.

Session 13: Readers Learn Lessons Alongside Their Characters

SWBAT: see that as a story nears the end and a character solves her problems, characters and readers, too, learn lessons.

Unit 3, pg. 109

Connection: Reflect on the journey the class has taken so far, with the main character from the read-aloud text and with other characters, too.

Teaching Point: "We've come to the end of Opal's journey, and it's time to say goodbye. But before we do, let's revisit a moment I know you all loved, and together, let's try to figure out what Opal knows now that she didn't know at the start of her story. Listen closely."

Active Engagement: Set children up to mine their club books for lessons characters have learned and then to share these with their club mates.

Link: Encourage children to continue looking for ways in which their characters have changed and grown, and to jot any lessons they can apply to their own lives.

Mentor Text: Because of Winn-Dixie, Chapter 26

Conferring and small-group work: Work with students who use generic language to talk about books and help them push past cliché.

Mid-Workshop Teaching: Using text evidence to deepen interpretation

Share: explain to students that the lessons put forth in a book are developed throughout the entire course of the story, and evidence can sometimes be found in past jottings.

Anchor Chart: Following a character up and down a story mountain

Session 14: Linger with a Story after It's Done

SWBAT: think about how all the parts fit together to make the whole story. Readers examine how the parts of a story go together, noticing what particular parts do, as well as how parts connect.

Unit 3, pg. 119

Connection: Point out the importance of spending a little time with a book, admiring what the author has done to craft it.

Remind children of the elements that make up any story, and direct their attention to the story element chart you introduced in the last unit, that you've hung on the wall.

Teaching Point: "Today I want to teach you that one thing expert readers do, especially when they get to the end of a book, is to think about how all the parts fit together to make the whole story. Readers notice the choices an author makes and ask, 'What does this part do?' and 'How does it connect to other parts in the story?' Expert readers are analytic readers."

Active Engagement: Reread a passage from your read-aloud and have students determine how it connects with the story elements.

Link: Set students up to read and reread key scenes in their club books and to write about the roles of those parts as well as how they connect with the overall story.

Mentor Text: *Make Way for Dyamonde Daniel*, Chapters 1-2

Conferring and small-group work: Challenge advanced readers to think about craft in new ways.

Share: Suggest that students assess their writing by studying the learning progression. Invite students to assess your writing about reading against the Narrative Reading Learning Progression.

Anchor Chart: Story Elements

Prior to Session 15, read Chapter 1-2 (22 pages)

This session assumes that you have read through the end of Chapter 2. You will reread a passage from Chapter 1 in the teaching.

Session 15: Comparing Characters

SWBAT: understand that readers can think comparatively across books that go together in some way. They think about how the main characters are similar - the ways they behave, the things they say, as well as what they care about. They also think about how the characters are different.

Unit 3, pg. 130

Connection: Reveal that each club's text set was deliberately chosen because the books go together in some ways. Name some of those ways.

Teaching Point: "Today I want to teach you that when readers read books that go together in some way, they can make all sorts of comparisons."

Teaching: Make a comparison between two kids in the class to demonstrate how readers compare characters. Spotlight their actions, words and things they care about.

Active Engagement: Reread a part of your new demonstration text and ask children to notice ways the main character is similar to and different from the main character of your first read-aloud.

Link: Reiterate what you taught today and remind children to read on the alert for the predictable way that character's progress in stories.

Mentor Text: Make Way for Dymonde Daniel, Chapters 3-4

Anchor Chart: Getting to Know a Character

Conferring and small-group work: provide quick book talks of book buzzes to start clubs off

Mid-Workshop Teaching: preparing for a club talk. Readers make their thinking visible. Gear book talks to provide support to students who are ready to move levels or have recently moved to a new book band.

Share: launch book club conversations. Set students up to have productive conversations in their book clubs. Guide them to look over all club members' jottings to find common ideas, and start conversations from there

Anchor Chart: Getting to Know a Character

Prior to Session 16, read Chapters 3-4 (15 pages)

This session assumes that you have read through the end of Chapter 4. You will reread passages from Chapters 1 and 3 in the teaching.

Session 16: Readers Compare the Problems Characters Face - and Their Reactions

SWBAT: understand that one important way readers compare characters in two books is to notice and name the kinds of problems each one has and the ways in which they react to these.

Unit 3, pg. 139

Connection: Remind students that a big part of a character's journey through a story is facing and responding to problems.

Teaching Point: "Today I want to teach you that once readers know something about what makes two characters tick - about how they act and talk in their individual stories - they can compare how these characters tackle trouble." Teaching: Use the demonstration texts to model how to compare the ways characters in two different books respond to problems.

Active Engagement: Set up clubs to try this work in their own books.

Link: Remind students of the new strategy you taught, and add it to the anchor chart. Send them off to read, with the repertoire in mind.

Mentor Text: Make Way for Dymonde Daniel, Chapters 5-6

Anchor Chart: Comparing Characters that Go Together

Conferring and small-group work: check in with past groups, increase responsibility in clubs.

Mid-Workshop Teaching: Drawing on Earlier Character Work to Compare

Share: Invite children to consider what advice one character might give another character, given the way each has solved her problems.

Prior to Session 17, read Chapters 5-6 (12 pages)

This session assumes that you have read through the end of Chapter 6. You will need to gather copies of the text, one per book club, for the active engagement.

Session 17: Readers Ask, "What Makes You Say That?"

SWBAT: understand that readers can develop debatable ideas about characters across books by exploring a big question with no one "right" answer. They can use mini-arguments to share their ideas, supporting these with evidence from the text.

Unit 3, pg. 148

Connection: Tell students about a mini-debate you and a friend got into about two movie characters and how the conversation was richer because of it.

Teaching Point: "Today I want to teach you that readers can develop debatable ideas about characters across books by exploring a big question with no one right answer. They can use mini-arguments to share their ideas, supporting these with evidence from the text."

Teaching: Show students some questions that readers can ask to set up debates across texts.

Active Engagement: Challenge clubs to gather evidence to support the opposing side, choosing evidence from the read-aloud text that you distribute, and using white boards or chart paper to record this.

Link: Channel Clubs to choose one of the debatable questions from the list to talk across books.

Mentor Text: Make Way for Dyanne Daniel, Chapters 7-8

Anchor Chart: Comparing Characters that Go Together

Conferring and small-group work: listen to your opponent with full focus, identify a part that supports the idea.

Mid-Workshop Teaching: Preparing for Debate Work by Marking Text-Based Evidence

Anchor Chart: Comparing Characters that Go Together

Prior to Session 18, read Chapters 7-8 (end of book, 16 pages)

This session assumes that you have read through the end of Chapter 8, completing the book. You will reread several passages from Chapter 8 in the teaching and active engagement.

Session 18: Comparing and Contrasting the Lessons Characters Learn

SWBAT: see that another way to draw comparisons across books is by studying the lessons characters learn from the problems they encounter.

Unit 3, pg. 159

Connection: Point out that you've noticed children sometimes relating to the challenges their characters face.

Teaching Point: "Today I want to teach you that many fiction authors explore similar themes in their books."

Teaching: Use the read-aloud texts to highlight parts where the main characters resolve similar challenges.

Active Engagement: Introduce a topic that the authors of both demonstration texts explore, and challenge children to compare these, noticing similarities and differences, and posing another possible theme.

Link: Reiterate the day's teaching point in a way that is transferable to any text.

Conferring and small-group work: have students organize their writing about reading to support comparative work, support clubs whose text set has not been compiled around theme.

Mid-Workshop Teaching: Comparing Signals Authors Give Readers that a Character Has Learned Something Big

Anchor Chart: Comparing Characters that Go Together

Session 19 - Celebration!

Reading Unit 4: Research Clubs	Time Frame: 45 days April- June
Overview of Unit: Readers will be challenged as they are offered the single most important academic skill available: The power to learn to learn.	
Essential Questions: <ul style="list-style-type: none">● Where does reliable information come from?	

Standards Addressed:

RL.CR.3.1. Ask and answer questions and make relevant connections to demonstrate understanding of a literary text, referring explicitly to textual evidence as the basis for the answers.

RL.CI.3.2. Recount in oral and written form key details from a text and explain how they support the theme (in literary texts, e.g., fables, folktales, and myths from diverse cultures).

RL.IT.3.3. Describe the development of individual character's traits, motivations, or feelings and explain how their actions contribute to the plot within a text.

RI.TS.3.4. Utilize and reference features of a text when writing or speaking about a text, using text features (e.g., graphics, images, captions, headings) and search tools (e.g., key words, sidebars, hyperlinks) to locate and integrate information relevant to a given topic efficiently. '

RL.PP.3.5. Distinguish their own point of view from that of the narrator or those of the characters.

RI.MF.3.6. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI.AA.3.7. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.

RI.CT.3.8. Compare and contrast the elements of informational texts regarding the most important points and key details presented in two texts on the same topic.

SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.

SL.II.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.ES.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL.PI.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.UM.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

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

L.WF.3.3. Demonstrate command of the conventions of writing including those listed under grade two foundational skills.

L.VL.3.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L.VI.3.3. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L.RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

L.RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee.

CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them.

CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Sight Word Assessments
- Running records administered quarterly
- Unit 1 Benchmark Assessment (teacher created)

Formative Assessments

- Teacher observations
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Mentor Texts:

see daily lessons

Teacher Resources:

- Units of Study for Teaching Reading
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Reading Strategies Book by Jennifer Serravallo

Lessons and Resources:

Session 1: Revving Up for a Research Project

SWBAT: learn that when readers learn about a topic, researchers look over their resources and organize them, read an essay book to get an overview, and skim tables of contents and illustrations to glean main subtopics.

Unit 4, pg. 3

Connection: Call students to the meeting area according to the animal they will study, so that each research club sits together. Distribute a bin of books about a particular animal to each club.

Teaching Point: “Today, I want to teach you that researchers get started learning about a topic by doing three things. One, they look over their resources, putting them in order by difficulty Two, they read an easy overview book about their topic. Three, they skim the table of contents and illustrations to glean the main subtopics, and then read across books in one subtopic after another.”

Teaching: Demonstrate that to learn about a topic, readers often order texts by level of difficulty, then read an easy overview text.

Active Engagement: Set students up to look across another book for important subtopics on the class animal. Chart those subtopics.

Link: Announce that children will work with their club to orient themselves to their topic (or animal). Call their attention to the chart listing the steps they'll take.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: When it's hard to find sections addressing a topic

Share: Set children up to learn the subtopics that pay off when studying animals.

Session 2: Cross-Text Synthesis

SWBAT: learn that as researchers dig into a topic, they identify subtopics within it, and as they read more about the subtopics, they synthesize the information the way experts do.

Unit 4, pg. 10

Connection: Help kids understand synthesis by likening the work of integrating text information to the hand-clasp a person makes when playing, "Here's the church, here's the steeple."

Teaching Point: "Today, I want to teach you that as researchers dig into a topic, they often identify subtopics within that topic. Then, as they read about the same subtopic in several texts, they synthesize (or put together) the information so that related bits go side by side. The more researchers combine information, the more they become experts." Teaching: Share the work you did earlier with the penguin research club - identifying a subtopic of interest and then scanning through additional books to find related subsections.

Active Engagement: Set students up to continue this synthesizing work in partnerships.

Link: Sum up the synthesizing work the class did today, and link it to the ongoing nonfiction work they'll do.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: Synthesizing in your mind

Share: Set children up to have club conversations in which they synthesize their thinking. Offer them tips on how to have a productive synthesis talk.

Session 3: Using the Lingo of Experts

SWBAT: learn that as readers read more about a subject, they learn and use that subject's technical vocabulary to become experts.

Unit 4, pg. 21

Connection: Invite children to brainstorm the words they know pertaining to an area of personal expertise.

Teaching Point: "Today, I want to teach you that when you become an expert on a topic, it is important to begin using the technical vocabulary, or lingo, of that subject. You talk the talk."

Teaching: Tell students that any subject has terms that experts on that subject use. Point out that one way to warm up for learning about a topic is to think about the technical words you know related to the topic.

Active Engagement: Recruit research teams to develop a word bank of technical terms related to their topic.

Link: Remind children to draw on all they know as they get to work today, and encourage them to continue developing word banks as they read.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: Building a Club Word Bank

Share: Set children up to have club conversations and take notes on what they are learning.

Session 4: Zeal Matters

SWBAT: learn that strong readers pitch in to collaborative reading work with enthusiasm and commitment.

Unit 4, pg. 30

Connection: Explain to readers that they have a choice in whether they invest themselves in their reading projects or treat the projects as a curmudgeon would.

Teaching Point: "Today, I want you to investigate answers to this question: How do you make the decision to read as if you are digging for treasure?"

Teaching: Tell an anecdote that suggests that human beings can decide how they will feel about something - including the subjects we're studying.

Active Engagement: Explain that students need to keep energy high not only for themselves but also because one person's zeal (or apathy) will be contagious, affecting others.

Link: Invite children to make a plan within their inquiry group for how the group and the individuals in it will keep energy and investment high.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: Recognizing Text Signals to Build Mental Models

Share: Support children as they work to meet their goals.

Session 5: Growing Ideas about Nonfiction

SWBAT: learn that readers can get ideas about nonfiction by paying close attention to the traits, motivations and struggles of their nonfiction subject.

Unit 4, pg. 38

Connection: Emphasize the importance of having one's own ideas.

Teaching Point: "Today, I want to teach you that one way to develop ideas is to study the subject of your research much the same way you study characters in fiction - by paying close attention to your subject's traits, motivations, and struggles."

Teaching: Read a narrative nonfiction passage aloud. Model how you attend to details in the text that lead you toward your own thinking and how you record that thinking in your notebook.

Active Engagement: Set students up to practice thinking and capturing their own ideas about another part of the text. Link: Remind children of the importance - and significance - of generating ideas as they collect facts, encouraging them to record those ideas. Offer a few ways that might look, today and beyond.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: Talking the talk of your topic

Share: Ask researchers to look across their notes to free write to generate more complex ideas.

Session 6: Researchers Ask Questions

SWBAT: learn that readers can get ideas about nonfiction by paying close attention to the traits, motivations and struggles of their nonfiction subject.

Unit 4, pg. 47

Connection: Emphasize the importance of having one's own ideas.

Teaching Point: "Today, I want to remind you that researchers don't just collect information, they also think about that information. One way that researchers think about information is by asking - and trying to answer - the all-important question: WHY?"

Mini Lesson:

1. Researchers revisit research topics, reread their notes and ask, "Why?" and "Why not?"
2. Researchers generate a couple of possible answers, saying, "Could it be that...?"

Active Engagement: Set students up to practice thinking and capturing their own ideas about another part of the text. Link: Remind children of the importance - and significance - of generating ideas as they collect facts, encouraging them to record those ideas. Offer a few ways that might look, today and beyond.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop Teaching: Talking the talk of your topic

Share: Ask researchers to look across their notes to free write to generate more complex ideas.

Session 7: Planning a Second Study

SWBAT: learn that nonfiction readers plan how to study a new topic, using all they know about reading and research strategies.

Unit 4, pg. 52

Connection: Set children up to discuss in pairs what they have learned about their animals and then what they have learned about nonfiction research.

Teaching Point: "Today, I want to teach you that when nonfiction readers set out to study a new topic, they start by making a plan for how that study will go. They think about all that they know to do - about their repertoire of reading and research strategies - and they make a plan for the study on which they're embarking."

Teaching: Pretend to start a second study, plowing right into reading without overviewing the resources, deciding on a plan, or previewing a text. Expect kids to protest.

Active Engagement: Channel clubs to talk, figuring out plans for their second study, and then broadcast some of the good plans you hear.

Link: Call on readers to use all they know, not just today, but any time that they set out to research a topic.

Mentor Text: Penguins

Anchor Chart: To Research

Mid-Workshop

Teaching: Holding Club Members Accountable for Plans

Share: Channel readers to reflect on what they could do to make their club more effective, and then give them time to talk about that.

Session 8: Reading with Volume and Fluency

SWBAT: learn that nonfiction readers use an explaining voice with fluency.

Unit 4, pg.60

Connection: Remind students of the importance of reading with fluency and how this takes a particular form for fiction and another form for nonfiction.

Teaching Point: "Today, I want to teach you that when nonfiction readers read with fluency, they often read with a teacher's voice, an explaining voice."

Teaching: Play a short nonfiction video, channeling kids to notice what the narrator does with his voice to teach. Name ways he uses his voice so kids can replicate this as they read.

Active Engagement: Set children up to practice reading like an expert from one of the books about their new animal.

Link: Ask readers to fill in their reading logs and then begin reading. Urge readers to sustain their focus for longer today.

Mentor Text: Penguins

Anchor Chart: Narrators of Nonfiction Use Their Voices

Mid-Workshop Teaching: Rereading a Selected Passage into a “Conch Shell” Echo Chamber

Share: Set children up to read and teach like experts.

Session 9: Readers Notice Text Structures and Use Them to Organize Their Learning

SWBAT: learn that when readers recognize the structure of the texts they read, they can use those same text structures to help organize their notes and their learning.

Unit 4, pg. 68

Connection: Channel students to review their notes, made during their homework, with each other.

What are the qualities of effective notes?

Teaching Point: “Last night I took notes on two sections of Frogs and Toads, and I want to show you my notes. Will you and other members of your club talk about the logic behind the ways that I’ve organized - bucketed - the information that I learned? Then look back at your own notes and think about how you organized them.”

Active Engagement: Explain that in life, the job is not to detect organizational structure in other people’s notes, but to make notes that reflect those structures. Set kids up to practice doing this.

Link: Send kids off to research and take notes, and remind them that some texts are hybrids. Invite them to invent ways to take structured notes.

Mentor Text: Frogs and Toads

Anchor Chart: Researchers Take Notes that Follow the Structure of Their Texts

Mid-Workshop Teaching: Recognizing Transition Words as Clues to Organizational Structure

Share: Ask researchers to lay their notes from the day before alongside those from today, and then orchestrate a museum sharing.

Session 10: Compare and Contrast

SWBAT: learn that readers recognize when authors use a compare-and-contrast structure in their nonfiction texts.

Unit 4, pg. 77

Connection: Ask students whether some of them found passages in their texts that didn’t fit the structures you had highlighted prior to now.

Teaching Point: Channel kids to listen to (and follow along while you read) a very clearly structured compare-and-contrast text about the topic the class is studying.

Teaching: Demonstrate that to learn about a topic, readers often order texts by level of difficulty, then read an easy overview text.

Active Engagement: Charge clubs with the task of reading and taking notes on a marked section of a text that is in a compare-and-contrast structure.

Link: Remind readers of the repertoire of goals they can draw upon. Then give clubs and then individuals time to articulate goals, sending them from the meeting area, goal by goal.

Mentor Text: Frogs and Toads

Anchor Chart: Researchers Take Notes That Follow the Structure of Their Texts

Mid-Workshop Teaching: Generating Compare and Contrast Thinking

Share: Readers Teach Each Other, Making Sure Their Lessons Are Structured

Session 11: Cause and Effect

SWBAT: recognize when authors use a cause-and-effect structure in their nonfiction texts.

Unit 4, pg. 87

Connection: Channel readers to review, name the questions that will guide your inquiry.

Teaching Point: Engage students in a guided inquiry to identify a new text structure (cause and effect), as well as words and phrases that hint at that structure, and add all this new information to the chart.

Teaching: Invite students to create a graphic organizer for taking notes on cause-and-effect texts.

Link: Remind students about the four text structures they now know, and send them off to read and research.

Mentor Text: Penguins

Anchor Chart: Researchers Take Notes That Follow the Structure of Their Texts

Mid-Workshop Teaching: Distinguishing Between Two Structures: Cause and Effect, and Problem and Solution

Share: Channel clubs to look between texts to investigate vocabulary.

Session 12: Reading Closely, Thinking Deeply

SWBAT: explain how nonfiction readers carefully consider the choices made by an author, and they read closely to understand why the author made those choices.

Unit 4, pg. 96

Connection: Remind students that they are not only readers, but also writers. Challenge them to read not only as readers, but also as writers.

Teaching Point: "Today I want to teach you that it's important, when we read nonfiction, to be aware that the author made particular choices. It's important to ask, 'Why might the author have chosen to include this particular bit of information? To structure the text in this particular way? What does the author want me to know and think when I read this part of the text?'"

Teaching: Using a mentor text, demonstrate how to form questions about the choices made by an author.

Link: Remind students that they have a new strategy to add to their repertoire. Let them know that when they question an author's choices, they understand books they read more deeply.

Mentor Text: Penguins

Anchor Chart: To Research...

Mid-Workshop Teaching: Comparing How Authors Present Information

Share: Channel readers to reflect on their work and set goals.

Session 13: Experts Widen Their Field of Focus and See Patterns

SWBAT: develop expertise about a topic by thinking about patterns and relationships.

Unit 4, pg. 106

Connection: Recruit students' commitment to the upcoming bend by explaining that experts go from learning about focused topics to learning about a field of study.

Teaching Point: "Today I want to teach you that to develop expertise on a topic, nonfiction readers go from learning about specific related topics (such as penguins or frogs) to learning about their bigger field of knowledge (the animal kingdom). As a researcher's focus gets bigger, the researcher thinks more about patterns and relationships."

Teaching: Recruit students to think about developing their own expertise during upcoming days. Suggest that clubs lay out a book for each animal they've studied and look across tables of contents.

Active Engagement: Read aloud two new excerpts on related topics, asking kids to think about similarities and differences and to look for patterns in the information.

Link: Channel readers to talk in their clubs, assigning themselves jobs, planning work for the day, and anticipating the club conversations they'll have later on.

Mentor Text: Penguins, Frogs and Toads

Anchor Chart: To Research...

Mid-Workshop Teaching: Turning Anchor Charts into Checklists so Kids Give Themselves Checkups

Share: Get the clubs started and teach in response.

Session 14: Asking Questions, Growing Big Ideas

SWBAT: explain that when readers research similarities and differences between things, they ask questions and form theories about their subject, then make plans to read further to test those theories.

Unit 4, pg. 115

Connection: Channel kids to share what they learned as they have been broadening their field of knowledge.

Teaching Point: "Today I want to teach you that as readers research the similarities and differences between the things they are studying, they ask, 'Why?' 'Are others the same? What explains this?' These questions lead to more thinking, more talking - and to more reading!"

Teaching: Returning to the passages from the last session, help kids recall the comparisons they made between the two animals, then demonstrate how to raise related questions.

Active Engagement: Set students up to read two new passages related to the class animals and then to think about their similarities and differences.

Link: Remind readers about the importance of citing specific text evidence for their claims.

Mentor Text: Penguins, Frogs and Toads

Anchor Chart: To Research...

Mid-Workshop Teaching: Using Learning Progressions to Lift the Level of Comparing and Contrasting

Share: Ask clubs to grow big questions and ideas.

Session 16: Developing Evidence-Based Theories

SWBAT: explain how researchers' study all of the evidence they find to grow new evidence-based theories.

Unit 4, pg. 127

Connection: Congratulate children for the hard work they've done, and inspire them to keep moving forward.

Teaching Point: "Today I want to teach you that once researchers have read books, collected information, studied patterns, and grown theories, they are ready to do more. They ask, 'What does the evidence suggest? How can I study all the evidence to grow new theories that are evidence-based?'"

Teaching: Remind children to seek information from many sources, including other researchers. Then begin researching a class question by recruiting a researcher from the class to help.

Active Engagement: Channel clubs to talk to each other about ways they'll grow evidence-based theories, then broadcast some of the plans you hear.

Link: Remind children of the power of being a member of a community of researchers, and suggest they consider revising their initial theories as they gather evidence.

Mentor Text: Penguins, Frogs and Toads

Anchor Chart: To Research...

Mid-Workshop Teaching: Reminding Readers to Record Evidence

Share: Setting children up to explain how their evidence fits with their theories.

Session 17: Adding to Theories by Researching Big-Picture Concepts

SWBAT: learn that researcher's study all of the evidence they find to grow new evidence-based theories.

Unit 4, pg. 135

Connection: Use a symphony share to highlight some of the big theories students developed the previous day.

Teaching Point: "Today I want to teach you that researchers don't just read about their focused topic. They also read around the topic, looking for help learning about the big theories they have developed."

Teaching: Illustrate the teaching point with an example. Read aloud a text with general information about animals, and then channel students to try using information they glean to add to their theories.

Active Engagement: Ask a few partnerships to share ways that the text helped them to add to their theories.

Link: Remind readers about the importance of reading about more general information when researching a specific topic.

Mentor Text: Penguins, Frogs and Toads

Anchor Chart: To Research...

Mid-Workshop Teaching: Reading around a Topic and Getting Inspired to Do More Research

Share: Channel students to connect the new information to their theories and discuss their thinking.

Session 18: Learning to Apply the Knowledge Readers Develop through Their Research

SWBAT: demonstrate that when researching to solve a real-world problem, researchers consider ways they might solve the problem, think about the information they need, and make a plan for the work they need to do.

Unit 4, pg. 144

Connection: Ask children what they think adult researchers, especially researchers of animals, do for their jobs. Prompt students to apply their knowledge to some real-life problems.

Teaching Point: "Today I want to teach you that when researching a solution to a real-world problem, it helps to think about all of the aspects of the problem. Researchers ask themselves, 'How might I go about solving the different parts of this problem? What information will I need, and where can I get it?' Then, they sketch a plan for what they'll do first, next, and last."

Teaching: Channel students to study and name the steps you take as you embark on a research project.

Active Engagement: Reveal a chart of the replicable steps you took as you modeled how to begin a research project. Skim a passage, thinking aloud about whether each part would help with your research problem.

Link: Ask groups to meet while still on the carpet, connecting their real-life question to the animals about which they are knowledgeable.

Mentor Text: Penguins, Frogs and Toads

Anchor Chart: To Research...

Mid-Workshop Teaching: Brainstorming Away the Blues

Share: Encourage children to debate when disagreements arise.

Middle Township School District - ELL Accommodations - Addendum

Definitions:

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non-English-speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

Purpose of Offering Accommodations

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student's English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

Accommodations for ESL/ ELLs:

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

List accommodations:

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.

- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one-word answers, props, and gestures. (Avoid using “Do you understand?”)
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student’s reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student’s academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, iPad, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success, make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

Middle Township School District - Special Education - Addendum

Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).

Purpose of Accommodations

To allow students to be successful in a mainstream setting.

Accommodations

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc.
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions

- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record student's thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed.

Middle Township School District - Gifted and Talented - Addendum

Advanced/Gifted Students:

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

Middle Township School District - Students with 504 Plans- Addendum

Students with 504 Plans

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments

- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding
- Access to teacher created notes

Middle Township School District – Students at Risk for School Failure- Addendum

Students at Risk for School Failure

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work Frequent checks for understanding



Grade 4 ELA CURRICULUM

**Middle Township Public Schools
216 S. Main Street
Cape May Court House, NJ 08210**

Revised: July 2024

Middle Township Public Schools - Writing - Fourth Grade

View *ELL, Special Education, and Gifted & Talented Accommodations Addendums* at the end of this document

Middle Township Elementary #2

Writing Unit 1: Launching/Narrative	Time Frame: 10 weeks September - November
Overview of Unit: Students are introduced to the structure and components of the writer's workshop model.	
Essential Questions: <ul style="list-style-type: none">● What tools are required for writing? How do I use tools in the classroom to support my writing?● How do I generate writing ideas that matter to me? How can I use lists to generate ideas? How do I use personal experiences to generate ideas?● How do I apply revision strategies to elaborate my writing pieces? How do I stretch out the "heart" of my story?● How do I help others with writing? How do I work effectively with a writing partner?● How do I use mentor texts to improve my writing? How can I use mentor text as a model to improve my lead? How can I use mentor texts as a model to create characters and settings that seem real?● How do I share my writing with others? What is a publishing celebration?	
21st Century Skill: Critical Thinking and Problem Solving	
21st Century Career Ready Practices: CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills. CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation. CRP 7: Employ valid and reliable research strategies. CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management. CRP 11: Use technology to enhance productivity. CRP 12: Work productively in teams while using cultural global competence.	
Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following: <ul style="list-style-type: none">● Media● Science● Arts● Music● Social Studies● Math	
Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to: <ul style="list-style-type: none">● Integrating Technology	

- Communication
- Problem Solving
- Critical Thinking

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing by Lucy Calkins – First Grade Unit 1: Launching the Writing Workshop
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Narrative Writing Benchmark administered three times a year-Benchmark #1

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mini Lesson Teaching Points:	Materials:
Writing Benchmark Assessments-baseline	Benchmark Assessment Prompt Various Read Aloud Texts & Anchor Charts
<p>Lesson 1: Imagining Stories from Ordinary Moments (pg. 2) Objective: Students will get ideas for stories from small moments in their lives. Mini-lesson</p> <ul style="list-style-type: none"> ● Orchestrate a short opening ceremony, passing out the students' new writer's notebooks. ● Remind them of what they learned in third grade. ● Name the teaching point -writers get ideas for fiction by paying attention to the small moments in their own lives 	

- With an anecdote, tell children that you've come to realize fiction writers get their ideas from real life.
- Suggest that the imagination that matters is one that allows a writer to see story ideas in the grit of everyday life.
- Tell children what to watch for as you demonstrate writing Small Moment stories from your life that could be seeds for a fiction story.

Active Engagement

- Set children up to practice with their partners writing Small Moment entries verbally that could lead to possible fiction ideas.

Conferring and Small Group Work

Closure

- Congratulate the students on their work filling up their notebooks with Small Moment stories that lead to fiction ideas.

Lesson 2: Imagining Stories We Wished Existed in the World (pg. 12) Objective: Students will be able to get ideas for stories by imagining the books they wish existed in the world and by thinking about issues in their lives.

Mini-lesson

- Tell a story about a child who grasped that writers often find story ideas in the details of our lives.
- Name the teaching point - writers collect ideas for stories by paying attention to the stories *they wished existed* in the world
- Point out that we each hope to find ourselves in the pages of books.
- Demonstrate by creating a story idea out of your longing to see books you'd like to read - in this case, books that contain people like you.

Active Engagement

- Set children up to try turning a wish for a certain kind of book into a story idea.
- Ask children to turn and talk about the character traits and the struggles the character in the exemplar story might encounter.
- Send writers off after reminding them of their growing repertoire of strategies for finding fiction ideas.

Conferring and Small-Group Work Closure

- Glory in children's stories and suggest they deserve to hear each other's stories. Demonstrate storytelling by retelling a familiar tale, extrapolating pointers.

Lesson 3: Developing Believable Characters (pg. 19)

Objective: Students will be able to choose a seed idea (a story idea) and then begin to develop characters by creating their external and internal traits.

Mini-lesson

- Chronicle the learning journey the class has been on in this unit to date. Emphasize that children have learned the ingredients of a good story.
- Tell writers that today they'll select a story idea.
- Name the teaching point - focus on bringing to life the characters who will make things happen
- Set the children up for your teaching by quickly summarizing your process of selecting a story idea.
- Demonstrate that you develop your story idea by listing external and internal features of your main character.
- Think aloud to highlight the fact that the external and internal traits need to cohere.
- Show children a chart of advice for developing characters and model how you might use it.

Active Engagement

- Set children up to join you in creating the main character in your story.
- Intervene to lift the level of what children are saying by reminding them to use pointers from the chart.
- Elicit suggestions for character development from a few partnerships, and add these to the list of external and internal features.

Conferring and Small-Group Work Closure

- Spotlight one student who decided his character was one-sided and asked, "What's the flip side of this trait?"

Lesson 4: Giving Characters Struggles and Motivations (pg. 31)

Objective: Writers will develop characters by telling about their characters' motivations and struggles and also by creating scenes that show these things.

Mini-lesson

- Celebrate the character development work children have already done in a way that honors it.
- Name the teaching point - know what your characters want and what keep these characters from getting what they want
- Show students an example of a published text in which the character wants something and encounters difficulties. Show that the author conveys this through showing action in a scene.
- Debrief. Mention that writers create little scenes and then piece them together like bricks. Point out that the scenes show characters in action in ways that reveal their desires and struggles.

Active Engagement

- Rename the longings and difficulties experienced by the character in the class's story, and then have children talk with their partners to bring these motivations and struggles to life in a scene.
- Convene the class and ask a child or two to share a suggestion. Help the child to turn an explanation into a scene. Debrief to point out the process needed to make a scene.

Conferring and Small-Group Work Closure

- Share the work of one writer who used what he learned about writing in previous years. Explain that all writers can do likewise and invite them to begin.

Lesson 5: Plotting With a Story Arc (pg. 41)

Objective: Students will be able to sketch out possible plotlines for stories, often in story arcs that represent traditional story structure.

Mini-lesson

- Remind children that once fiction writers have brought their characters to life, they use knowledge of the characters' wants and struggles to develop a possible plotline.
- Name the teaching point - plan by plotting the arc of the story
- Explain why a writer would use a story arc to help plan a plot. Teach children that writers are not always sure of what might happen in their story when they first set out to draft a plan.

Active Engagement

- Demonstrate planning a possible plotline based on the story idea the class has been following.
- Convene the class. Report on overhead ideas for how the story could begin.
- Set children up to imagine what might come next, then convene the children and add their ideas to the story arc.
- Model for the students that the story could also go another way.
- Encourage students to try multiple story arcs, each one improving on the one before.

Conferring and Small-Group Work Closure

- Guide students to choose their strongest story arc.

Explain that story arcs can be maps for writers' imaginations, allowing them to picture with detail how each moment might go.

BEND II: Drafting and Revising with an Eye Towards Believability

Lesson 6: Show, Don't Tell: Planning and Writing Scenes (pg. 54)

Objective: Students will learn that writing scenes is, in a sense, the same as writing Small Moment stories. Writers often begin by putting the character to action or by laying out the character's exact words and then unfolding the moment step by step.

Mini-lesson

- Use an overheard comment about writing to illustrate that there comes a time when writers need to move from planning to drafting.
- Name the teaching point - writers need to create a scene
- Illustrate the difference between summary and scene by telling a familiar tale in two contrasting ways.
- Explain that this storytelling is what will be written for each scene in their story booklets.

Active Engagement

- Set children up to story-tell a moment from their stories to each other. Then share one child's summary, inviting the class to reimagine it as a story.
- Ask each child to try telling the story idea as a story, not a summary.
- Debrief by reminding writers to show their characters by putting them into action.

Conferring and Small-Group Work Closure

- Ask several students to direct fellow classmates in the scenes they've written to see what revisions, if any, are needed to make them "camera ready".
- Reconvene the class. Tell a story about children resolving to do superbly well, even while knowing today's best draft will be revised.

Lesson 7: Feeding and Drafting the Heart of Your Story (pg. 65)

Objective: Writers will be able to create their best drafts when they experience the world through their character's sin, letting the story unfold as it happens to them.

Mini-lesson

- Celebrate that your children have created story arcs and characters and, best yet, they've begun bringing these to life on the page.
- Name the teaching point - before you get going on a draft, think a lot about how to make a draft into a really good story
- Tell children that readers can more easily walk in the shoes of a character if the writer has done this first.
- Demonstrate to show how you go from envisioning to enacting to drafting.
- Active Engagement
- Recap specific tips you hope children gleaned from the demonstration.
- Set children up to extend the class story by putting themselves into the unfolding scene. Then call on one set of partners and add their work to the class story.
- Conferring and Small-Group Work Closure
- Introduce students to the fourth- and fifth-grade Narrative Writing Checklist

Lesson 8: Studying Published Texts to Write Leads (pg. 74)

Objective: Students will use various strategies for writing effective leads. Students will also reread literature, letting it teach techniques for writing

Mini-lesson

- Celebrate that your children have begun their stories, and do so by conveying the essence of a couple of students' stories to the class.
- Name the teaching point - when writers are most fired up to write, they force themselves to pause.
- Tell children that to write leads that draw readers into a story, it helps to study the leads published authors have written.
- Tell the class that you and one student studied the leads from familiar stories. Read one aloud, listing what the student noticed about it and then showing the resulting revisions in her own lead.
- Set children up to listen to and then talk with partners about what one child did as she revised her lead.

Active Engagement

- Share a second lead, this time asking the class to list to a partner what they notice.
- Convene the class to talk as a group about what they noticed in the lead.
- Channel children to use what they notice an author has done to help one child again revise her lead.

Conferring and Small-Group Work Closure

- Remind your children that as they reconsider various leads, they are actually reconsidering various ways their entire drafts could go. Ask them to write-in-the-air the way the next section of their story would go if they selected one lead or another lead.

Lesson 9: Orienting Readers with Setting (pg. 86)

Objective: Students will "stay in scene", making sure the action and dialogue are grounded in the setting.

Mini-lesson

- Tell about a time you were awakened in the dark and felt disoriented. Liken this to the disorientation some readers feel when drafts don't include enough setting.
- Name the teaching point - "turn on the lights" in your stories to show the place and the time.
- Tell children that when writing scenes, it's easy to rely only on dialogue, resulting in characters who don't seem to be anywhere in particular. Give an example of an all-talk scene in which the characters are nowhere, leaving readers struggling to feel oriented.
- Show students how to revise the scene by adding action and setting.
- Debrief. Point out that when trying to supply the setting and actions, the writer discovered important new interactions and meanings.
- Active Engagement
- Ask children to reread the story from the chart paper while asking, "Will this make sense to readers?" When they encounter a passage that might be disorienting, ask them to revise it with their partner, adding setting.
- Ask one partnership to share their new version, and set up other children to act out the new version.
- Ask the class to end the scene in a way that is informed by the acting.
- Conferring and Small-Group Work Closure
- Ask children to share, and ask listeners to signal when they feel well oriented to what is occurring in the story and when they feel they need more setting.

Lesson 10: Writing Powerful Endings (pg. 100)

Objective: Students will be able to craft the endings that their stories deserve. In particular, they make sure their endings mesh with and serve the purposes of their stories.

Mini-lesson

- Acknowledge that some children will soon draft an ending to their stories, and share author quotes that spotlight the importance of an effective ending.
- Name the teaching point - writers will take their time with endings
- Share something you know about how good endings go.
- Offer an example that illustrates a principle of good endings.
- Introduce a list of a few ways writers make sure endings are of good quality.

Active Engagement

- Ask students to think about the class text in relation to one of the considerations set up in the demonstration. In this case, ask them to consider whether the class story's purposes are fulfilled in the ending.

Conferring and Small-Group Work Closure

- Share the story of one child's writing process that led her to write a more powerful ending.

BEND III: Preparing for Publication with an Audience in Mind

Lesson 11: Revision: Rereading with a Lens (pg. 110)

Objective: Students will be able to revise and not simply reread; they reread with a lens. Writers vary their lenses according to what they value for their work.

Mini-lesson

- Celebrate that some of your students have finished drafts of their stories, and remind them that reaching the end allows writers to reread and revise with new perspectives.

Name the teaching points - no matter how much effort we put into our drafts; we will shift from drafting to revision "to see again."

- Demonstrate rereading the draft through a lens. Explain what rereading through another lens could look like.
- Demonstrate that you can alter the lens with which you reread your draft, thereby seeing new aspects of it.

Active Engagement

- Set children up to try reading a text through the lens of a Cardboard Character Alert. Encourage them to imagine revising the draft based on what they notice when they reread it.
- Send children off to reread their own writing through a specially chosen lens, and remind them to do this throughout their lives.

Conferring and Small-Group Work Closure

- Explain to students that part of revision can also be reminding themselves of the basics and making sure that those are in place as they move forward.

Lesson 12: Making Space for Writing (pg. 117)

Objective: Students will be able to create their own intimate work spaces inside their writing notebooks and their homes.

Mini-lesson

- Tell students that you prepare for a writing project first by cleaning your desk. Explain that many writers set up work spaces, putting items nearby that remind them of their resolutions.
- Name the teaching point - setting up spaces in which they do their best work
- Suggest that students can set up their notebooks and writing spaces to convey messages about writing.

Active Engagement

- Help writers leaf through and revisit old charts and mentor texts, thinking, “Does any of this belong in my writing space?”
- Ask children to talk to a partner about items they might put in their notebooks or writing spaces that can help them recall previous lessons on good writing.

Conferring and Small-Group Work Closure

- Discuss Narrative Writing Checklist
- Ask students to use the checklist to assess themselves as to what they have already done, and to make plans for what they still need to do.

Lesson 13: Using Mentor Texts to Flesh Out Characters (pg. 125)

Objective: Students will be able to study mentor authors to notice what other writers do that really works. One thing writers do is use actions and revealing details to show rather than tell about or explain the character.

Mini-lesson

- Remind students that they can go to texts they love to figure out what the authors have done and then apply that to their own writing.
- Name the teaching point - what did this author do that seems to work so well?
- Demonstrate applying the technique you’ve noted from the mentor text to your own writing. Debrief.

Active Engagement

- Ask children to use a mentor text, studying an excerpt for what they might try. Ask them to discuss with their partner ways to apply what they discover to the class story.

Conferring and Small-Group Work Closure

- Share examples of actions revealing emotions. Remind writers they can do this in their own writing.

Lesson 14: Editing With Various Lenses (pg. 134)

Objective: Students will be able to revise using “lenses”, and will edit with them as well, rereading their writing several times for several reasons, making edits as they go.

Mini-lesson

- Remind children that editing involves bringing all that the writer knows and is able to do to the draft. Tell students they will be rereading carefully, and relying on class editing lists, on resources such as word processors, and on each other as they seek to correct and clean up their drafts.
- Name the teaching points - first step in editing is checking on spelling
- Emphasize that writers reread a draft many times, checking for one sort of editing concern, then another.
- Describe and then demonstrate how the child reread, checking spellings.

Active Engagement

- Set students up to follow the model you have given them, editing the next paragraph of the child’s story.

Conferring and Small-Group Work Closure

- Ask children to share their work with a partner, asking for particular editing feedback, as writers do.

Lesson 15: Publishing Anthologies: A Celebration (pg. 143)

Author Celebration

BEND IV: Embarking on Independent Fiction Projects

Lesson 16: Launching Independent Fiction Projects (pg. 150)

Objective: Students will not just leave their writing skills in writing workshop. Instead, they will carry those skills with them wherever they go, knowing that they can develop and carry out their own fiction writing projects.

- Explain to students that even though they just finished a fiction piece, and since they are newly expert fiction writers, they should try their hands at planning an independent fiction writing piece.

Conferring and Small-Group Work Closure

- Highlight the places where you saw students recycling work they did earlier in the unit

Lesson 17: Planning and Drafting Stories with Agency (pg. 153)

Objective: Students will be able to quickly apply their planning and drafting skills to new projects.

Mini-lesson

- Tell a story that illustrates outgrowing a teacher.
- Name the teaching point - writers can be their own best editors and teachers
- Mention the work you did together studying a mentor text and how that influenced their writing for the better.

Model studying your story arc from your last fiction story to identify what you did well and want to include in your new piece, as well as what you want to do differently this time.

Active Engagement

- Ask the students to practice studying your draft for writing moves they think you should keep and ones they think could be improved upon.
- Guide the students to move beyond naming what they see in text-specific terms to naming what they see as transferable writing strategies.

Conferring and Small-Group Work Closure

- Convey to students that the most independent writers are also the most interdependent.
- Suggest to students that they build on current partnerships and perhaps add to them so that they can create a community that will support them long after this piece is through.

Lesson 18: Making the Connections between Reading and Writing (pg. 162) Objective: Students will be able to study the work they do as readers of fiction and graft those skills into their revisions.

Mini-lesson

- Ask students to go through their books, talking a bit to their partners about the ones they are reading currently or have recently finished. Name the question that will guide the inquiry.
- Name the question that will guide the inquiry - how can we use the fiction we are reading to help us become better fiction writers

Active Engagement

- Model looking through a stack of books to find one that feels suitable to study with a fiction writer's lens.
- Talk through a few things you had admired as a reader and rename them as strategies a fiction writer can use.
- Guide students toward looking through their books with a writer's eye, giving them time to both read and talk with their partners.

Conferring and Small-Group Work Closure

- Explain to students that while it's important that they are writing something they want to read, it's also important that they have a particular audience in mind.

Lesson 19: Focusing the Reader's Gaze (pg. 170)

- Teach students how writers can learn from visual artists and help readers visualize from different angles to make a variety of points.

Mini-lesson

- Tell students you had an epiphany yesterday while watching a movie.
- Name the teaching point - writers can get inspired to elevate their writing from unexpected places
- Introduce a video clip, recruiting writers to notice close-ups, medium shots, and wide shots.
- Connect the film shots back to fiction writing.

Active Engagement

- Enlist students to help revise your draft with camera angles in mind.

Conferring and Small-Group Work Closure

- Have students revisit the Narrative Writing Checklist to check in and move forward.

Lesson 20: Choosing Punctuation for Effect (pg. 177)

Objective: Students will be able to use punctuation to make sentences easier to understand, as well as to have an effect on how their readers engage with the text.

Mini-lesson

- Tell a story about a time you or someone else had a good time controlling a situation.
- Name the teaching point - writers can use punctuation to control how readers read and understand the stories that the writer writes.
- Demonstrate returning to a draft with an eye toward revising with punctuation in mind.

Active Engagement

- Invite students to help revise another section of your draft with an eye toward using punctuation for effect.

Conferring and Small-Group Work Closure

- Explain that tomorrow will be the last day set aside to work on their independent fiction projects, so they need to spend some time thinking about and gathering tools to help them work on those projects independently.

Lesson 21: Surveying Your Work and Planning for the Future (pg. 185)

Author Celebration

Writing Unit 2: Personal and Persuasive

Time Frame: 10 weeks
November - January

Writing: Boxes and Bullets

Overview of Unit:

Essential Questions:

- What is the purpose of writing? How can I persuade people to agree with my thinking?
- How can we use writing to better understand our world? How can I draw from the people, places, and events in our world to write passionately about a topic?
- How do I generate writing ideas that matter to me? How can I gather ideas using lists? How can I use personal essays to drive my persuasive writing?
- How do I become a more persuasive writer? How can I state my claim with clarity? How can I effectively support my thesis statement with reasons and authentic evidence? How do I logically sequence my writing using transition words? How do I use leads to engage my audience? How do I write an effective conclusion to reinforce my thesis? How do I incorporate figurative language and purposeful word choice to make my reader feel emotions?

How do I write for an audience? How do I choose an audience for which my writing will be meaningful?

- How do I revise my writing using targeted goals in mind?
- How do I apply editing skills to my writing piece?

Standards Addressed:

- W.AW.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
 - A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
 - B. Provide reasons that are supported by facts from texts and/or other sources.
 - C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
 - D. Provide a conclusion related to the opinion presented.
- W.WP.4.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
 - A. Identify audience, purpose, and intended length of composition before writing.
 - B. Use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
 - C. Consider writing as a process, including self-evaluation, revision and editing.
 - D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
 - E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation.

CRP 7: Employ valid and reliable research strategies.

CRP 8: Utilize critical thinking to make sense of problems and persevere in solving them. CRP 9: Model integrity, ethical leadership and effective management.

CRP 11: Use technology to enhance productivity.

CRP 12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing by Lucy Calkins – First Grade Unit 1: Launching the Writing Workshop
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Narrative Writing Benchmark administered three times a year-Benchmark #2

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mini Lesson Teaching Points:

Materials: Various Read Aloud Texts & Anchor Charts

Bend I: Writing to Learn

Lesson 1: Essay Structure Boot Camp (pg. 2)

Objective: Students will be able to use an essay frame to help structure their writing.

Mini-lesson

- Show writers an example of a finished essay, helping them to see this with the eyes of soon-to-be essayists.
- Establish the reason for today's lesson: Writers need the chance to practice unfamiliar writing structures.
- Name the teaching point - when writing opinion essays, structure essays so that writers communicate their thesis statement.
- Teach through guided practice. Channel children to plan with a partner, then to write-in-the-air while you coach, then elicit their work while you add comments, then repeat the cycle, with children now working from the growing shared draft.

Active Engagement

- Channel children to write-in-the-air and to then flash-draft the essay each has written in the air.
- Send writers off to finish flash-drafting the shared essay.

Conferring and Small-Group Work Closure

- Convene writers and ask them to remind themselves and discuss what they already have learned about opinion writing in previous units and years.
- Involve writers in assessing their on-demands and setting goals using goal chart.

Lesson 2: Collecting Ideas as Essayists (pg. 14) Note: mid-workshop teaching on Patches of Thought (pg. 21). Consider having each student be given a “patch” or square piece of paper to serve as a patch; teachers can collect patches of thought and display them as a quilt.

Objective: Students will be able to use several strategies for growing insightful ideas including using important people, places, and objects as inspiration.

Mini-lesson

- Use a metaphor, such as a beautifully designed cake, to stress the value of content as well as form in essays.
- Point out that the entries essayists collect are not usually miniature essays. The goal in these entries is to grow new, insightful ideas, and often the entries are lists and freewriting.
- Name the teaching point - try a strategy to think of a person that matters to you, and then list specific ideas about that person.
- Demonstrate the step-by-step process of thinking of a person who matters to you, listing ideas, choosing one, and beginning an entry about it. Deliberately model the work of making and fixing mistakes.
- Debrief quickly by recalling the strategy and pointing out that you thought of ideas not stories.

Active Engagement

- Set writers up to choose an idea and talk long about it with a partner.
- Get students started writing while sitting in the meeting area, sending individuals off once they’re writing.

Conferring and Small-Group Work Closure

- Set children up to try one final way to generate ideas: that is, to think within a mental structure in which they shift between observing for a while, then reflecting for a while.

Lesson 3: Writing to Learn (pg. 25)

- Orient children to the genre of writing to learn, helping them see how writers free write to grow new ideas.

Mini-lesson

- Support your students’ identities as writers. Then name the question that will guide the inquiry: What makes for good freewriting?
- Name the question that will guide the inquiry - what is good freewriting?
- Remind students that to inquire into the characteristics of any kind of writing, it is important to study an example of that kind of writing, asking, “what did the writer do to make this?”
- Coach writers to restate what they are trying to say in more precise language, to ground ideas in specifics. After they jot and discuss, reconvene the class to elicit, refine, and chart selected ideas.

Conferring and Small-Group Work Closure

- Harvest the class’s observations about qualities they notice in the exemplar freewriting, adding to the chart.
- Ask students to assess their own most recent entry based on the qualities listed on the class chart, giving themselves a thumbs down or up, and helping them clarify goals for going forward.

Lesson 4: Using Elaboration Prompts to Grow Ideas (pg. 35) Note: “Ways to Push Our Thinking” chart on pg. 38

Objective: Teach children that writers linger with their ideas, extending their initial thinking by having conversations with themselves as they write and using elaboration prompts to grow their ideas.

Mini-lesson

- Celebrate that children are writing provocative ideas and point out that they could be saying even more.
- Name the teaching point - *you need to hold on to those thoughts for longer stretches of time.*
- Recall that yesterday, students noted that when doing strong freewriting, writers linger with and elaborate on an idea. Explain that writers conduct conversations with themselves as they write- conversations that allow them to develop their own first thoughts.

Active Engagement

- Set children up to practice using elaboration prompts to extend an idea you give them.
- Restate the teaching point. Rally writers to use elaboration prompts as scaffolds to help them extend their own ideas as they write.

Conferring and Small-Group Work Closure

- Ask partners to talk over the development of the thinking in their notebooks - with or without prompts.

Lesson 5: Mining Our Writing (pg. 46)

Objective: Students will be able to mine their entries and their lives for insights, developing these into more fully formed ideas and thesis statements.

Mini-lesson

- Complement students on elaborating on ideas, reminding them of the importance of doing so. Stress that the goal is not saying more, but rather growing better ideas. Spotlight a writer who did this.
- Name the teaching point - it is powerful to discover that there are ideas or themes underneath the surface of your notebooks and your lives.
- Involve the students as you demonstrate returning to your own earlier entries to look for underlying ideas.
- Debrief, naming what you’ve done in a way that is transferable to other days and other topics.

Active Engagement

- Set up partners to practice what you demonstrate.

Conferring and Small-Group Work Closure

- Demonstrate the step-by-step process of choosing a seed idea and developing it into a potential thesis.

Lesson 6: Boxes and Bullets: Framing Essays (pg. 58)

Objective: Students will be able to support their thesis by developing different types of reasons.

Mini-lesson

- Restate the cake metaphor, rallying children for the work of planning out the essay frames for their claims
- Name the teaching point - have a clear plan before you start writing
- Demonstrate how you generate reasons for your own thesis, and deliberately model that you weigh and reject some possibilities.

- Continue demonstrating the next steps in the process of creating reasons for your opinion statement. Again, deliberately model making mistakes and fixing them.

Active Engagement

- Set children up to practice coming up with reasons for their own claims.
- Set writers up to continue to work to develop their own thesis and reasons.

Conferring and Small-Group Work Closure

- Share an example of a writer who revised a thesis when it did not match what she wanted to write about in her essay.

Lesson 7: Return to Boot Camp (pg. 69)

Objective: Students will be immersed in the process of creating an essay.

Mini-lesson

- Remind students to incorporate a variety of evidence to support their thinking as they write within the essay structure.
- Let the students know that to make a strong essay, they'll need other kinds of evidence, like little stories.

Conferring and Small-Group Work Closure

- Remind students to use everything they know about how to hook readers.
- Let them know they need to have their entire essay done by the end of the workshop.

BEND II: Raising the Level of Essay Writing

Lesson 8: Composing and Sorting Mini-Stories (pg. 74)

Objective: Students will be able to draw on narrative writing and use mini-stories to support the ideas they want to advance.

Mini-lesson

- Explain that writers use files to store the materials that will fill in the frame of an essay. Provide an example.
- Name the teaching point - importance of collecting stories
- Demonstrate that writers collect and write mini-stories that are angled to illustrate the bulleted topic sentence.
- Proceed to the second step of this work, selecting one story, then drafting it.

Active Engagement

- Ask children to think of a mini-story they can tell to support their first bullet.

Conferring and Small-Group Work Closure

- Share your realizations about the process of essay writing to practice evaluating a piece of writing for what qualities are there and what qualities are missing,

Lesson 9, Day 1: Creating Parallelism in Lists (pg. 86)

Objective: Students will be able to gather a lot of different material to write their essays, including lists, and they decide which material should go in their essays.

Mini-lesson

- Find a metaphor to help students grasp that essayists collect a lot of different material, including lists, to write well-developed essays.
- Name the teaching point - Lists are one of the most important materials that writer uses when building essays
- Share an example of a student who has used lists to support an idea.
- Involve children as you use the techniques the writer used to write a tight list pertinent to your topic.

Active Engagement

- Set children up to turn their collections of possible mini-stories into lists.
- Remind writers of the importance of gathering a variety of materials for their essays.

Conferring and Small-Group Work Closure

- Showcase sections of an exemplar text that can teach the importance of using active verbs and precise details.
- Debrief by naming what you did that is transferable to another day on another topic.

Lesson 10: Organizing for Drafting (pg. 94)

Objective: Students will be able to organize for drafting by checking that their evidence is supportive and varied.

Mini-lesson

- Find a metaphor that helps students grasp that they will be readying materials that will be used to construct an essay.
- Name the teaching point - organize and make sure writers have the right number of materials that “fit” with the project plan.
- Involve the students in thinking along with you as you demonstrate checking one mini-story in your folder.
- Convene writers and continue to demonstrate going through the steps of checking and organizing your material.

Active Engagement

- Set writers up to reread one of their stories, underlining the parts that support their reason, then coach them to revise those stories so they are more angled.

Conferring and Small-Group Work Closure

- Remind students that talking through essay drafts can help writers organize their thoughts.

Lesson 11: Building a Cohesive Draft (pg. 104)

Objective: Students will be able to create cohesion with logically sequenced information, transition work, and repeated phrases.

Mini-lesson

- Restate the building metaphor to help students imagine their essays as materials arranged in a structure. Tell students that today they'll learn to assemble these materials together.
- Name the teaching point - first choose an order, second use transitional words, third repeat key words from their thesis statement.
- Demonstrate that you chose a logical way to sequence materials within a single category.
- Continue demonstrating ordering your evidence another way - least to most powerful.

Active Engagement

- Set writers up to practice ordering their own evidence from least to most powerful.
- Have writers turn and talk to discuss which system feels more right for their evidence.

Conferring and Small-Group Work Closure

- Tell students that writers cement their pieces together using transition words that match their organizational plan. They also repeat key words to help readers understand the most important parts of the essay.

Lesson 12: Becoming Our Own Job Captains (pg. 112)

Objective: Students will be able to solve their own problems, taking ownership of the writing process by developing their own systems.

Mini-lesson

- Celebrate your writers' rough drafts
- Name the teaching point - think back over everything you know how to do and make a work plan for the upcoming parts of your writing.
- Highlight examples of two different systems that two different writers have used.
- Demonstrate creating your own work plan by thinking back on all you know about essay writing and your own writing.

Active Engagement

- Set writers up to begin developing their own work plans by thinking about what they know about themselves as writers.

Conferring and Small-Group Work Closure

- Remind writers to check their work for evidence that they are following the "Guidelines for Writing Supporting Stories for Essays".

Lesson 13: Writing Introductions and Conclusions (pg. 120)

Objective: Students will be able to use different ways to commonly open and close essays, and will be able to try out multiple leads and conclusions before deciding which work best for their essays.

Mini-lesson

- Remind writers of the work they've done so far in this unit - the process that essayists use.
- Name the teaching point - the beginning is the place where essayists get readers to care about their ideas and place them in context.
- Tell writers that at the beginning of essays, essayists often rely on some common ways to say, "This is important!"

- Set students up to be researchers and watch as you demonstrate using the phrases to try out a few ways your introduction might go.

Active Engagement

- Ask students to try some of the introductory phrases to frame their own essays.

Conferring and Small-Group Work Closure

- Tell writers that the end of an essay is another place to convey the importance of ideas.
- Explain that one way to convey importance is to use common phrases to end an essay.

Lesson 14: Revising Our Work with Goals in Mind (pg. 128)

Objective: Teach students to self-assess their writing, using the Opinion Writing Checklist.

Mini-lesson

- Let writers know that today they will have the opportunity to again assess their work.
- Name the teaching point - use checklists, charts, and personal goals

Active Engagement

- Help children to assess their own writing using the checklist and their personal goal sheet.

Conferring and Small-Group Work Closure

- Recruit writers to revise not just their current draft, but also their on-demand pieces.

Lesson 15: Correcting Run-On Sentences and Sentence Fragments (pg. 135)

Objective: students will be able to revise their work and move to editing.

Mini-lesson

- Begin with a connection that reminds students of all they already know about editing.
- Remind students to rely on an editing checklist

Conferring and Small-Group Work Closure

- Convey to children that they will soon be writing a new essay and celebrate their achievements.

BEND III: Personal to Persuasive

Lesson 16: Moving From Personal to Persuasive (pg. 146)

- Teach writers to be brave and turn their personal essays into persuasive opinions.

Mini-lesson

- Celebrate the work your writers have done with their personal essays.
- Describe the differences between personal and persuasive essays, focusing on the reader.
- Name the teaching point.
- Provide more explanation about the process of turning a personal opinion into a persuasive opinion.

Active Engagement

- Involve writers in helping you turn your personal thesis into a persuasive one.
- Convene writers and highlight what you heard, choosing to show an example that you want others to follow.
- Conferring and Small-Group Work Closure
- Let writers know that the best thesis statement and reasons work to convince a particular audience.
- Get writers starting to consider the particular audience for their piece
- and develop reasons to convince that particular audience.

Lesson 17, Day 1: Inquiry into Persuasive Essay (pg. 157)

- Teach students that writers transfer all they know about one genre of writing to another genre.

Mini-lesson

- Ask writers to remind themselves of what they have already learned about essay writing
- Let writers know that today the class will participate in an inquiry into what is similar between personal and persuasive essay writing.
- Name the question that will guide the inquiry. Active Engagement
- Read a section of persuasive text to students and let them look for what is similar to what they have already learned to do when writing their personal essays.
- Convene writers and elicit moves they have noticed that are similar to moves they have learned while writing personal essays.

Conferring and Small-Group Work Closure

- Ask children to reread the persuasive essay, noticing how it is different from a personal essay, and then to discuss what they find.

Lesson 18: Broader Evidence (pg. 167)

- Help writers to see that when writing persuasive essays, they can gather evidence in order to substantiate what they are saying.

Mini-lesson

- Remind students that while there are key similarities between the personal and persuasive essays, there are some important differences.
- Name the teaching point.
- Let your writers know that one way to gather a variety of broad evidence is to push yourself to gain different types of evidence, such as stories from other people, quotes from experts, and so on.

Active Engagement

- Involve students in taking one of their reasons and thinking about what kinds of broader evidence they might gather to support that reason.

Conferring and Small-Group Work Closure

- Involve writers in checking how convincing a section of their writing is by letting a partner rank the section along a convincing continuum: Very Convincing - Somewhat Convincing - Not That Convincing.

Lesson 19: Connecting Evidence, Reason, and Thesis (pg. 172)

- Teach students that writers link their evidence to their reasons and thesis statement so that there are no gasps in their logic or reasoning.

Mini-lesson

- Tell students that today they will learn to go back and seal up cracks by linking their evidence to their thesis statement.
- Name the teaching point.
- Demonstrate how you go back and add transition phrases after each piece of evidence to link it back to the reason and thesis statement. Deliberately make mistakes as you do this and model fixing them.

Active Engagement

- Set up writers to practice linking the evidence in their first body paragraph to their reasons and thesis.
- Set writers up to share their revised paragraphs with a partner. Conferring and Small Group Work

Closure

- Rally writers to transfer and apply their new learning to the essays they wrote earlier in the unit.

Lesson 20: Getting Ready to Put Your Opinions into the World (pg. 182)

- Teach students that writers get their essays ready for the world by carefully checking their spelling, punctuation, and other conventions.

Mini-lesson

- Return to a metaphor from the world of baking as a way to communicate to students that professional-looking work is taken more seriously.
- Name the teaching point.
- Set students up to be researchers and watch while you check one of the sections of your essay for misspelled words.

Active Engagement

- Resume reading the piece in front of students to support those students who might need this.
- Set writers up to discuss how they identified which words to circle.
- Set writers up to check the spelling in their own drafts, one word at a time.

Conferring and Small-Group Work Closure

- Rally writers to consider where in the world their essay belongs, choosing a place to publish their writing.

Lesson 21: Hey World Listen Up! Sharing Our Opinions Loudly and Proudly Celebration (pg. 196)

- Author celebration

Writing Unit 3: Opinion

Writing: The Literary Essay: Writing About Fiction

Time Frame: 8 weeks
February-March

Essential Questions:

- How do I generate writing ideas that matter to me?
- How can I use world events to influence and inspire my writing?
- How do I become a more persuasive writer?
- How do I incorporate research-based evidence to support my claim?
- How do I write for an audience?
- How do I convince my reader to agree with my claim?
- How do I apply revision strategies to strengthen my writing pieces?
- How do I revise my thesis to make sure it is supported by the whole text?
- How do I apply editing skills to my writing pieces?
- How do I ensure I have checked for punctuation, comma usage, tense, and pronoun references?
- How do I use mentor texts to improve my writing?
- How can I compare and contrast mentor texts to identify similar themes and characters?
- How do I organize the structure of my writing to convey meaning to my audience with clarity?
- How do I transition to a new point and provide relevant evidence in support of my claim?

Standards Addressed:

- W.WP.4.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- W.WR.4.5. Conduct short research projects that use multiple reference sources (print and non-print) and build knowledge through investigation of different aspects of a topic.
- W.SE.4.6. Gather relevant information from multiple print and digital sources; take notes, prioritize and categorize information; provide a list of sources.
- W.RW.4.7. Write routinely over extended time frames (with time for research and revision) and shorter time frames (a single sitting) for a range of tasks, purposes, and audiences.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP 1: Act as a responsible and contributing citizen and employee.

CRP 2: Apply appropriate academic and technical skills.

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Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts

- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Teacher Resources:

- Units of Study for Teaching Writing by Lucy Calkins – First Grade Unit 1: Launching the Writing Workshop
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Narrative Writing Benchmark administered three times a year

Formative Assessments

- Teacher observations
- Writing Portfolios/folders
- Teacher/student feedback/conferencing notes
- Published writing pieces in the areas of narrative, informational, and opinion

Mini Lesson Teaching Points:

Materials: Various Read Alouds & Anchor Charts

Bend 1: Writing About Reading: Literary Essays

Lesson 1: Close Reading to Generate Ideas about a Text (p. 2)

Teach students that reading with an attentiveness to detail can spark ideas and that writing can be a vehicle for developing those ideas.

Mini-lesson

- Remind children that writers first live intensely and only then write about their experiences.
- Name the teaching point.
- Remind writers that when using this strategy to generate writing about texts, you note details in the text, then write your thoughts about those details.

Active Engagement

- Channel children toward reading, scrutinizing, and annotating the next few lines of the mentor text.

- Coach into children’s work in ways that lift the level of it.
- Debrief by celebrating one student’s work, explaining that the student successfully noticed an important detail and then composed ideas.

Conferring and Small-Group Work Closure

- Name the larger point-that learning from earlier units can be adapted to help with new work.

Lesson 2: Gathering Writing by Studying Characters (p. 14)

Teach students that experts know that certain aspects of their subject’s merit special attention.

Mini-lesson

- Remind students that they live their lives observing and need only bring this work to their study of texts.
- Name the teaching point
- Tell students that expert readers know it pays off to attend to specific aspects of a story.

Active Engagement

- Set children up to try the work you’ve demonstrated.

Lesson 3: Elaborating on Written Ideas Using Prompts (p. 25)

Lesson 4: Finding and testing a thesis (p. 36)

Lesson 5: Using Stories as Evidence (p. 48)

Lesson 6: Citing Textual Evidence (p. 60)

Lesson 7: Using Lists as Evidence (p. 69)

Lesson 8: Putting It All Together: Constructing Literary Essays (p. 77)

Bend 2: Raising the Quality of Literary Essays

Lesson 9: Writing to Discover What a Story is Really About (p. 88)

Lesson 10: Adding Complexity to Our Ideas (p. 99)

Lesson 11: Flash-Drafting Literary Essays (p. 108)

Lesson 12: Beginnings and Endings (p. 117)

Lesson 13: Using Descriptions of an Author’s Craft as Evidence (p.127)

Lesson 14: Editing (p. 135)

Bend 3: Writing Compare-and-Contrast Essays

Lesson 15: Building the Muscles to Compare and Contrast (p.142)

Lesson 16: Comparing and Contrasting Familiar Texts (p. 153)

Lesson 17: Using Yesterday's Learning, Today and Always (p. 163)

Lesson 18: Developing Distinct Lines of Thought (p. 169)

Lesson 19: Exploring Commas (p. 177)

Lesson 20: A Celebration (p. 182)

Writing Unit 4: Informational

Time Frame: 8 weeks
April- June

Writing: Bringing History to Life

Essential Questions:

- What is the purpose of writing?
- How can I inform a reader about a specific event or topic?
- What tools are required for writing?
- How can I utilize a variety of multimedia and/or written texts to enhance my writing?
- How can we use writing to better understand our world?
- How do I add relevant details to show what happened long ago?
- How do I become a stronger informational writer?
- How do I do research and take notes to support my ideas?
- How do I write for an audience?
- How do I adapt my style of writing to relay information to my audience?
- How do I apply revision strategies to strengthen my writing pieces?
- How do I incorporate effective quotations and research-based evidence to my writing?
- How do I apply editing skills to my writing pieces?
- How do I use what I've learned to check for proper capitalization, punctuation, spelling, and grammar?
- How do I use mentor texts to improve my writing?
- How can the mentor texts serve as a model to help me strengthen my informational writing?
- How do I organize the structure of my writing to convey meaning to my audience with clarity?
- How do I make a plan that matches the purpose of my writing?

Standards Addressed:

- W. IW.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), text features (e.g., illustrations, diagrams, captions) and multimedia when useful to aid in comprehension.
 - B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic.
 - C. Link ideas within paragraphs and sections of information using words and phrases (e.g., another, for example, also, because).

D. Use precise language and domain-specific vocabulary to inform about or explain the topic.

E. Provide a conclusion related to the information or explanation presented.

- W.WR.4.5. Conduct short research projects that use multiple reference sources (print and non-print) and build knowledge through investigation of different aspects of a topic.
- W.SE.4.6. Gather relevant information from multiple print and digital sources; take notes, prioritize and categorize information; provide a list of sources.
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Mini Lesson Teaching Points:	Materials:
Bend I: Informational Books: Making a Conglomerate of Forms	
<p>Lesson 1: Getting the Sense of Informational Books (p. 2)</p> <ul style="list-style-type: none"> ● Teach students that writers imagine the text they are going to make. ● Mini-lesson ● Explain that to create anything, people often begin by imagining the end. ● Coach children into choosing a topic quickly by advising them to follow their interests. ● Ask children to discuss their initial topic choice with a partner. ● Name the teaching point. ● Demonstrate the way that studying the book helps you develop an image of what you will be making in the end. <p>Active Engagement</p> <ul style="list-style-type: none"> ● Channel the class to continue studying the mentor text, this time with more independence. <p>Conferring and Small-Group Work</p> <p>Closure</p> <ul style="list-style-type: none"> ● Explain that researchers often work in teams to compile knowledge, and channel children to share with others at their tables, thereby multiplying their notes and readiness to write. 	<p>Grade 4, Unit 3, Session 1</p> <p>Mentor Text: Magic Tree House Research Guide American Revolution</p> <p>Anchor Charts: “Possible Sections of an Informational Book” and “Getting Ready to Write an Informational Book”</p> <p>Media: NA</p> <p>Response Sheet: NA</p>

Lesson 2: Planning the Structure of Writing (p. 14)

- Teach students that writers of information texts make a plan for the structure of their writing and then use this structure to organize research and note-taking.

Mini-lesson

- Ask children to think over their writing work so far this unit and predict the work of today and the next few days.
- Name the teaching point.
- Offer students one template for structuring the subsections of their report and channel them to imagine the template you suggest might work for the all-about writing they're about to do.
- Suggest another template for structuring a big-picture section, each time explaining how students' notes should be organized to fill in that structure.

Active Engagement

- Ask students to choose (or invent) a structure for their first section and start planning how they will organize their knowledge.

Conferring and Small-Group Work Closure

- Celebrate the sheer volume of writing that students did and suggest some ways to think about making the writing better.

Lesson 3: Planning and Writing with Greater Independence (p. 22)

- Remind students that writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time.

Mini-lesson

- Let children know that writers often do the same kind of work they've done before, each time with more skill and more independence.
- Name the teaching point.
- Ask writers to study the anchor chart and think back over the teaching in this unit so far and see if it can help them figure out a wise way to tackle the work of today.

Active Engagement

- Ask writers to get started with this work here on the carpet as you go around and coach them for a moment, sending them off to work on their own, one by one.

Conferring and Small-Group Work Closure

- Congratulate writers and ask them to share their notes with someone who is not their partner.

Lesson 4: Teaching as a Way to Rehearse for Information Writing (p. 30)

- Teach students that when writing to teach, it helps writers to do some actual teaching about their topic.

Mini-lesson

- Note that the collegiality of shared inquiry keeps people wanting to engage in research, and support some of that by channeling students to teach others what they have learned.
- Name the teaching point.
- Recruit the class to help one student prepare for teaching a familiar topic to another class, using this to demonstrate that preparing for teaching can lead a person to embellish notes and to anticipate interests and questions.

Active Engagement

- Recruit the one student to share his teaching plan with the class, inviting the class to give feedback to help make the student's teaching plan as good as possible.

Conferring and Small-Group Work Closure

- Ask writers to reflect on all they already know about good informational writing, and use the Information Writing Checklists to set some goals for their writing.

Lesson 5: Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away (p.38)

- Teach students that writers improve their writing by adding details. Mini-lesson
- Celebrate the volume of writing that children have done, and meanwhile also acknowledge that just as writing fast and furious is helpful, so, too, it is helpful to pause in the midst of writing.

Name the teaching point.

- Explain the importance of detail in history writing by telling about a well-known history writer who values details and by citing a few of the ones she's used in her writing.

Active Engagement

- Instruct the students to listen for details as you read an excerpt from an informational text and then discuss the ideas those details sparked.
- Channel writers to study their own writing with a critical eye, looking for parts that would benefit from more detail.

Conferring and Small-Group Work Closure

- Channel students to study pictures related to their topics, noticing details about the time period.

Lesson 6: Bringing Information Alive: Stories inside Nonfiction Texts (p. 47)

- Teach students that writers who are writing a story about a time in history think about the three most important elements in any story: character, setting, and conflict.

Mini-lesson

- Evoke a scene from a familiar historical fiction book to illustrate the work that writers will do today.
- Name the teaching point.
- Recruit children to join you in thinking about a central tension that the main character in the class story might have been feeling, a tension that is related to the true facts of that event.
- Recruit children into thinking of a small moment or two they can tell that capture the main drama of their story.
- Channel the writers to do similar envisionment of a small moment that will become their story.

Conferring and Small-Group Work Closure

- Celebrate the work of one writer, pointing out qualities of his or her work that can inspire the class to make revisions that improve their own writing.

Lesson 7: Essays within Information Texts (p. 56)

- Teach students that when writers are writing essays about historical topics, they think about all they know about essay writing: the structure, the thesis, and the supports.

Mini-lesson

- Suggest that children who are proficient writers can transfer what they know to new writing tasks.
- Name the teaching point.
- Explain that while personal essays supported personal experiences, historical essays, written within information texts, support claims that are based on facts.
- Examine and explain the use of facts to support claims in the mentor essay, showing that students can find facts that are arguably evidence, and can discuss why the facts support the claim.

Active Engagement

- Set writers up to try this work with the class book. Conferring and Small-Group Work

Closure

- Remind students of all the work they could be doing, and offer them the share time to continue their work.

Lesson 8: Letter to Teachers: Taking Stock and Setting Goals (p. 67)

- Guide students as they take stock of the writing they have done so far and as they set goals for the work to come.

Mini-lesson

- Teach students that it always helps for writers to pause from time to time, to look back on what they have done and ask themselves, “Am I getting better at this? What do I need to work on next? How can I make sure that I keep growing as a writer in big and important ways?”
- Help students check their writing to decide whether they have met the expectations of the checklist.

Conferring and Small-Group Work Closure

- Celebrate the work that kids have done so far and rally them to launch themselves with purpose into the next round of writing.

Bend II: Writing with Greater Independence

Lesson 9: Writers Plan for Their Research (p. 76)

- Remind students that when tackling a new piece of informational writing, nonfiction writers come up with a research plan.

Mini-lesson

- Generate excitement for the upcoming bend by sharing with your students how proud and impressed you are with the informational books that they wrote in Bend I.
- Discuss topic choice for students' new research book, reminding students that within any one topic, there are infinite possibilities for writing.
- Name the teaching point. Teaching
- Remind writers of the steps for getting ready to write an informational book, then invite them to engage in a similar process as they begin to plan their second information book and their research.
- Show an example of two research plans, one that is adequate and one that is problematic, asking writers to evaluate these and to plan improvements when they're called for.
- Channel students to reflect on which research plan feels more viable, and to use that question to develop a sense of standards for planning research. What does it mean to do that well?
- Debrief, naming important points raised during the discussion that your students would do well to keep in mind.

Link

- Send writers off with a vision of what they will do in the workshop today, and remind them to draw on all they already know about this kind of writing.

Share

- Explain to the class that in research

Lesson 10: The Intense Mind-Work of Note-Taking (p. 87)

Lesson 11: Letter to Teachers: Drafting Is Like Tobogganing: First the Preparation, the Positioning...Then the Whoosh! (p. 97)

Lesson 12: Developing a Logical Structure Using Introductions and Transitions (p. 102)

Lesson 13: Text Features: Popping Out the Important Information (p. 113)

Lesson 14: Quotations Accentuate Importance: Voices Chime in to Make a Point (p. 124)

Lesson 15: Letter to Teachers: Using All We Know to Craft Essay and Narrative Sections (p. 135)

Lesson 16: The Other Side of the Story (p. 140)

Lesson 17: Letter to Teachers: Self-Assessment and Goal Setting: Taking on New Challenge (p. 151)

Bend III: Building Ideas in Informational Writing

Lesson 18: Information Writing Gives Way to Idea Writing (p. 156)

Lesson 19: Digging Deeper: Interpreting the Life Lessons that History Teaches

Lesson 20: Using Confusions to Guide Research (p. 172)

Lesson 21: Questions Without a Ready Answer (p. 183)

Lesson 22: Letter to Teachers: Editing (p. 192)

Lesson 23: Letter to Teachers: A Final Celebration: An Expert Fair (p. 197)

Middle Township Public Schools - Reading - Fourth Grade
*View ELL, Special Education, and Gifted & Talented
 Accommodations Addendums at the end of this document*

Reading Unit 1: Interpreting Characters	Time Frame: 8 weeks September - October
<p>Overview of Unit: Students will be introduced to the structures, routines, and habits of a richly literate reading workshop. The emphasis will be placed on helping readers think in more complex ways about characters by drawing evidence-based conclusions and growing significant, text-based ideas about characters. Students' focus will be shifted from studying characters to building interpretations.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What systems and procedures can we establish that will help us find books that we not only can read but also want to read? ● How can text details and character's actions that at first seem insignificant-get us thinking deeply about characters? ● What does this text teach me - not just about this book but about life? 	
<p>Standards Addressed:</p> <ul style="list-style-type: none"> ● RI.CR.4.1. Refer to details and examples as textual evidence when explaining what an informational text says explicitly and make relevant connections when drawing inferences from the text. ● RL.CI.4.2. Summarize a literary text and interpret the author's theme citing key details from the text. ● RI.IT.4.3. Describe the impact of individuals and events throughout the course of a text, explaining events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on evidence in the text. ● RL.TS.4.4. 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.PP.4.5. Compare and contrast multiple accounts of the same event or topic; noting important similarities and differences in in the point of view they represent. ● RL.MF.4.6. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text. ● RI.MF.4.6. Use evidence to show how graphics and visuals (e.g., illustrations, charts, graphs, diagrams, timelines, animations) support central ideas. ● RI.AA.4.7. Analyze how an author uses facts, details and explanations to develop ideas or to support their reasoning. ● RL.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in literary texts from authors of different cultures. ● RI.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in informational texts from authors of different cultures. ● L.RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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. ● L.WF.4.2 Demonstrate command of the conventions of encoding and spelling. 	
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- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Mentor Texts: (*specific to lessons)

The Tiger Rising by Kate DiCamillo

<p>Teacher Resources:</p> <ul style="list-style-type: none"> • Units of Study for Teaching Reading by Lucy Calkins – Grade 4 Unit 1: Interpreting Characters • Online Resources www.heinemann.com 	
<p>Getting Ready for the Unit:</p> <ul style="list-style-type: none"> • Create your room arrangement and seating areas • Set up a way for students to carry books and other materials between school and home. 	
<p>Mini Lesson Teaching Points:</p>	<p>Materials:</p>

Bend 1: Establishing a Reading Life	
<p>Session 1: Reading Intensely</p> <p>Objective: LWDAT learn to read intensely to grow solid ideas that are grounded in the text.</p> <p>Mini-Lesson:</p> <ul style="list-style-type: none"> • Welcome students by rallying their enthusiasm for building big ideas that are grounded in the books they read. • Teaching Point: read intensely to pay attention to all details in a book. • Ask students to help you figure out some specific strategies to read intensely • Create an anchor chart, listing ways to read intensely. <p>Practice & Application:</p> <ul style="list-style-type: none"> • Independent practice: read in book nooks • Conferring & small-group work <p>Closure</p> <ul style="list-style-type: none"> • Sharing: reread part of the read-aloud, and show students how to put themselves into the character’s shoes • Revisit anchor chart 	<p>Grade 4, Unit 1, Session 1</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 1)</p> <p>Anchor Chart: <i>Reading Intensely to Grow Ideas</i></p>
<p>Session 2: Taking Responsibility for Reading Lots of Within-Reach Books</p> <p>Objective: LWDAT choose books that are calibrated at the upper end of what they can read with understanding (choosing a “just-right” book).</p> <p>Mini-Lesson:</p> <ul style="list-style-type: none"> • Ask children to think back to the previous session, checking to see how many of the “reading intensely” strategies they used • Teaching Point: choosing just right books • Model for students how to identify “just-right books”, using the 5-finger rule. • Remind students that to grow they need to practice engaging successfully with lots of books. <p>Practice & Application:</p> <ul style="list-style-type: none"> • Independent practice: read in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Sharing: introduce reading logs as a method for tracking your reading 	<p>Grade 4, Unit 1, Session 2</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 2)</p> <p>Anchor Charts: <i>Reading Intensely to Grow Ideas, 5 Finger Rule, A Book is Too Hard When...</i></p> <p>Response Sheet: reading logs</p>

<p>Session 3: Collaborating to Create a Culture of Reading Objective: LWDAT explore how readers create procedures and systems to find books they want to read.</p> <p>Mini-Lesson:</p> <ul style="list-style-type: none"> Remind children that selecting books involves more than ascertaining the right level of text difficulty. Teaching Point: library tour, how books are organized, procedure for taking books/book shopping. <p>Practice & Application:</p> <ul style="list-style-type: none"> Independent practice: book shopping & reading in book nooks Conferring & small group work <p>Closure:</p> <ul style="list-style-type: none"> Remind students to record in their logs Students give book recommendations to each other 	<p>Grade 4, Unit 1, Session 3 Mentor Text: <i>The Tiger Rising</i> (through Ch. 4) Anchor Charts: <i>Finding Books, We Want to Read</i> Response Sheet: reading logs</p>
<p>Session 4: Retelling and Synthesizing to Cement Comprehension Objective: LWDAT retell chronologically, synthesize by retelling only the part of the book they have just read, then summarize the related backstory.</p> <p>Mini-Lesson</p> <ul style="list-style-type: none"> Teaching Point: students can retell a story, for just the part that they read, while summarizing the earlier parts of the book which relate to that part. Invite students to join you in retelling the current read-aloud book by taking big steps and retelling only important events. Model chronologically retelling <i>The Tiger Rising</i> from the beginning, taking big steps & telling the most important parts. Model synthesis retelling <i>The Tiger Rising</i>, using just the most recently read chapter (chapter 6) <p>Practice & Application:</p> <ul style="list-style-type: none"> Independent practice: reading in book nooks Remind students to pause and recollect the events of the story. Conferring & small group work Closure: Partner students together and allow them time to talk about books they are reading by choosing a strategy for retelling, chronological or synthesis retelling Remind students to record in their logs 	<p>Grade 4, Unit 1, Session 4 Mentor Text: <i>The Tiger Rising</i> (through Ch. 6) Anchor Charts: <i>From Retelling Toward Summary</i> Response Sheet: reading logs</p>
<p>Session 5: Envisionment (visualizing) Objective: LWDAT use the power of their minds' eye to put themselves into the world of their books as they read.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> Ask students to close their eyes and listen to the classroom around them, share what they imagine with their neighbor. Teaching Point: readers visualize as they read, making a movie in their mind Have students act out a scene from <i>The Tiger Rising</i> as you read aloud. <p>Practice & Application</p> <ul style="list-style-type: none"> Independent practice: reading in book nooks Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> Share: students act out a scene from their own books Remind students to record in their logs 	<p>Grade 4, Unit 1, Session 5 Mentor Text: <i>The Tiger Rising</i> (through Ch. 8) Anchor Charts: <i>Reading Intensely to Grow Ideas</i> Response Sheet: reading logs</p>

<p>Session 6: Using Partners and Learning Progressions to Lift the Level of Your Work Objective: LWDAT aim to improve a skill to use learning progressions to set goals to assess their progress.</p> <p>Mini-Lesson:</p> <ul style="list-style-type: none"> • Show students their seat & partner assignments on the carpet • Ask partners to share their envisioning from the last lesson. • Teaching Point: setting goals and working with a partner can help you get better at a particular skill • Use the 3rd/4th grade learning progressions to show students what their envisioning should look like • Convey that children can rely on the help of their partner and on the fourth-grade learning progressions to lift the level of their envisioning and character trait work. <p>Practice & Application:</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure:</p> <ul style="list-style-type: none"> • Ask students to compare earlier work with what they can do now. 	<p>Grade 4, Unit 1, Session 6 Mentor Text: <i>The Tiger Rising</i> (through Ch. 10) Anchor Charts: Envisioning/Predicting Learning Progressions Response Sheet: reading logs</p>
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Bend 2: Thinking Deeply about Characters

<p>Session 7: Reading to Develop Defensible Ideas about Characters Objective: LWDAT read about characters and develop theories about them while reading.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Suggest to students that reading people in real life is like reading characters in stories • Teaching Point: think about the things a character says and does and notice patterns in a character’s actions • Revisit mentor text, ask pointed questions to nudge children toward new insights about the character, and share your process of considering what a character could have done but didn’t. • Resume reading. Challenge students to examine the patterns in the protagonist’s actions, then to reread and jot notes. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Direct students to grow text-based ideas with their reading partners. 	<p>Grade 4, Unit 1, Session 7 Mentor Text: <i>The Tiger Rising</i> (through Ch. 11) Anchor Charts: <i>Grow Ideas About a Character, Developing Ideas About Characters</i> Response Sheet: reading logs</p>
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<p>Session 8: Developing Significant Ideas Objective: LWDAT pay special attention to details to reveal characters’ desires, the obstacles they encounter, and their struggles to overcome them to best understand both characters and the story.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Tell children that an expert reader makes smart judgments because they know which aspects of characters matter most. 	<p>Grade 4, Unit 1, Session 8 Mentor Text: <i>The Tiger Rising</i> (through Ch. 12) Anchor Charts: <i>Grow Ideas About a Character,</i> Response Sheet: Character Trait & Character Response/Change Learning Progressions, reading logs</p>
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<p>Teaching Point: readers pay attention to a characters’ desires, obstacles they encounter, and their response to obstacles to gain insight into the characters and their stories.</p> <ul style="list-style-type: none"> • Invite students to join you in closely reading a mentor text passage, letting knowledge of story (and of evidence-based reading) inform what you and the children attend to. • Channel children to notice the story arc in books that they’re reading independently, pushing them to look across the whole book so far. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Share students’ thinking and notes 	
<p>Session 9: Growing Grounded, Significant Ideas by Noticing Author’s Craft</p> <p>Objective: LWDAT grow significant ideas about a character by noticing what the author calls to their attention.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Remind students that during the previous lesson they earned one way to make their ideas about characters significant. Suggest that today they will learn a second way. <p>Teaching Point: notice things that the author spotlights, repeats, and/or describes in great detail</p> <ul style="list-style-type: none"> • Enlist children’s help in reviewing things the author has made a big deal of related to a character from the mentor text, and in asking, “Why?” • Demonstrate the next steps in this process: how you consult the list you’ve generated to be sure it supports your idea, and then check whether your idea is grounded in multiple parts of the text. • Name the strategies you used. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Compare students’ most recent ideas with the learning progression. 	<p>Grade 4, Unit 1, Session 9</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 13)</p> <p>Anchor Charts: <i>Grow Ideas About a Character</i></p> <p>Response Sheet: reading logs</p>

<p>Session 10: Improving Theories by Reaching for Precise Academic Language Objective: LWDAT understand that readers’ ideas about characters can become more precise, insightful, and sophisticated when readers reach for exact, precise, true language that captures those ideas.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Celebrate that children are noticing the decisions that characters in books make, as well as the actions they take, and using those decisions and actions as clues about the characters. • Teaching Point: readers use exact, precise, and true words to convey their thoughts about a character • Ask students to join you in thinking about the read-aloud book and in reaching for precise words to talk about a character. Demonstrate a few techniques for finding precise language. • Teach students to self-monitor for vague language and to speak in clauses or sentences, not relying on single descriptors, when trying to say something specific. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Students take their ideas about a character and put them all together to develop theories about the character 	<p>Grade 4, Unit 1, Session 10</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 15)</p> <p>Anchor Charts: <i>Grow Ideas About a Character, Making Connections to Form a Theory</i></p> <p>Response Sheet: Building Vocabulary & Character Traits Learning Progressions, reading logs</p>
<p>Session 11: Finding Complications in Characters Objective: LWDAT recognize that characters are complex and may seem one way in some relationships or settings, and another way in a different context. Readers look for text evidence that shows this complexity to build solid ideas about characters and books.</p>	<p>Grade 4, Unit 1, Session 11</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 17)</p>

<p>Mini-lesson</p> <ul style="list-style-type: none"> • Relate the story of how a character in the book you read at home first seemed to be a despicable villain and now is turning out to have redeeming features. <p>Teaching Point: characters are complicated. Good readers look for text evidence that shows a character’s complexity to build solid ideas about a character.</p> <ul style="list-style-type: none"> • Read out a portion from the read-aloud that introduces a new side of a character, drawing children to contrast what they knew of this character previously with what they’re learning now. • Create a quick T-Chart to record observations. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Students share their big ideas, and the supporting evidence, with a partner. 	<p>Anchor Charts: <i>Making Connections to Form a Theory, Developing Ideas About Character, Grow Ideas About a Character, Questions to Think More About a Character</i></p> <p>Response Sheet: reading logs, Inferring About Characters & Other Story Elements Learning Progression</p>
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<p>Session 12: Debating to Prompt Rich Book Conversation Objective: LWDAT learn that readers can debate differing viewpoints on a provocative question about a book they have both read.</p> <p>Mini-lesson Teaching Point: readers can have different viewpoints about a book, which can spark a debate. Debates are when each person presents their position and supports their position with evidence.</p> <ul style="list-style-type: none"> • Teach students that debates can only occur around a provocative idea that can be argued from both sides. • Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. • Channel the class to work together to gather evidence to support the opposing side. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work: assess how students find debatable topics and prepare for debate and support them in their preparation. <p>Closure</p> <ul style="list-style-type: none"> • Students share their debates. Discuss whether or not sufficient evidence was given 	<p>Grade 4, Unit 1, Session 12 Mentor Text: <i>The Tiger Rising</i> (through Ch. 19) Anchor Charts: <i>Let's Debate, Suggestions for Generating Provocative, Debatable Ideas About Text</i> Response Sheet: reading logs</p>
<p>Session 13: Grounding Evidence Back in the Text Objective: LWDAT defend and critique ideas by quoting specific words, sentences, and passages from the text that provide evidence for their ideas.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Explain that while ideas can be challenged, no one can contest evidence grounded in the direct words of the text. <p>Teaching Point: strong readers defend and critique ideas by using specific passages from the text itself.</p> <ul style="list-style-type: none"> • Demonstrate that readers search for an exact page of text that forwards a particular idea. • Demonstrate how you might pick exact words to cite in support of your original idea. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Students reflect on what they have learned in this bend and “symphony share” how they have grown as readers 	<p>Grade 4, Unit 1, Session 13 Mentor Text: <i>The Tiger Rising</i> (through Ch. 20) Anchor Charts: <i>Let's Debate, Suggestions for Generating Provocative, Debatable Ideas About Text</i> Response Sheet: reading logs</p>
<p>Bend 3: Building Interpretations</p>	
<p>Session 14: Looking Beyond Characters: Studying Other Elements of Story Objective: LWDAT consider more than character when trying to interpret or make meaning of a story.</p> <p>Mini-Lesson Teaching Point: when readers want to build a larger understanding of their books, they must add up all elements of the story.</p> <ul style="list-style-type: none"> • Ask children to look again at a passage they’ve studied before, this time giving attention to the other aspects of the text in addition to the initial focus on a character. 	<p>Grade 4, Unit 1, Session 14 Mentor Text: <i>The Tiger Rising</i> (through Ch. 21) Anchor Charts: <i>To Understand/Interpret a Story, Readers Pay Attention To...</i> Response Sheet: reading logs,</p>

<ul style="list-style-type: none"> • Create a chart. Ask for students’ observations of the elements to be added to the chart. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Students use the Determining Themes Learning Progression to assess their skills and set goals 	<p>Determining Themes Learning Progression</p>
<p>Session 15: Looking through Many Lenses at Not Just a Scene-But at the Whole Story So Far</p> <p>Objective: LWDAT look at more than just one part of the book.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Use an analogy that pushes kids to note the difference between the small parts of something versus the whole. <p>Teaching Point: readers think about the <i>whole</i> book, paying attention to parts that stick out and thinking about how they fit together with the other parts.</p> <ul style="list-style-type: none"> • Using mentor text to demonstrate how one part of the story fits with and connects with other parts because we know that authors return to important things in a story. • Demonstrate how to retell the scenes, comparing them, and growing ideas. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Use the anchor chart <i>How to Build and Interpretation</i> and have students turn and talk about each bullet, remembering what they’ve learned about those strategies. 	<p>Grade 4, Unit 1, Session 15</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 22)</p> <p>Anchor Charts: <i>To Understand/Interpret a Story, Readers Pay Attention To..., How to Build and Interpretation</i></p> <p>Response Sheet: reading logs</p>
<p>Session 16: Connecting Thoughts to Build Interpretations</p> <p>Objective: LWDAT push themselves to have deeper thoughts and build interpretations about a story by looking across their cumulative thinking, finding patterns, and making connections.</p> <p>Mini-lesson</p> <ul style="list-style-type: none"> • Suggest that after collecting thoughts about different aspects of their books, a next step involves growing bigger ideas about whole books. <p>Teaching Point: readers look for patterns and connections between their different ideas.</p> <ul style="list-style-type: none"> • Share some post-its that reflect the class’s thinking from the read-aloud. Model how to consider two of them, side by side, to come up with an idea. • Explore whether other ideas fit in with the insight you are growing. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice: reading in book nooks • Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> • Use the <i>Ways to Talk with a Partner...</i> anchor chart to show students how partners can help each other to strengthen their ideas 	<p>Grade 4, Unit 1, Session 16</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 24)</p> <p>Anchor Charts: <i>Thought Prompts Help Us Grow Complex Ideas, How to Build and Interpretation, Ways to Talk with a Partner to Grow Bigger, Accountable Ideas</i></p> <p>Response Sheet: reading logs</p>

<p>Session 17: A Method for Crystallizing Central Interpretations</p> <p>Objective: LWDAT consider big life issues that relate to many people and stories, choose one that pertains to that particular book, and then figure out what the book is saying about that issue in order to develop a central interpretation (theme) of a book.</p> <p>Mini-Lesson</p> <p>Teaching Point: readers consider big life issues that relate to lots of people and stories to build a central interpretation (theme)</p> <ul style="list-style-type: none"> Point out that when a reader wants to discern the central theme in a book, it helps to remember that authors try to teach kids ways to respond to issues/concerns that are important to kids. List such issues. Connect to mentor text. <p>Practice & Application</p> <ul style="list-style-type: none"> Independent practice: reading in book nooks Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> Students use the Determining Themes Learning Progression to assess the work they have done so far. 	<p>Grade 4, Unit 1, Session 17</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 26)</p> <p>Anchor Charts: <i>Building Central Interpretation, Thought Prompts to Help Us Move from Simple to Complex Interpretations</i></p> <p>Response Sheet: reading logs, Determining Themes Learning Progression</p>
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<p>Session 18: Finding Meaning in Recurring Images, Objects, and Details</p> <p>Objective: LWDAT pay attention to recurring images, objects, and details in order to help them develop complex interpretations about stories.</p> <p>Mini-Lesson</p> <ul style="list-style-type: none"> Connection: Remind students that paying attention to things an author repeats can help readers grow significant ideas about characters. Name the question that will guide your inquiry. <p>Teaching Point: authors repeat images, objects, & dialogue as a way to accentuate ideas that are important.</p> <ul style="list-style-type: none"> Make a list of recurring objects, images, and details in the mentor text. <p>Practice & Application</p> <ul style="list-style-type: none"> Independent practice: reading in book nooks Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> Read the final chapters of <i>The Tiger Rising</i> 	<p>Grade 4, Unit 1, Session 18</p> <p>Mentor Text: <i>The Tiger Rising</i> (through Ch. 27)</p> <p>Read the final chapters (28-30) in the Share time.</p> <p>Anchor Charts: <i>Threads that Weave Through the Tiger Rising</i></p> <p>Response Sheet: reading logs</p>
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<p>Session 19: Celebration: Creating a Self-Portrait in Books</p> <p>Objective: LWDAT celebrate the teaching and learning that has happened across the unit</p> <p>Mini-Lesson</p> <ul style="list-style-type: none"> Suggest that people are recognizable by their choices in clothes or music. Provide copies of the self-portraits of van Gogh and Cezanne and blank bookmarks with the caption: My Self-Portrait in Books. Invite students to create their self-portraits as readers. <p>Practice & Application</p> <ul style="list-style-type: none"> Independent practice: reading in book nooks Conferring & small group work <p>Closure</p> <ul style="list-style-type: none"> Students share their self-portrait bookmarks 	<p>Grade 4, Unit 1, Session 19</p> <p>Mentor Text:</p> <p>Anchor Charts:</p> <p>Response Sheet: bookmarks</p>
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Reading Unit 2: Reading the Weather, Reading the World**Time Frame:** 8 weeks
November-December

Overview of Unit: Students will read and summarize nonfiction texts, leaning on the text structure to help determine importance. A whole-class research project will be launched, supporting the skill of synthesis. A second research project will focus on the skills of comparing and contrasting, and evaluating sources to determine their credibility.

Essential Questions:

- What can we learn from nonfiction texts?
- Does this information add to what I already learned or conflict with what I learned?
- How is this information different or similar to what I already know?

Standards Addressed:

- RI.CR.4.1. Refer to details and examples as textual evidence when explaining what an informational text says explicitly and make relevant connections when drawing inferences from the text.
- RL.CI.4.2. Summarize a literary text and interpret the author's theme citing key details from the text.
- RI.IT.4.3. Describe the impact of individuals and events throughout the course of a text, explaining events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on evidence in the text.
- RL.TS.4.4. 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.PP.4.5. Compare and contrast multiple accounts of the same event or topic; noting important similarities and differences in the point of view they represent.
- RL.MF.4.6. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.
- RI.MF.4.6. Use evidence to show how graphics and visuals (e.g., illustrations, charts, graphs, diagrams, timelines, animations) support central ideas.
- RI.AA.4.7. Analyze how an author uses facts, details and explanations to develop ideas or to support their reasoning.
- RL.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in literary texts from authors of different cultures.
- RI.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in informational texts from authors of different cultures.
- L.RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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.
- L.WF.4.2 Demonstrate command of the conventions of encoding and spelling.

21st Century Skill: Critical Thinking and Problem Solving**21st Century Career Ready Practices:**

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and non-print information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Teacher Resources:

- Units of Study for Teaching Reading by Lucy Calkins – Grade 4 Unit 2: Reading the Weather, Reading the World
- Online Resources www.heinemann.com

Getting Ready for the Unit:

- Gathering texts
- Partnering students
- Conducting read-alouds alongside the unit

Mini Lesson Teaching Points:

Materials:

Bend 1: Learning from Texts

Reading and Learning with Intensity

- Teach students that nonfiction readers make a commitment to learning from texts by making connections between what they already know and care about and the text.

Mini-lesson

- Ask students to bring their backpacks to the meeting area. Then channel them to do an archeological dig through their belongings to determine the kinds of nonfiction reading they do.
- With the class, compile a list of the kinds of nonfiction texts students found, emphasizing the point that nonfiction is all around them.
- Name the teaching point.
- Explain that to commit to learning from a text, a reader has to care about the topic. Sometimes, readers get themselves to care by connecting the new topic to something they already care about.
- Help kids connect to the topic of the whole-class read aloud by activating prior knowledge and considering what they care about.

Practice & Application

- Independent Practice
- Conferring and small group

Closure

- Share
- Channel students to self-assess how their first day of nonfiction reading went, noticing what their strengths were, as well as areas for improvement.

To learn from Nonfiction, Readers Get Their Mental Arms around the Text

- Remind students that nonfiction readers preview texts by surveying the parts of the text as well as activating prior knowledge to anticipate how the text might go.

Mini-lesson

- Ask students to bring a new book they anticipate reading today to the meeting area. Channel them to look over the books, connecting with the topic and generating questions.
- Debrief, naming the replicable parts of what you have just asked students to do, and setting up today's teaching point as a second thing readers do before they read.
- Name the teaching point
- Preview a nonfiction text, using knowledge of the topic to imagine how the text is apt to go. Recruit kids to function as researchers, chronicling what you do.
- Demonstrate the process of previewing a page. Notice aloud what the headings might reveal about the upcoming text content.

Practice & Application

- Independent practice
- Conferring and small-group

Closure

- Coach readers to reflect on their volume of reading.

<p>Text Structures Help Accentuate What Matters</p> <ul style="list-style-type: none"> • Teach students that nonfiction readers sometimes notice the structures in a text they are reading and use those structures to help them determine the information that is most important. <p>Mini-lesson</p> <ul style="list-style-type: none"> • Give students an opportunity to share with others the work they did the previous night. • Name the teaching <p>Practice & Application</p> <ul style="list-style-type: none"> • Play a brief video, asking students to take notes about the most important information. • Invite readers to share their notes with their partners. • Remind students of typical nonfiction text structures. Play the video again, this time asking students to consider text structures while taking notes. • Debrief in ways that make the work transferable <p>Closure</p> <ul style="list-style-type: none"> • Share 	<p>Anchor chart</p>
<p>Embracing the Challenge of Nonfiction Reading</p> <ul style="list-style-type: none"> • Teach students that although there are a variety of ways that nonfiction texts can pose challenges, when readers are aware of those ways, they can get themselves ready to tackle the hard parts. <p>Mini-lesson</p> <ul style="list-style-type: none"> • Tell readers that sometimes nonfiction books are deceptive, looking easier than they are. • Name the teaching point. <p>Practice & Application</p> <ul style="list-style-type: none"> • Recruit kids to join in a study of what makes nonfiction texts challenging. Distribute passages that illustrate common challenges and rally small groups to analyze for sources of difficulty. • Gather ideas from students about what makes complex nonfiction hard. Add students' contributions to the chart. • Conferring and small-group <p>Closure</p> <ul style="list-style-type: none"> • Share. Ask students to tell their partner what work they did to tackle their challenge book and what strategies they used most. 	
<p>The Challenges Posed by Texts that are Structured as Hybrids</p> <p>Teach students that one of the challenges nonfiction readers faces derives from the fact that many texts are hybrid in structure. Readers of hybrid nonfiction use authors' signals to determine which lenses to read through and how the different parts of a nonfiction text fit together.</p>	

<p>Mini-lesson</p> <ul style="list-style-type: none"> • Remind students of the text structure work they've already done. • Highlight that another source of difficulty in nonfiction texts is that many contain both expository and narrative parts. • Explain that readers read narrative and expository texts with different lenses. Emphasize that the challenge with this work is knowing which lenses to use while reading. • Name the question that will guide your inquiry. <p>Practice & Application</p> <ul style="list-style-type: none"> • Provide a brief explanation of how the inquiry will go before getting students started. • Convene students and highlight what you heard or have students share out their observations and construct a chart. • Conferring and small-group <p>Closure</p> <ul style="list-style-type: none"> • Channel readers to self-assess how they synthesize nonfiction texts. 	
<p>Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation</p> <ul style="list-style-type: none"> • Teach students that when readers look in and around new vocabulary words, they can often figure out their meaning. <p>Mini-lesson</p> <ul style="list-style-type: none"> • Engage the students by sharing an example of the way another student reached to develop his or her vocabulary. • Name the teaching point. • Provide students with an explanation of the broad work readers do to figure out the meaning of unknown words. • Demonstrate your own reading work for the students, thinking aloud as you apply the strategy. <p>Practice & Application</p> <ul style="list-style-type: none"> • Independent practice • Conferring and small-group <p>Closure</p> <ul style="list-style-type: none"> • Share 	
<p>Summary Boot Camp</p> <ul style="list-style-type: none"> • Teach that nonfiction readers create summaries of their reading that include the main ideas and key details of the topic, stated in the reader's own words. <p>Mini-lesson</p> <ul style="list-style-type: none"> • Remind students of the importance of summarizing and let them know that today will be a kind of boot camp to summarize nonfiction texts. • Name the teaching point. • Remind students what they have already learned about determining importance and then read a text that the class will summarize together, asking them to listen for what is most important. <p>Practice & Application</p> <ul style="list-style-type: none"> • Make sure students can see the text, and channel them to reread to find the author's point, the most important main idea. • Channel partnership to identify the text's structure, and then to reread to find supporting details the author provides for the main idea. • Conferring and small-group <p>Closure</p> <ul style="list-style-type: none"> • Teach students to self-assess their work against a learning progression. 	

Bend 2: Launching a Whole-Class Research Project

Planning for a Research Project

- Launch a whole-class investigation and get students going in research teams. Teach that the first job of a research team is for its members to organize and plan for the journey ahead.

Mini-lesson

- Explain that the students will work in research teams. The team's goal is to learn about a subtopic so as to teach it to others in a week's time.
- Name the teaching point.
- Ask students to work with you, imagining the ways you might acquire knowledge about a new topic and make an action plan.

Practice & Application

- Channel students to function as researchers, naming what they saw you do so as to generate a list of steps for getting started on a research project, especially when working within a team.
- Conferring and small-group work

Closure

- Channel research teams to reread their notes through the lens of text structure.

Anchor Chart LC

pg. 80

Synthesis

- Remind students that as researchers read multiple texts on a subtopic, they read the second (and third, and so on) texts differently than the first. They read subsequent texts asking, "Does this add to what I've already learned? Change what I learned?"

Mini-lesson

- Remind readers of the synthesizing work they did last year, and explain to them they will be doing it again with a new layer of complexity.
- Show how to synthesize two texts on the same topic. For the first text, show a snippet of video, asking students to cull out the portions relevant to the topic of causes of drought. Do this twice. Channel kids to jot notes.
- Read an excerpt from a second text on the same subtopic. Pause to summarize with the students what you just read.

Practice & Application

- Channel partnerships to discuss how the information in this text adds to or changes what they have already learned.
- Conferring and small-group

Closure

- Channel kids to teach their research team members. After one person teaches, encourage team members to talk more about the topic, connecting to what they learned.

Anchor Chart

pg. 92

<p>Reading Various Types of Texts</p> <ul style="list-style-type: none"> • Teach Mini-lesson • Remind students that earlier in the unit they learned that one of the challenges when reading nonfiction texts is that many of them are structured in hybrid ways. • Name the teaching point • Teach students to gather information from a great variety of texts (print texts, tweets, blogs, video clips), and put what you learned from one source alongside what you learned from other dramatically different sources. <p>Practice & Application</p> <ul style="list-style-type: none"> • Remind readers that they are going to encounter several different kinds of texts while researching their topic. It is helpful to ask yourself, “How is this different from other kinds of texts? How will I read this kind of text?” • Conferring and small-group <p>Closure</p> <ul style="list-style-type: none"> • Share - Growing ideas for how to structure their own notes moving forward. 	
<p>Writing to Grow Research-Based Ideas</p> <ul style="list-style-type: none"> • Teach students that they can use writing to grow their ideas about their research topics. <p>Mini-lesson</p> <ul style="list-style-type: none"> • Channel readers to grow a few ideas off their current nonfiction topics using some predictable thought prompts. Tell them 	<p>Anchor Chart pg. 110</p>
<p>Analyzing Craft</p> <p>Studying How Nonfiction Authors Achieve Their Goals</p> <ul style="list-style-type: none"> • Introduce the second half of the goals and technique cards - the “Writers of Informational Texts Use Techniques Such As...” sheet. <p>Mini Lesson</p> <ul style="list-style-type: none"> • When we see an author trying to accomplish something, we can ask <i>how</i> they do this. Students can study the techniques the author uses to achieve goals. • (Recommended to bring back text from the previous session since the children are already familiar with it) • Explain that while they noticed a lot, they didn’t necessarily have the words to express everything they saw. Technique cards can give them the words, the vocabulary, to name 	

<p>Don't Skip the Hard Stuff Readers tackle complex, technical passages head-on by reading and rereading small parts, thinking about what those parts are teaching, and using talk and writing to explain ideas.</p> <p>Mini Lesson</p> <ul style="list-style-type: none"> • Share an anecdote about struggling to set up something complicated, and use it to illustrate that the difficulty came from trying to tackle dense, technical text. • Name the teaching point - When researchers encounter complex, technical parts of their text, they tackle them head-on. They read, reread and then talk or write to develop their ideas. • Demonstrate for readers how you tackle hard, technical parts of a text by reading and pausing often to say what the text is teaching. • Model how you use writing to better understand what a hard chunk of text is teaching. • Debrief. Name the process you just went through in a transferable way. <p>Active Engagement</p> <ul style="list-style-type: none"> • Channel readers to read another part of a technical text, and pause, talking and writing to determine what that part of the text is teaching. • Offer a tip: when reading difficult texts, readers study text features as closely as they study, the text, working to determine what the features are teaching. <p>Conferring and Small Group</p> <p>Closure</p> <ul style="list-style-type: none"> • Share - Alert readers they will soon be teaching other research teams what they have learned, and to do so, teams will need to prepare. 	
<p>Celebration The culmination of all the students have learned over the last few weeks. Research teams gather together and plan a quick course that they will teach to their classmates about their chosen topics. Mini Lesson</p> <ul style="list-style-type: none"> • Remind students of ways they have taught one another; this could also be used as a means to monitor their own learning. • Model rehearsing for the presentation/teaching session. • Set students up to go off to continue their preparations. Have them make quick plans with their team members and to rehearse so that their teaching can be its very best. (Remind them they will only have fifteen minutes to put their presentations together. <p>Conferring and small group</p> <p>Closure</p> <ul style="list-style-type: none"> • Share - Rally students around the work of the final bend. Tell students which topic each research team will begin studying. 	<p>Anchor Chart pg. 134</p>
Bend 3: Tackling a Second Research Project with More Agency and Power	
<p>Reading and Thinking Across Two Topics</p> <ul style="list-style-type: none"> • Researchers often move from studying one example of something to studying a second example, thinking about ways the second example is similar to and different from what they already know. <p>Mini Lesson</p> <ul style="list-style-type: none"> • Revise the seating chart so research teams that will trade focus topics sit alongside each other. Channel those teams to talk about topics they are passing along to each other. • Demonstrate how you plan to study a second topic, comparing it to the first. 	<p>Anchor Charts pg. 138</p>

<p>Channel the class to engage in written conversations about what they notice you doing.</p> <ul style="list-style-type: none"> • Demonstrate that you inquire about rich subtopics to pursue in the new topic and imagine pursuing them as comparative studies. Also ask for a guided tour of resources. <p>Practice and Application</p> <ul style="list-style-type: none"> • Channel observing students to talk with their research teams about whether they imagine following a similar action plan, and about other things they imagine they'll want to do. • Channel kids to talk with their research team- the one with whom they are exchanging topics-to identify subtopics that yielded and promising for a comparative study. • Conferring and small group work Closure • Share- Channel students to use what they know about note-taking to set up a system for keeping track of the information they are learning. 	
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<p>Seeking Out Patterns and Relationships</p> <ul style="list-style-type: none"> • One way to deepen expertise on a topic is to move from studying specific topics to thinking about patterns and relationships across the bigger field of knowledge. <p>Mini Lesson</p> <ul style="list-style-type: none"> • To develop expertise on a topic, nonfiction readers go from learning about specific related topics (such as tornadoes and floods) to learning about their bigger field of knowledge (extreme weather). As a researcher's focus gets bigger, the researcher thinks more about patterns and relationships. • Tell students that researchers develop expertise by looking across the subtopics of related topics. Ask teams to lay out a book for each topic they've studied and look across the tables of content. • Demonstrate how you read across two books about tornadoes and tsunamis to look for patterns. <p>Practice and Application</p> <ul style="list-style-type: none"> • Read aloud two new excerpts on the related topics, asking kids to think about similarities and differences, and to look for patterns in the information. • Channel readers to talk in their research teams, assigning themselves jobs, planning work for the day, and anticipating the team conversation they will have later on. • Conferring and small group <p>Closure</p> <ul style="list-style-type: none"> • Share - Launch research teams into discussions, and coach in response to what you hear. 	<p>Anchor Chart LC</p> <p>pg. 149</p>
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<p>New Topics Lead to New Investigations</p> <ul style="list-style-type: none"> As researchers read across topics, the new information they learn ignites new inquiries, and then they read on to investigate their questions. <p>Mini Lesson</p> <ul style="list-style-type: none"> Ask students to share discoveries on their topics. Share a video of a man rubbing two sticks together to ignite a flame, and ask students to think about how it relates to their work. Ask the kids to figure out the video relates to their work. After they talk, use the video to accentuate that the point of the comparative work is to spark ideas. Demonstrate by reading and thinking aloud about the class topic, showing students that you take a part of the text and study it, knowing you can generate questions from almost any text. Demonstrate that if you have paused to think after reading a text and you feel the spark of an idea, however small, it is important to nurture that little spark, helping to ignite an idea. Rally students to write alongside you. Demonstrate how you identify research questions from a careful study of the text. Debrief by recapping the way you allowed your two topics to spark new questions. Practice and Application Give students an opportunity to come up with questions on their own research topics. Reconvene the class, recap the work of today’s lesson, and set students up to continue their research independently. <p>Conferring and Small Group</p> <p>Closure</p> <ul style="list-style-type: none"> Share - Launch research teams into discussions, and coach in response to what you hear. 	<p>Anchor Chart LC pg. 159</p>
<p>Readers Come to Texts with Their Own Agenda</p> <ul style="list-style-type: none"> Researchers develop their own agendas related to their topics, and they bring these agendas with them as they read. Sometimes, these agendas run counter to how texts are organized or the author’s purpose, so researchers must reorganize the information they are learning to fit with their agenda. 	

Mini Lesson

- Ask students to record a research question they selected and to post it publicly, and then quickly gather their texts for the mini lesson.
- Use a metaphor to explain what it means to come to something with your own agenda. Ask students to imagine how two people might see a game of baseball, if each had a different agenda.
- Emphasize that the different agendas while viewing a baseball game is a metaphor for how readers can read texts differently based on their agendas.
- Let readers know that their own personal inquiry project research focus may very likely lead them to approach texts with a different agenda.
- Involve readers in thinking along as you model how your research focus might lead you to approach the class read-aloud with a particular agenda and how you might read it differently.
- Debrief - Name how reading with your research question in mind led you to approach the text differently.

Practice and Application

- Charge students with studying one of their texts, considering how their research focus might lead them to approach that text with a counter agenda.
- Listen and coach. After a bit, convene students and share out some of what you heard or ask a few students to share.
- Point out that all of these ways of approaching the text will help readers discover what they want to learn about - their own agenda.
- Send students off to continue to read and research, reminding them to let their research focus guide their reading.
- Conferring and small

Closure

- Share
 - ❖ Homework - As you read tonight, you may find that your initial question along with your new learning may lead you to an additional research question or idea; try holding an additional agenda or question in mind as you tackle reading. Read with both these agendas in mind, adding the new information you learn to your growing collection of notes on your topic.

Evaluating Sources

- Researchers become experts by evaluating the credibility and trustworthiness of sources.

Mini Lesson

- Suggest students share the work they did last night reading with multiple agendas in mind.
- Share a story about a time you jotted notes on a topic without considering the authors behind each text.
- Explain the concept and purpose for today's teaching point.
- Direct students' attention to the chart that will support their evaluation of sources. (see chart TE pg. 186)
- Demonstrate the evaluation of one source, thinking aloud as you move through each of the bullet points on the class chart.
- Summarize your evaluation of the source

Practice and Application

- Set students up to evaluate sources in partnerships.
- Coach students as they work in partnerships, celebrating successes and supporting struggles.
- Bring the class back together to set them up for continued research.

Conferring and small group

Closure

- Share
 - ❖ Homework - Rank the sources you have been using from most trustworthy to least trustworthy and explain why.

Reading Closely, Thinking Deeply

- Nonfiction readers think about the decisions nonfiction writers make - the ways those authors seem to want readers to think or feel about a topic.

Mini Lesson

- Explain to students that as they become experts on various kinds of weather events, they also become experts on a far more important topic - nonfiction texts.
- Remind students that texts should affect them and that studying those influences can give them precious clues as to the intent of the author.
- Show students two texts on the same topic, recruiting them to study the different feelings they convey.
- Highlight a few student observations, call on students to share what they observed.

Practice and Application

- Explain to students that while they may have thought they were simply looking at pictures, they were actually doing high-level analytical work.
- Rally students to discuss authors' goals and techniques. Construct a chart with students those details what they noticed (see chart TE pg. 198)
- Remind students that letting a text affect them is one-way readers understand the larger message a writer is trying to convey about a topic.

Conferring and Small Group

Closure

- Share Homework –
 - ❖ Tonight as you continue to read and research at home, refer to your self-assignment and be sure that you are working toward your goals. Be ready to talk about your work and progress tomorrow.

<p>Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals</p> <ul style="list-style-type: none"> • Readers study texts to find out what techniques or craft moves an author uses to achieve his or her goals. <p>Mini Lesson</p> <ul style="list-style-type: none"> • Bring back text from previous lesson for familiarity. Introduce technique cards (pg. 205 TE). • Either use an enlarged version of the text, or give copies to groups. Say, “As I read aloud, think along with me about whether the author used any of these techniques or help him achieve his goals as a writer.” • Read aloud and try to identify the techniques he used, (Text Hurricane and Tornado Book (pg. 46) Model looking frequently between text and the technique cards. • After you model noticing a couple of techniques, turn the reins over to the students. “With your group, continue to read through the Hurricane and Tornado excerpt and see if there are any other techniques you see the author using. Remember to give specific examples for the techniques you name.” Distribute goal and technique cards (maybe in baggies). <p>Conferring and small group</p> <p>Closure</p> <ul style="list-style-type: none"> • Share - Students should elaborate on what they noticed and give specific examples Homework <ul style="list-style-type: none"> • Take two steps to get ready for our celebration. Review your researcher’s notebook and ask yourself, “What are the biggest things I’ve learned? How has my thinking changed?” Be ready to share all you learned about your topic. 	
<p>Imagining Possibilities, Celebrating Activism</p> <ul style="list-style-type: none"> • Students choose their final project form. You could use a choice board and students choose a form to present their learned information. • Students use the next 2 days to complete their project. If needed, they may work on it at home. • Students present after 2 days of working on a project. 	

<p>Reading Unit 3: Reading History: The American Revolution</p>	<p>Time Frame: 8 weeks January-February</p>
<p>Overview of Unit: Readers will embark on a research project about the events leading up to the American Revolution. Students will continue their research in preparation to debate the question of independence from Great Britain. Students will work in partnerships to begin a new research project, on the time period after the Second Continental Congress.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> • How does researching history help us develop crucial skills of synthesis, main idea, and summarization? • What are the important segments and requirements to stage a successful debate on a history topic? 	

Standards Addressed:

- RI.CR.4.1. Refer to details and examples as textual evidence when explaining what an informational text says explicitly and make relevant connections when drawing inferences from the text.
- RL.CI.4.2. Summarize a literary text and interpret the author's theme citing key details from the text.
- RI.IT.4.3. Describe the impact of individuals and events throughout the course of a text, explaining events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on evidence in the text.
- RL.TS.4.4. 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.PP.4.5. Compare and contrast multiple accounts of the same event or topic; noting important similarities and differences in the point of view they represent.
- RL.MF.4.6. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.
- RI.MF.4.6. Use evidence to show how graphics and visuals (e.g., illustrations, charts, graphs, diagrams, timelines, animations) support central ideas.
- RI.AA.4.7. Analyze how an author uses facts, details and explanations to develop ideas or to support their reasoning.
- RL.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in literary texts from authors of different cultures.
- RI.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in informational texts from authors of different cultures.
- L.RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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.
- L.WF.4.2 Demonstrate command of the conventions of encoding and spelling.

21st Century Skill: Critical Thinking and Problem Solving**21st Century Career Ready Practices:**

CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills.

CRP 4: Communicate clearly and effectively with reason.

CRP 6: Demonstrate creativity and innovation.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue
- 8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.
- 8.1.2.A.2 Create a document using a word processing application.
- 8.1.2.D.1 Develop an understanding of ownership of print and non-print information.
- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- 8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

Teacher Resources:

- Units of Study for Teaching Reading by Lucy Calkins – Grade 4 Unit 3: Reading History: The American Revolution
- Online Resources www.heinemann.com

Getting Ready for the Unit:

- Getting texts
- Partnering students
- Conducting read-alouds alongside the unit

Mini Lesson Teaching Points:

Materials:

Bend 1: Researching History

<p>Session 1: Researchers Orient Themselves to a Text Set Objective: LWDAT learn about a topic by locating accessible resources through which they can build their own background knowledge.</p> <p>Mini Lesson</p> <ul style="list-style-type: none"> • Announce that kids will work in research teams on a whole class research project, to learn not only about the topic, but also about the kinds of reading that researchers do. • Channel kids to recall what they already know about launching a research project. • Teaching Point: readers take the time to plan before researching & scan texts for subtopics that come up again and again. • Bring a small group to the front of the classroom to demonstrate how to get started as researchers, while channeling the rest of the class to take notes on the process. • Coach a research team to identify subtopics that repeat across books. Create a chart of subtopics with the students. • Channel the class to talk about what they saw you and the small group of student researchers do to launch an inquiry. List the steps they saw you taking. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Support partners working together with a shared text. • Channel partners select a passage and read it aloud well to each other. 	<p>Grade 4, Unit 3, Session 1 Mentor Text: <i>Magic Tree House Research Guide American Revolution</i> Anchor Charts: <i>Subtopics on the American Revolution before 1775, Launching a Research Project</i> Response Sheet: reading logs and readers notebook</p>
<p>Session 2: Readers Use Text Structures to Organize Incoming Information and Notes Objective: LWDAT identify the text structure, to help them understand the important parts and organize their reading and note taking.</p> <p>Mini Lesson</p> <ul style="list-style-type: none"> • Channel kids to talk persuasively to each other, advocating for the importance of their research topic. • Play a clip from a dramatized historical speech capturing a similarly persuasive argument. <p>Teaching point: it is helpful to identify the structure of a nonfiction text. History texts are often structured chronologically, cause-and-effect, or problem/solution.</p> <ul style="list-style-type: none"> • Begin by giving students a rationale for considering text structures. Remind them of structures they should already be familiar with, referring back to the earlier nonfiction reading unit. • Set students up to join in watching a different clip of a speech persuading the colonists to go to war, doing so through the lens of text structure. Reference the chart from prior units. • Invite students to think along with you as they 	<p>Grade 4, Unit 3, Session 2 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i> Anchor Charts: <i>Common Nonfiction Text Structures, Launching a Research Project</i>, print copies of “Main Idea and Supporting Details/Summary” Media: “Give me liberty, or give me death!” and Liberty’s Kids Episode #1 Response Sheet: reading logs and readers notebook</p>

demonstrate identifying the structure of the text by noticing transition words.

- Prompt students to try the same work of identifying the structure of a new text,
- Debriefing, noting that there are several possible names for how the text is structured.

Conferring and Small Group Work

- Support students as they practice identifying text structures.
- Provide guided reading support for students who are reading below benchmark levels.
- Prompt students to make connections between new and old understandings of subtopics and their ability to sort information.

Session 3: Special Challenges of Researching History

Objective: LWDAT pay particular attention to people, geography and chronology when they read history. By paying attention to who, where and when, researchers begin to organize their new knowledge.

Mini Lesson

- Recruit the students' commitment to flagging observations about text structure and ask them to report to each other on how this work went for them when they did it at home.

Teaching point: researchers of history pay attention to who, what, where, and when.

- Stress the value of reading a text again to gain a deeper understanding of the text. Explain that readers of history reread to pay attention to the 3W's: who, where, and when.
- Set kids to help each other develop basic graphic organizers on white boards, drawing from what they already have learned.
- Read aloud from the shared text, asking kids to attend to (and record) details relevant to their graphic organizer.
- Channel students to write to think about the information they just gathered, asking and answering analytical questions about the people, the geography, and the timeline.
- Remind readers that fourth grade is a time for reading to learn, and that research on discipline-based reading has shown that reading history has its own special challenges.
- Channel students to begin creating their own versions of the class created tools. Let them know they will add to these tools as they continue researching.

Conferring and Small Group Work

- Channel students to share what they have learned about their subtopics.
- Explain that when working in groups, one person's zeal or

Grade 4, Unit 3, Session 3 **Mentor Text:** *Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began*

Anchor Charts: "Lenses to Carry When Reading History" and "Subtopics on the American Revolution before 1775"

Media: "No More King!" video

Response Sheet: reading logs and readers notebook

<p>apathy will be contagious, affecting others. Channel students to discuss ways that group members can keep energy high.</p>	
<p>Session 4: Prioritizing: Note taking on What’s Really Important Objective: LWDAT take notes by reading a chunk of the text straight through and pausing to talk it over in their mind before they record the important parts.</p> <p>Mini Lesson</p> <ul style="list-style-type: none"> • Remind your students of the work they did yesterday connecting new information to the subtopics. • Share excitement over the upcoming challenge of teaching others. • Channel partners to identify a subtopic they’ll study together. • Ask kids to articulate what they already know about note taking. <p>Teaching point: researchers take notes about the big points (main idea) and important details.</p> <ul style="list-style-type: none"> • Demonstrate by reading a chunk of text, pausing to consider what’s important, then thinking aloud to explain the information. Recruit the kids to do this work alongside you. • Set students up to write alongside you as you demonstrate how to record and explain important information. • Debrief in a way that highlights that writing about information can be a way to come to new thoughts about that information. • Read on a little more and let the kids know this time they’ll be writing on their own. Recruit one child to take notes in a way that others can see. • Send kids off to read and take notes, reminding them of all they should be keeping in mind. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Channel researchers to rank the main ideas taught in a text, determining the most important idea. Encourage students to state the main idea in different ways. 	<p>Grade 4, Unit 3, Session 4 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: “Note-Taking from Nonfiction Books” and “Taking Notes to Record Important Information and Explain it” and “Launching a Research Project” and “</p> <p>A Detail Is Important Enough to Record When...”</p> <p>Media: “No More King!” video Response Sheet: reading logs and readers notebook</p>

Session 5: Synthesizing Across Texts

Objective: LWDAT synthesize information about a key subtopic by reading an overview text, then reading across several sources about that one subtopic, and thinking about how the new information fits with what they've already read.

Mini Lesson

- Help kids understand synthesis by comparing the work of integrating text information to something that they connect to and enjoy.

Teaching point: remind students that when making text-to-text connections, they should think about how the second text connects to what they already learned or changes what they learned earlier.

- Demonstrate how you locate a new text that elaborates on what you read before. Read the new passage aloud, asking students to think, "How does this connect to what I already read?"
- Insert the new information into your notes to help students visualize the process of synthesis. Read aloud the synthesized information to confirm that the new notes fit with the original notes.
- Debrief in ways that accentuate the replicable work you have done.
- Set children up to continue this synthesizing work in their research teams.
- Review the steps you've asked students to take as they synthesize notes from several sources.

Conferring and Small Group Work

- Remind students of phrases they have used to synthesize information through conversation. Set up research teams to talk using these phrases.

Grade 4, Unit 3, Session 5 **Mentor Text:** *King George: What Was His Problem, The Split History of the American Revolution*

Anchor Charts: "Launching a Research Project" and "Phrases that Help Synthesize Related Information" **Media:** "No More King!" video

Response Sheet: reading logs and readers notebook

Session 6: The Role of Emblematic Detail in Nonfiction

Objective: LWDAT construct a big picture of their topic through reading and synthesizing, they also pay careful attention to the details that reveal tone and point of view.

Mini Lesson

- Reinforce students' abilities to synthesize by asking them to participate in a brief whole class conversation in which they use transitional phrases to glue information and ideas together.

Teaching point: once readers synthesize the facts, they also record the drama of history.

- Set readers up to read a passage several times: first, to extract main ideas, and then to note and draw forth reading detail and get a sense for the tone and texture.
- Debrief in ways that accentuate the replicable and transferable nature of what you and the kids have been doing.
- Give students a more independent experience reading for the detail that brings a subject to life. Read a second

Grade 4, Unit 3, Session 6 **Mentor Text:** *Magic Tree House Research Guide American Revolution, The Famous Ride of Paul Revere, and Paul Revere's Ride* **Anchor Charts:** "Lenses to Carry When Reading History" and "Subtopics on the American Revolution before 1775"

Media: "No More King!" video
Response Sheet: reading logs and readers notebook

text, asking them to signal when they hear a detail that they might record.

- Send readers off with a sense of mission and urgency.

Conferring and Small Group Work

- Set children up to evaluate their synthesis work using the “Synthesis” strand of the checklist. Channel them to notice what they are doing well and what they could improve.

Session 7: Readers Develop Strategies for Reading Primary Sources Objective: LWDAT draw on particular strategies to read primary source documents.

Mini Lesson

- Use a reference to the game of telephone to point out the importance of reading primary documents.

Teaching point: readers of history value primary sources and use specific strategies to use when reading primary source documents.

- To give students a quick grasp of the special challenges inherent in reading primary sources, pretend you just stumbled on a primary source and ask them to help you make sense of it.
- Point out that the questions the kids generated aren't very different from the questions that historians ask of primary sources and share those questions.
- Channel students to look at a visual primary source about the Boston Massacre and ask themselves the questions you have taught them to ask.
- Demonstrate the process you use to analyze the image, showing that you draw on this analysis and your prior knowledge to understand the image.
- Set students up to analyze another primary source image, drawing on the information they can glean from the image and all that they already know about the event it depicts.
- Debrief in ways that accentuate the replicable and transferable nature of what you and the kids have been doing.
- Provide students with additional documents to read and discuss in partnerships.

Conferring and Small Group Work

- Ask students to note the similarities and differences of primary and secondary sources.

Grade 4, Unit 3, Session 7 **Mentor Text:** *Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began*

Anchor Charts: “Questions to Ask about Primary Source “What do you notice? What type of document is it? Who created it? When and where was it made? Why was it created? **Media:**

“Boston Massacre” video

Response Sheet: reading logs and readers notebook

Session 8: Readers Bring Their Topics to Life

Objective: LWDAT bring their topics to life when they draw on all they know about reading fiction to make a scene come alive.

Mini Lesson

- Ask students to jot thoughts in response to a narrative nonfiction passage depicting an episode from Revolutionary War times, and then to share their thinking with their partner.
- Ask students to think about the kind of thinking they just did, comparing it to the thinking they did when they read a particular passage from *The Tiger Rising*. Project that passage.
- Tell children that you asked them to make this comparison because their work lately has been a bit mechanical. Talk up the importance of bringing imagination to nonfiction reading.

Teaching point: reading history requires both imagination & factual knowledge. Readers of history use their factual knowledge to help them visualize & put themselves into the historical scene.

- Share a quotation about the envisioning and empathy that is essential to fiction reading, pointing out that readers must also envision when reading nonfiction.
- Set students up to listen to a primary source - a speech-putting themselves in the shoes of the people who were the original audience.
- Debrief. Compliment children on their acting and envisioning skills.

Conferring and Small Group Work

- Support students with complex sentences.
- Channel readers to read with prosody and fluidity.
- Help students adjust their reading strategies based upon genre.

Grade 4, Unit 3, Session 8 **Mentor Text:** *The Tiger Rising*, *The Art of Fiction*, *The American Revolutionaries*, **Anchor Charts:** **Media:** N/A **Response Sheet:** reading logs and readers notebook

Session 10: Recognizing Different Perspectives

Objective: LWDAT pay careful attention to multiple points of view, so they can try to form a more complete understanding of what happened in the past.

Mini Lesson

- Share an anecdote about a time in which you only heard half of a story because you only listened to one person's viewpoint. Encourage kids to think about why that could be a problem.
- Teaching point: researchers seek out all sides of a story and realize that there are always multiple points of view.
- Tell about visiting an art class, seeing many artists paint the same still life differently, using this as a metaphor to reinforce your point about the role of perspective in history.
- Stress that every historical account is told from a particular perspective. Encourage readers to notice when they read only one side of the story and to seek out the voices they have yet to hear.
- Channel students to examine a second account of the Boston Massacre, one that shows the event from a very different viewpoint than the one they examined earlier.
- Conclude by reiterating the importance of considering multiple perspectives.
- Display another account of the Boston Massacre, written from the British perspective, and channel students to analyze the viewpoint in this account.
- Give students a way to consolidate the contrasting stories of the Boston Massacre as told from the perspectives of the colonists or the British soldiers.
- Spur kids on to continue their reading, this time with a focus on the British perspective on the Boston Massacre.

Share

- Ask students to share ways their research now has made them have new understandings of the events leading to the American Revolution.

Grade 4, Unit 3, Session 10 **Mentor Text:** *Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began*
Anchor Charts: NA Media: "Boston Massacre" video **Response Sheet:** reading logs and readers notebook

Session 11: Readers Find-and Angle-Evidence to Support Their Claim

- LWDAT study historical evidence to determine their own point of view, and then they analyze the evidence to figure out how to make it support their point of view.

Mini Lesson

- Introduce students to the Second Continental Congress, and suggest that they'll need to be looking for information with their role in mind.
- Teaching point: Use historical evidence to support your point of view. Teaching
- Use an anecdote to show how readers might angle evidence to support their idea, then demonstrate how they might do this with a primary source document.
- Channel readers to study a seemingly irrelevant picture and to look from a particular angle. Show that you can spin material to turn it into evidence for your side of the debate.
- Debrief in ways that accentuate the replicable and transferable nature of what you and the kids have been doing.

Active Engagement

- Channel students to analyze a second image, this time from the Loyalists' perspective.

Link

- Invite students to continue their research, considering how each piece of evidence they examine could support their argument.

Conferring and Small Group Work

- Have students do close reading and analyzing of primary sources.
- Challenge students to reflect on evidence found in primary sources.

Share

- Channel students to review all of their evidence, selecting the strongest pieces of evidence to support their position.

Grade 4, Unit 3, Session 10 **Mentor Text:**
NA Anchor Charts: NA **Media:** image of King George III in coronation robes, image of a woman hugging husband as he heads off to war, "Join or Die" cartoon
Response Sheet: NA

<p>Session 12: Rehearsing a Debate</p> <ul style="list-style-type: none"> • LWDAT debate by researching both sides of an issue to present their position effectively with reasons and evidence and rebut the position of their opponent. <p>Mini Lesson</p> <ul style="list-style-type: none"> • Channel students to reflect on their experience with debate from an earlier unit, then tell them that readers can use many of the same techniques for a debate about nonfiction as about fiction. • Teaching point: A good debater states their position, gives reasons to back up that position, and gives evidence to support each reason. <p>Teaching</p> <ul style="list-style-type: none"> • Situate today’s debate in the historical context of the American Revolution and remind students of their positions. • Provide tips for debate, and demonstrate how to create an evidence-based argument. • Debrief in a way that accentuates the replicable and transferable nature of what you and the kids have been doing. <p>Active Engagement</p> <ul style="list-style-type: none"> • Set children up to practice stating and supporting positions. Give them phrases that they can use to state and defend their positions. <p>Link</p> <ul style="list-style-type: none"> • Send students off to read, take notes, and prepare for a flash debate at the end of the reading workshop. <p>Share</p> <ul style="list-style-type: none"> • Quickly review the parts of a debate and coach students through each part. • Conclude the debate, restating the key points that each side made. 	<p>Grade 4, Unit 3, Session 12 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: “Tips for Being a Great Debater: Moves That Pay Off in Arguments.” Take a Clear Position. Give reasons to support. Backup each reason with evidence. Media: NA</p> <p>Response Sheet: reading logs and readers notebook</p>
<p>Session 13: Staging a Second Continental Congress Debate</p> <ul style="list-style-type: none"> • LWDAT read and understand point of view, uncover important details and facts, to begin to angle evidence to fit an argument, and to begin to think whose side is right, which do I believe and why? <p>Preparing For Debate</p> <ul style="list-style-type: none"> • Set up the room in a way in which many historians believe the Continental Congress set up the debates, all the delegates sitting side by side. • Encourage students, Patriots to wear blue and the Loyalists to wear red for this day to delineate the sides of the debate. • Set up a table in front of the chairs so that you can preside over the debate. Find a gavel with which to call to order the session. • Invite people from outside your classroom community to attend today’s session. 	<p>Grade 4, Unit 3, Session 10 Mentor Text:NA Anchor Charts: NA Media: NA</p> <p>Response Sheet: NA</p>

<p>Holding the Debate</p> <ul style="list-style-type: none"> • The debate is intended to be staged as a whole class event. • Each student presents their statements one at a time. <p>Reflecting after the debate</p> <ul style="list-style-type: none"> • Have students reflect on their experience. • Give students time to write what they did well and why they still need to grow. Students point out strategies they have learned and reflect on the presentation. 	
<p>Session 14: Building the Prior Knowledge that Makes Texts Accessible</p> <ul style="list-style-type: none"> • LWDAT read much easier texts to get background knowledge on a topic before tackling harder texts. <p>Mini Lesson</p> <ul style="list-style-type: none"> • Set up the work for the upcoming bend. Remind kids that although the temptation is to dive in, it is helpful to take time to plan. • Create a chart of the subtopics authors often write about related to the American Revolution after 1775. Rally students to select a subtopic to study across the bend. • Point out that if students find themselves trying to read texts that are too hard, the thing to do is to find easy texts on the same topic and to study them to build a platform of prior knowledge. <p>Teaching point:</p> <ul style="list-style-type: none"> • When readers read easier texts first, that gives them the background knowledge needed to handle the hard texts. <p>Teaching and Active Engagement</p> <ul style="list-style-type: none"> • Tell students about a time when older students read a “baby book” to give themselves prior knowledge. Help them feel it is acceptable to revert to extremely easy texts. • Give students a dense text to read on a subtopic. • Explain that if students read simpler accounts of the same event first, and eventually return to the original text, they’ll find it more accessible. Coach students through this process. <p>Link</p> <ul style="list-style-type: none"> • Name the ways in which you’ve set children up with resources--accessible texts to support their comprehension of harder texts about their subtopic. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Support students with naming a main idea in their own words. • Move readers to name multiple main ideas in their own words <p>Share</p> <ul style="list-style-type: none"> • Challenge children to imagine the main points they will include in their research presentations, and display ways to make plans for these. • Invite children to research online resources to add to the 	<p>Grade 4, Unit 3, Session 14 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: Display “Subtopics of the American Revolution after 1775” & “Launching a Research Project” Gather sources, generate a list of topics, choose book, Media: www.ushistory.org Response Sheet: reading logs</p>

<p>books they have, and explain how to assess the credibility of websites.</p>	
<p>Session 15: Strategies for Tackling Increasingly Complex Texts</p> <ul style="list-style-type: none"> LWDAT use special strategies for making sense of a complex text. Preview the text, and then read a section, paraphrase what they just read, and notice whether it goes with what they've read before or introduces something new. <p>Mini Lesson</p> <ul style="list-style-type: none"> Acknowledge that kids will be “reading up” on their focal topics and point out that they will literally read up levels of text complexity. Teaching point: use chunking and paraphrasing to help you tackle difficult & complex texts Tell about a time when a text was challenging, but you used a strategy to help tackle it. Channel students to read the dense passage with you, then show how you read a bit and paraphrase. Debrief what you just did. Active Engagement Channel students to read the remaining part of the challenging text and to paraphrase it to their partner. Debrief in a way that makes the work you have just done applicable to students’ research--now and always. <p>Link</p> <ul style="list-style-type: none"> Remind readers that they have several strategies to deal with hard text, including “paraphrasing “chunks. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> Challenge advanced readers to engage deeper with the content they’re reading. Help readers who struggle to move past empathy to engage with complex concepts. <p>Share</p> <ul style="list-style-type: none"> Remind students to be mindful about what they read, as well as how they read. Remind them to think about the subtopics within their topic, and to read with density about one, synthesizing across texts. Set partners up to make sure they have divided their topic into parts and decided which part they are researching at any given time. 	<p>Grade 4, Unit 3, Session 15 Mentor Text:NA Anchor Charts: “Transitional phrases to Help Talk about the Texts” Media: NA Response Sheet: NA</p>
<p>Session 16: Readers Study All Parts of a Text to Determine Main Ideas</p> <ul style="list-style-type: none"> LWDAT identify specific places in a text where an author often reveals important information related to the main idea: introductions, conclusions and text features.) 	<p>Grade 4, Unit 3, Session16 Mentor Text: <i>Magic</i></p>

<p>Mini Lesson</p> <ul style="list-style-type: none"> • Highlight the importance of knowing where to look when trying to figure out what is most important in a challenging text or lecture. • Teaching point: There are certain places in a historical text that readers can look to find the main ideas (introductions, conclusions, text features). <p>Teaching and Active Engagement</p> <ul style="list-style-type: none"> • Channel students to study a page in the demonstration text, asking them to consider ways that certain parts of the text can help them to determine main ideas. • Coach with lean prompts, then convene the class and ask students to share their findings. • Explain that readers also study text features to determine what the author thinks is most important. Give students time to study text features, then highlight key ideas that are shared. • Debrief, naming the replicable work that the students did that you hope they will continue to do as they read. <p>Link</p> <ul style="list-style-type: none"> • Launch students into their independent reading and research, reminding them that the work they just tried can help them to determine the main ideas in the texts they are reading. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Support students in finding the main idea. • Summarize details to come up with the main idea. Share • Ask students to examine the read aloud text to discover how text features reveal important information related to the main idea. 	<p><i>Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: “Main Idea(s) and Supporting Details/ Summary”</p> <p>Media: NA Details/Summary”</p> <p>Response Sheet: reading logs and readers notebook</p>
<p>Session 17: Readers Alter Their Strategies Based on the Kind of Text They Are Reading</p> <ul style="list-style-type: none"> • LWDAT access their prior knowledge of text structure as they preview their texts. <p>Mini Lesson</p> <ul style="list-style-type: none"> • Ask students to bring the texts they have been reading to the meeting area. • Students show each other the easier texts and talk about the enormous amount of learning. • Teaching point: It is helpful to bring your prior knowledge of a topic to your reading of complex nonfiction text. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Remind students to read each new text on a subtopic thinking. 	<p>Grade 4, Unit 3, Session17 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Chart: Reading Intensely to Grow Ideas, Rev Up Your Mind Before Reading Nonfiction, Story Elements</p> <p>Media: NA Response Sheet: reading logs and readers notebook</p>

<p>Session 18: Developing a Richer Conceptual Knowledge of Key Vocabulary</p> <ul style="list-style-type: none"> LWDAT understand that when readers approach a new word, they not only learn the definition of it, but also work to understand the word and how it is used at a deeper level. <p>Mini Lesson</p> <ul style="list-style-type: none"> Remind students about word solving strategies that they learned in the previous unit. Teaching point: fully understanding the meaning of a word takes time and is more than just learning the definition. <p>Teaching</p> <ul style="list-style-type: none"> Give students a chance to practice the word solving skills they learned in the last unit by reading a challenging passage and naming the strategies they used with a partner. Tell students that knowing a word well means more than simply knowing a definition, and give them a familiar example of a word they have come to know very well. Ask students to test their understanding of a challenging word related to the American Revolution not just by defining it, but by explaining it well. <p>Active Engagement</p> <ul style="list-style-type: none"> Divide the class into four groups, charging each group with the task of understanding the meaning of a word from a text excerpt. <p>Link</p> <ul style="list-style-type: none"> Encourage students to pay particular attention to new unfamiliar words as they read today. Urge them to write those words down, define them, and work hard to really get to know them. <p>Share</p> <ul style="list-style-type: none"> Ask students to set up a display with visuals and definitions of a few key words from their research. Give partners time to visit other displays and talk about the words they displayed. 	<p>Lucy Calkins: Grade 4, Unit 3, Session 18 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: “Figuring Out the Meaning of Unknown Words” and “Knowing a Word Means You Can”</p> <p>Media: NA</p>
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<p>Session 19: Questioning and Hypothesizing to Reach Deeper Conclusions</p> <ul style="list-style-type: none"> LWDAT launch into their own inquiries, noting that while researchers sometimes ask questions that can quickly be answered, they also ask questions that don’t have clear or quick answers. <p>Mini Lesson</p> <ul style="list-style-type: none"> Tell a story of a famous researcher or of a familiar character who loved to ask and answer questions. Then debrief, explaining that this story shows many important understandings have been reached because people aren’t afraid to ask and answer questions. 	<p>Grade 4, Unit 3, Session 19 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i></p> <p>Anchor Charts: “Taking Notes to Record Important Information and Explain It”</p> <p>Media: NA Response Sheet: reading logs</p>
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<p>Teaching point:</p> <ul style="list-style-type: none"> ● Active Engagement ● Draw on the work of a student who posed a question based on your class topic and then set out to find the answer. ● Display a page from a student’s notebook with a question written. <p>Share</p> <ul style="list-style-type: none"> ● Invite students to read their ideas out loud. 	
<p>Session 20: Reading History for Universal Messages for Meaning</p> <ul style="list-style-type: none"> ● Teach students that readers draw upon their knowledge of interpretation to ask questions about history and to figure out the big lessons that they can learn from the past. <p>Mini Lesson</p> <ul style="list-style-type: none"> ● Suggest that there’s a reason to study history beyond learning facts, and liken the interpretive work children did in fiction to the interpretive work they can do now. ● Name the teaching point. Teaching ● Reveal a familiar anchor chart from an earlier unit, and ask children to consider which interpretation skills can carry over from reading fiction to reading history. ● Debrief, pointing out the steps you just took in ways that are transferable to other historical events. <p>Active Engagement</p> <ul style="list-style-type: none"> ● Set children up to try this interpretive work in partnerships, focusing on whatever topic they are currently studying. <p>Link</p> <ul style="list-style-type: none"> ● Reiterate that just as the lessons people learn from reading literature apply not just to one character and one story, similarly, lessons from history aren’t limited to the people of one time. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> ● Encourage a reader to think about the text that he or she is reading. Share ● Set readers up to plan for their teaching and then to teach a partner ● Celebrate the conclusion of the unit and the tremendous work your students have done what they’ve been learning. 	<p>Grade 4, Unit 3, Session 20 Mentor Text: <i>Magic Tree House Research Guide American Revolution or Liberty! How the Revolutionary War Began</i> Anchor Charts: “How to Build an Interpretation” Media: NA Response Sheet: reading logs</p>

Reading Unit 4: Historical Fiction Clubs	Time Frame: 2 Months 20 Lessons
<p>Overview of Unit: Readers will learn the necessary skills to handle increasingly complex texts. Students will embark upon the intellectual work of interpretation, building on what they began in Unit 1. Students will think about how the information they are learning enlarges their understanding of the characters, their struggles, their perspectives, their insights, and their knowledge of history.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● Why do we have to work harder as our books get harder? ● Why is it important to not just understand books' plots but to interpret ideas in books? ● How is the information I'm learning important for me, for my life? 	
<p>Standards Addressed:</p> <ul style="list-style-type: none"> ● RI.CR.4.1. Refer to details and examples as textual evidence when explaining what an informational text says explicitly and make relevant connections when drawing inferences from the text. ● RL.CI.4.2. Summarize a literary text and interpret the author's theme citing key details from the text. ● RI.IT.4.3. Describe the impact of individuals and events throughout the course of a text, explaining events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on evidence in the text. ● RL.TS.4.4. 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.PP.4.5. Compare and contrast multiple accounts of the same event or topic; noting important similarities and differences in the point of view they represent. ● RL.MF.4.6. Make connections between specific descriptions and directions in a text and a visual or oral representation of the text. ● RI.MF.4.6. Use evidence to show how graphics and visuals (e.g., illustrations, charts, graphs, diagrams, timelines, animations) support central ideas. ● RI.AA.4.7. Analyze how an author uses facts, details and explanations to develop ideas or to support their reasoning. ● RL.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in literary texts from authors of different cultures. ● RI.CT.4.8. Compare and contrast the treatment of similar themes, topics and patterns of events in informational texts from authors of different cultures. ● L.RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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. ● L.WF.4.2 Demonstrate command of the conventions of encoding and spelling. 	
<p>21st Century Skill: Critical Thinking and Problem Solving</p>	

<p>21st Century Career Ready Practices: CRP 1: Act as a responsible and contributing citizen and employee. CRP 2: Apply appropriate academic and technical skills. CRP 4: Communicate clearly and effectively with reason. CRP 6: Demonstrate creativity and innovation.</p>
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Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.2.A.2 Create a document using a word processing application.

8.1.2.D.1 Develop an understanding of ownership of print and nonprint information.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes

<p>Teacher Resources:</p> <ul style="list-style-type: none"> • Units of Study for Teaching Reading by Lucy Calkins - Grade 4 Unit 4: Historical Fiction Clubs • Reading Strategies Book by Jennifer Serravallo • The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell • Online resources www.heinemann.com 	
<p>Mini Lesson Teaching Points:</p>	<p>Materials: Review Assessment section in an Orientation to the Unit</p>
<p>Bend 1: Tackling Complex Texts</p>	
<p>Session 1: Reading Analytically at the Start of a Book</p> <ul style="list-style-type: none"> • LWDAT pay attention to the mood and atmosphere of the setting in a historical fiction book. 	
<p>Mini-Lesson</p> <ul style="list-style-type: none"> • Introduce the historical fiction genre as “stories that are set in other times and places” • Explain that these stories are set in the midst of historical events (give examples), and they allow us to encounter things that we wouldn’t normally encounter in our lifetime. • Explain to readers that because historical fiction takes place in a time/location unlike our own, it is important that we notice details about the setting. • Point out to readers that, in these books, trouble will be brewing and to look for signs of things changing, not in a good way. • Add to “Readers of Historical Fiction” anchor chart... “read analytically, studying parts that clue them into the facts, feelings, or setting.” • Model by reading <i>Rose Blanche</i> (pgs. 1-3): pause to discuss what we notice about the setting, pointing out how because we were alert to the setting and the signs of trouble right from the beginning, we didn’t miss any important details. <p>Active Engagement</p> <ul style="list-style-type: none"> • Continue reading <i>Rose Blanche</i> (pgs. 4-9) and invite readers to turn & tell a partner what they noticed about the setting & signs of trouble. • Listen to students’ discussions & share. <p>Link</p> <ul style="list-style-type: none"> • Break students into groups (their book club groups) and give each group a historical fiction picture book to read together. • Students will read, stop-and-jot, and share their thoughts with their group members about the setting & signs of trouble. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Observe group dynamics & make changes if necessary • Pop in on groups and let them know that they will be working together as a book club for this entire unit, focusing on a historical fiction novel. <p>Share</p> <ul style="list-style-type: none"> • Tell students that because they will be working together in these groups for the entire unit, they should figure out how to work together to make the club the best that it can be. • Create an anchor chart, “In A Well-Run Club, Members...” 	<p>Grade 4, Unit 4, Session 1 Mentor Text: <i>Rose Blanche</i> Anchor Charts: “Readers of Historical Fiction”, “In A Well-Run Club, Members...” Media: NA Response Sheet: reading logs, reader’s notebook</p>

<p><u>Session 2: Monitoring for Sense</u></p> <ul style="list-style-type: none"> LWDAT make note of the who, what, where, when, and why at the start of a complex, historical fiction text. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> Tell children that when you begin reading your historical fiction book, a lot of information is presented right in the beginning. Model for readers how you keep track of this information on a “mental bulletin board” (reader’s notebook page) by reading <i>Number the Stars</i> (excerpts from pgs. 1-2) Add to the “Readers of Historical Fiction” anchor chart... “fit the pieces together: who, what, where, when, why, and how” <p>Active Engagement:</p> <ul style="list-style-type: none"> Set children up to try the work you just demonstrated, taking notes about important information in the read aloud. Channel kids to compare notes with club mates. Clarify that comparing notes is not the same as merely sharing them. <p>Link:</p> <ul style="list-style-type: none"> Send children off to read their own book club books. Remind them to jot important information in their reader’s notebook to discuss with their club later and to read only up to the point in the text the club selects. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> As students are reading individually (before discussing with their clubs), check in on their understanding and notetaking. <p>Share:</p> <ul style="list-style-type: none"> Ask your students to look around the room and notice how others are participating in club work, and then encourage them to look and act like engaged, caring readers. 	<p>Grade 4, Unit 4, Session 2</p> <p>Mentor Text: <i>Number The Stars</i> (ch. 1)</p> <p>Anchor Charts: “Readers of Historical Fiction”, “In A Well-Run Club, Members...”</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>
<p><u>Session 3: Thinking across Timelines</u></p> <ul style="list-style-type: none"> LWDAT identify 2 timelines in a historical fiction text: one for the main characters, and one for the historical event, and understand how the 2 are entwined. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> Read Aloud: <i>Number The Stars</i>, chapter 2 Explain that history consists of many big things, each altering the course of people’s lives, creating small personal stories. Point out that when reading historical fiction text, you will need to be aware of the historical timeline of events, as well as the timeline of important events in the characters’ lives and how the two timelines tie together. Add to the “Readers of Historical Fiction” anchor chart... “figure out the main character’s timeline and the historical timeline” <p>Active Engagement:</p> <ul style="list-style-type: none"> Show readers 2 timelines that you began for <i>Number the Stars</i>: one for AnneMarie’s Life and one for Historical Events. Explain to students that authors do not always tell you the order in which events happen, and that we have to figure that out for ourselves when we are reading. Model for readers arranging events onto the timelines. 	<p>Grade 4, Unit 4, Session 3</p> <p>Mentor Text: <i>Number the Stars</i> (ch. 2)</p> <p>Anchor Charts: Historical and Character based wall-sized timelines, “Readers of Historical Fiction” anchor chart</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>

<p>Link:</p> <ul style="list-style-type: none"> Channel children to add working with timelines to their repertoire as readers. Prompt them to create timelines of their book club book across their fingers before returning to their seats. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> Meet with groups to discuss their goals in reading <p>Share:</p> <ul style="list-style-type: none"> Guide clubs to make sense of time in their novels, by building a timeline of their stories in their reader’s notebook. 	
<p><u>Session 4: Characters’ Perspectives Are Shaped by Their Roles</u></p> <ul style="list-style-type: none"> LWDAT realize that the characters’ feelings, decisions, and perspectives are shaped by the times and influenced by the characters’ world. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> Point out that coming to know a character means coming to know layers of that person, including, in historical fiction, how the historical context affects his or her thoughts and decisions. Remind students that when reading historical fiction, it is important to remember that the times were different then, and that the way that a character acts is shaped by those times. Return to a familiar scene from the <i>Number the Stars</i> (pg. 2), this time thinking about why AnneMarie behaved as she did. Think about the character’s actions in a way that first ignores historical context, then correct yourself. <p>Active Engagement:</p> <ul style="list-style-type: none"> Challenge children to do similar work, after rereading <i>Number the Stars</i> (pgs. 8-10), noticing the various perspectives of several characters on the same event. Recap in a way that highlights the larger point. Add to the “Readers of Historical Fiction” anchor chart... “realize that a character’s perspective is shaped by the times and by his/her role” <p>Link:</p> <ul style="list-style-type: none"> Remind students that when characters act differently than expected, it helps to ask why and to consider whether the historical events are helping to shape these characters. Coach into students’ reading: Their volume, their comprehension. Help readers do it all: Basic comprehension and deeper thinking may require rereading. <p>Conferring and Small Group Work:</p> <ul style="list-style-type: none"> Meet with students and help them with identifying characters’ perspectives. Record thinking into reader’s notebook. <p>Share:</p> <ul style="list-style-type: none"> Ask students to use a learning progression and a student exemplar to assess their own work and crystallize new goals. 	<p>Grade 4, Unit 4, Session 4</p> <p>Review: “Analyzing Parts of a Story in Relation to the Whole”</p> <p>Mentor Text: <i>Number the Stars</i> (revisit ch. 1 pg. 2 and pgs. 8-10) Anchor Charts: Historical and Character based wall-sized timelines, “Readers of Historical Fiction” anchor chart</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>

Bend 2 - Interpreting Complex Texts	
<p><u>Session 5: Making Significance</u></p> <ul style="list-style-type: none"> LWDAT read complex texts alertly, recognize when a passage is significant, and think about how that passage connects to other parts of the book. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> Remind readers of a passage in the book, <i>A Tiger Rising</i>, and how this specific passage connected to the big ideas in the rest of the book. Discuss anchor chart “Clues that Suggest a Passage is Worth Pondering” Read <i>Number the Stars</i> (ch. 3) and ask students to give a thumbs up if they think that a passage is significant. Add to the “Readers of Historical Fiction” anchor chart... “determine themes and support them with evidence from across the story. <p>Active Engagement:</p> <ul style="list-style-type: none"> Distribute copies of another potent passage to one child from each club, asking that child to read aloud and for the club to signal for the reader to pause when the text seems to be “written in bold” Then clubs can talk. <p>Link:</p> <ul style="list-style-type: none"> Students continue to read their novels together, and work together to identify an important passage, make note of the passage in their reader’s notebooks, and share their thoughts about the passage. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> Meet with book clubs to go over the passage that they selected and discuss the connections they made to the big ideas in their books. <p>Share:</p> <ul style="list-style-type: none"> Encourage students to use an additional strategy to ground their thinking and improve the quality of their club discussions. 	<p>Grade 4, Unit 4, Session 5</p> <p>Review: <i>The Tiger Rising</i> (ch. 10) Mentor Text: <i>Number the Stars</i> (read ch. 3), Distribute copies of a passage from ch. 3</p> <p>Anchor Charts: “Clues that Suggest a Passage is Worth Pondering”, “Readers of Historical Fiction...”</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>

Session 6: Seeing Big Ideas in Small Details

- LWDAT think and write about big ideas from a book by supporting their ideas with small moments, small details, and small objects found in the text.

Mini-Lesson:

- Read *Number the Stars*, ch. 4
- Then, tell children that today’s mini-lesson will proceed differently than usual because you are going to continue on with reading.
- Read Ch. 5, stopping at a passage that gives readers pause. Remind students that when readers meet passages that seem to be written in bold, they pause to ask, “What’s this really about?” Channel students to draw on prompts to think deeply about the passage.

Active Engagement:

- Refer back to *The Tiger Rising*, asking students what the big ideas of that story were. Then, ask them to discuss small details that contributed to that big idea.
- Turn the class’s attention to the current read-aloud and recruit them to join you in considering whether big ideas are carried in small details. Invite students to think and write about other big ideas in the passage you just read aloud, lodging their ideas in concrete details. Take notes of this in reader’s notebooks.
- Scaffold this by reading aloud a passage or two that reference key details.
- Convene the class and share some of the ideas you overheard in club conversations.
- Add to the “Readers of Historical Fiction” anchor chart... “lodge big idea in small moments, small details, and objects”

Link:

- Send children off to read with their book clubs, reminding them to mark sections that feel important and to use the anchor chart and the “Thinking Deeply about Important Passages in a Book” chart to guide their thinking and take notes in their reader’s notebooks.

Conferring and Small Group Work

- Meet with groups to go over their thinking and reader’s notebook entries

Share:

- Help students go from talking about those objects as symbols.

Grade 4, Unit 4,
Session 6

Mentor Text: *Number the Stars* (read ch. 4 before teaching and ch. 5 during the mini-lesson)

Anchor Charts: “Clues that Suggest a Passage is Worth Pondering”, “Readers of Historical Fiction...”

Media: NA

Response Sheet: reading logs, reader’s notebook

Session 7: Determining Themes

- LWDAT develop an interpretation of a book and then use that interpretation as a lens to read through as they continue reading to grow and shape the interpretation.

Mini-Lesson:

- Read *Number the Stars*, ch. 6-7
- Recall our earlier interpretations from *Number the Stars* and record our thinking in our reader’s notebook.

Active Engagement:

- Reread part of Ch.5, and ask readers to view the text through the lens of an interpretation, “war makes children grow up early”.
- Record our new thinking, after rereading through this lens, in our reader’s notebooks

Link:

- Recap what you hope readers have learned that is transferable to other texts.

Grade 4, Unit 4,
Session 7

Mentor Text: *Number the Stars* (ch. 6-7)

Anchor Charts: “Readers of Historical Fiction...”

Media: NA

Response Sheet: reading logs, reader’s notebook

<ul style="list-style-type: none"> • Ask readers to continue reading in their book clubs, and discuss with each other their own interpretations and how they all fit together. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Visit with individual students while reading and remind them to think deeply about the characters and identify their traits using precise words <p>Share:</p> <ul style="list-style-type: none"> • Convene the class and tell the students about a club that thought across the big ideas individual members were pursuing, generating an overarching club idea. 	
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Session 9: Attending to Minor Characters

- LWDAT deepen their reading by taking the perspectives of minor characters into account.

Mini-Lesson:

- Read aloud *Number the Stars*, ch. 9
- Tell students a story of being introduced to something by two different people, outlining how this gave you two different perspectives.
- Ask students to consider how they'd approach a task. Then have them consider how someone unfamiliar and dramatically different from themselves might perform the same task.
- Review the notion that while it is natural to view the world through a familiar perspective, the deliberate adoption of unfamiliar perspectives will often allow insight into themes that students may have missed the first time.
- Model thinking about perspective while rereading and excerpt from *Number the Stars*. Ask students to think along with you as you consider perspectives other than the main character. Then demonstrate bringing Uncle Henrik's perspective alive.

Active Engagement:

- Continue reading, but now set kids up to take your place, articulating what the minor character is probably thinking and feeling. Give children just tiny intervals for this work.
- Now shift back to interpretation and idea development, pointing out to kids how their new understanding of minor characters can broaden and deepen their interpretations.
- Add to the "Readers of Historical Fiction" anchor chart... "take into account the minor characters"

Link:

- Send children off to read, inviting them to attend to the minor characters in their books, as part of their thinking work.
- Have book clubs work together to compare the perspectives of two characters from their books in their Reader's Notebooks.

Conferring and Small Group Work

- Meet with book clubs to discuss their new interpretations

Share:

Students share the work they have done in their clubs

Lucy Calkins: Grade 4, Unit 4, Session 9
Mentor Text: *Number the Stars* (ch. 9)
Anchor Charts: "Readers of Historical Fiction..."
Media: NA
Response Sheet: reading logs, reader's notebook

<p><u>Session 10: Self-Assessing Using Qualities of a Strong Interpretation</u></p> <ul style="list-style-type: none"> • LWDAT draft and revise their own interpretations by comparing them to qualities of strong interpretations. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> • Read <i>Number the Stars</i>, ch. 10-11 • Highlight the fact that any great work is the result of rough drafts and revision. Describe parallels with the writing process. • Tell students that readers are guided by internalized qualities of good interpretations. Turn the learning progression into a tiny list of qualities of a good interpretation. • Introduce “A Theme...” anchor chart and discuss each point. Active <p>Engagement:</p> <ul style="list-style-type: none"> • Use the poem, <i>Things</i> by Eloise Greenfield to practice building strong interpretation. Read the poem together, then ask students to jot an interpretation of the poem in their Reader’s Notebooks. • Examine an interpretation against the checklist of qualities, looking especially at whether the interpretation connects with the whole text. • Once readers have assessed that the interpretation does not pertain to the whole text, suggest that the interpretation needs to be revised so it relates to the beginning and middle as well as the end of the text. <p>Link:</p> <ul style="list-style-type: none"> • Point out that in this process of drafting and revision, students’ ideas ended up rising to the complexity of the story. • Have students think about the theme that they have developed for their book club books. Ask them to check that theme against our checklist and then revise it to make it stronger, in their Reader’s Notebooks. <p>Conferring and Small Group Work</p> <ul style="list-style-type: none"> • Visit book clubs to assist in theme revisions S <p>Share:</p> <ul style="list-style-type: none"> • Ask book clubs to discuss their ideas, allowing those ideas to change and deepen. 	<p>Grade 4, Unit 4, Session 10</p> <p>Mentor Text: <i>Number the Stars</i> (ch. 10-11) Poem <i>Things</i> by Eloise Greenfield</p> <p>Anchor Charts: “A Theme”</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>
<p><u>Session 11: Turning to Primary Sources to Better Understand History</u></p> <ul style="list-style-type: none"> • LWDAT deepen their understanding when reading historical fiction by studying photographs and images from that time period. <p>Mini-Lesson:</p> <ul style="list-style-type: none"> • Read <i>Number the Stars</i>, ch. 12-13 • Describe feeling a little lost as you read about an unfamiliar time period, and then tell how you found some images to help you picture the scenes in your novel. • Explain that you tuck related articles, photos, maps into your novels. illustrate with your demonstration text, showing a photograph that relates to that text. Take students through some of the steps of studying and talking about an image, layering in 	<p>Grade 4, Unit 4, Session 11</p> <p>Mentor Text: <i>Number the Stars</i> (ch. 12-13)</p> <p>Anchor Charts: “Synthesizing Nonfiction into Stories”, “Readers of Historical Fiction...”</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader’s notebook</p>

<p>some technical vocabulary so they'll have language to describe what they see. Debrief in a way that names the strategies you used so that students can follow these same steps.</p> <p>Active Engagement:</p> <ul style="list-style-type: none"> • Set children up to try the work you just demonstrated, practicing looking closely at an image from the time period, using it to deepen their envisioning. • Summarize what children just did, complimenting them on their work and highlighting some insights. <p>Link:</p> <ul style="list-style-type: none"> • Send children off to do this work with their own books and images, specifying that they should spend some time alone with the image(s), before comparing with their club. <p>Share:</p> <ul style="list-style-type: none"> • Remind readers that the knowledge they gain from studying images of an era can help them understand the perspectives in their books. 	
<p><u>Session 12: Turning Reading into a Project</u></p> <ul style="list-style-type: none"> • LWDAT read additional texts, alongside a historical fiction novel, to deepen understanding and broaden background knowledge <p>Mini Lesson</p> <ul style="list-style-type: none"> • Read <i>Number the Stars</i>, ch. 14-15 • Tell children that the work they did yesterday, of adding historical images into their books, can extend to print as well. • Point out that readers who shift between reading fiction and reading related text end up knowing more and thinking more. Ask students to note the way you go about bringing nonfiction to bear on a story. • Start with a question about <i>Number the Stars</i> and search for relevant outside texts. • In your demonstration, dramatize that the whole text may not be about the research question. • Debrief in a way that students can follow your steps, and transfer this strategy to their ongoing reading lives. <p>Active Engagement:</p> <ul style="list-style-type: none"> • Invite club members to share with each other the questions they have about their own novels <p>Link:</p> <ul style="list-style-type: none"> • They can then do some research to gather the background information that might help them comprehend more. <p>Share:</p> <ul style="list-style-type: none"> • Channel students to spend a minute rehearsing for the day's club conversation time, remind them to draw on all they know about reading historical fiction. 	<p>Grade 4, Unit 4, Session 11</p> <p>Mentor Text: <i>Number the Stars</i> (ch. 14-15)</p> <p>Anchor Charts: "Synthesizing Nonfiction into Stories", "Readers of Historical Fiction...", "Historical Fiction Readers Deepen Their Understanding By..."</p> <p>Media: NA</p> <p>Response Sheet: reading logs, reader's notebook</p>
<p><u>Session 13: Readers Learn History from Historical Narratives</u></p> <p>Connection:</p> <ul style="list-style-type: none"> • Point out to your students that they needn't turn to nonfiction texts alone in order to learn about history. Ask children to share some of what they have learned about the eras in which the stories they've 	

<p>been reading are set.</p> <p>Teaching Point:</p> <ul style="list-style-type: none"> Remind children that they learned something similar in third grade. Remind them that it is important for them to take note of what they have learned about history. <p>Active Engagement:</p> <ul style="list-style-type: none"> Inform the students that just a few minutes of a historical video can reveal a ton about that time period or era. 	
<p>Session 14: One Person’s Perspective is Not All People’s Perspective</p> <p>Connection:</p> <ul style="list-style-type: none"> Tell a story that demonstrates overgeneralization, inviting students to analyze the story with you. <p>Teaching Point:</p> <ul style="list-style-type: none"> As readers research characters’ perspectives, it is important to recognize that one person’s perspective is not everyone’s perspective. Readers, therefore, are cautious about making assumptions and overgeneralizations. Give students explicit tips for avoiding overgeneralizations. Then invite them to study some student notes. Gather students’ attention and summarize their comments, reiterating the nuanced work of reading to learn and the need to avoid overgeneralizing. <p>Active Engagement:</p> <ul style="list-style-type: none"> Channel students to make their own similar notes, this time working with a passage from <i>Number the Stars</i>. Recap the moves readers have made, as they read to learn <p>Link:</p> <ul style="list-style-type: none"> Send children off to read, suggesting that “reading to learn” is an important addition to their repertoire of strategies. <p>Share:</p> <ul style="list-style-type: none"> Reading analytically means noticing what others might miss. Listen in to partnerships as they compare ideas, and then have a few to share out with the class. 	<p>Prior to this session, read aloud chapter 16 from <i>Number the Stars</i> Learning Progressions “Readers of Historical Fiction” Anchor Chart</p>
Bend 3:	
<p>Session 15: Seeing Power in it Many Forms</p> <p>Connection:</p> <ul style="list-style-type: none"> Tell students that ending of books give us important vantage points and that it is especially important to note surprise, because they can often yield epiphanies <p>Teaching Point:</p> <ul style="list-style-type: none"> Looking at our books with the lens of power leads to all sorts of new thinking. When you investigate who has power, what form power takes (How you see it) and how power changes or shifts, that helps you find huge meaning in books. <p>Teaching/Active Engagement</p> <ul style="list-style-type: none"> Share some of the questions critical readers ask, using them to 	<p>Prior to this mini lesson read aloud chapter 17 in <i>Number the Stars</i></p> <ul style="list-style-type: none"> -Reference the timelines -“ Predictable Questions to Investigate Power” chart

<p>prompt the class in rethinking the read-aloud through this lens of power. Add in a new question, to bring students' attention to not only signs of power, but signs of resistance, and set children to trying that question as a lens.</p> <p>Link</p> <ul style="list-style-type: none"> Summarize the replicable process you've led the class through, doing so in ways that could be transferred to other texts and other days <p>Share:</p> <ul style="list-style-type: none"> Return to the fact that ends of books are places for readers to pause, to think more deeply, and to think between this part and the whole. 	
<p>Session 16: Finding Thematic Connections Across Texts</p> <p>Connection:</p> <ul style="list-style-type: none"> Explain that readers get opportunities to talk about books, they are able to layer their thinking about events with thinking about ideas <p>Teaching Point:</p> <ul style="list-style-type: none"> Readers, you've learned to think hard about people, places, and events in the stories you read--and also about ideas. Today I want to teach you that when you have developed some thinking about a big idea in one story, sometimes that thinking helps you find similar ideas in another story. Ask clubs to agree upon a big idea that their book represents, working to say that idea in just a sentence or two. Do some quiet engineering so children word their ideas in ways that will pertain across the book. Talk to the class, suggesting this is no coincidence. The ideas apply across books because these are ideas from real life. <p>Link:</p> <ul style="list-style-type: none"> Encourage your readers to use themes as a lens to look across books, and to be open to conversation with other clubs. <p>Share:</p> <ul style="list-style-type: none"> Suggest children consider ways to create text sets of books that go together by theme and orchestrate an opportunity to try this work 	<p>Anchor Chart book that goes along with book club's theme</p>
<p>Session 17: Celebrating</p>	

Middle Township School District - ELL Accommodations - Addendum

Definitions:

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non- English- speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

Purpose of Offering Accommodations

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student's English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

Accommodations for ESL/ ELLs:

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

List accommodations:

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one-word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.

- Utilize available technology, i.e. Smart Boards, iPad, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success, make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

Middle Township School District - *Special Education - Addendum*

Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).

Purpose of Accommodations

To allow students to be successful in a mainstream setting.

Accommodations

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc.
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers

- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record student's thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed.

Middle Township School District - Gifted and Talented - Addendum

Advanced/Gifted Students:

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

Middle Township School District - Students with 504 Plans- Addendum

Students with 504 Plans

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding
- Access to teacher created notes

Middle Township School District – Students at Risk for School Failure- Addendum

Students at Risk for School Failure

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work Frequent checks for understanding



Grade 5 ELA CURRICULUM

Middle Township Public Schools
216 S. Main Street
Cape May Court House, NJ 08210

Revised: July 2024

Middle Township Public Schools - Reading - Fifth Grade
View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document
Middle Township Elementary #2
Grade 5 ELA

Recommended 5th Grade ELA Pacing Guide			
First Marking Period	<u>Days 1- 45</u>		
	September (18 days)	October (22 Days)	November (5 days)
	Unit One- Interpretation Book Clubs		Unit Two- Tackling Complexity: Moving Up Levels

Second Marking Period	<u>Days 46- 90</u>		
	November 7 days	December 15 days	January 20 days
	Unit Two- Continued		Unit Four- Fantasy Book Clubs
Third Marking Period	<u>Days 91- 135</u>		
	February 20 days	March 19 days	April 5 days
	Unit 4- Continued	Unit 3- Argument and Advocacy	
Fourth Marking Period	<u>Days 136-180</u>		
	April (Continued) 12 days	May 22 days	June 11 days
	Test Prep	Unit 3 Continued	

Interdisciplinary Connections

6.1.5.CivicsPD.5: Analyze key historical documents to determine the role they played in past and present-day government and citizenship (i.e., the Mayflower Compact, the Declaration of Independence, the United States Constitution, and the Bill of Rights).

Integration of Technology

9.4.5.TL.4: Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a).

21st Century Skills

All other 9.4 Performance Expectations Except Technology Literacy

9.4.5.CI.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one’s thinking about a topic of curiosity.

Career Education

Standard 9.2 Performance Expectations

9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

Reading Unit 1: Interpretation of Book Clubs: Analyzing Themes	Time Frame: 40 days Sept--Oct
Overview of Unit: In this unit students will begin to read novels deeply, spotlighting the importance of writing about reading right from the start.	
Essential Questions: <ul style="list-style-type: none">• How can I write about reading with voice and investment?• How can I raise the level of writing and talking about literature?	
Standards Addressed: Unit 1: Interpretation Book Clubs: Analyzing Themes (book RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text. RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text. RL.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, comparing and contrasting two or more characters, settings, or events in a story or drama, drawing on specific textual evidence (e.g., how characters interact). RI.TS.5.4. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts. RL.PP.5.5. Describe how a narrator’s or speaker’s point of view influences how events are described, and how that may influence the reader’s interpretation.	

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.MF.5.6. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.AA.5.7. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RL.CT.5.8. Compare and contrast the authors' approaches across two or more literary texts within the same genre or about the same or similar topics.

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level text orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

L.RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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.AW.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- B. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
- C. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
- D. Provide a conclusion related to the opinion presented.

W.IW.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- A. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aid in comprehension.

- B. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- C. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., in contrast, especially).
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Provide a conclusion related to the information of explanation presented.

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- C. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- E. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.UM.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.AS.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science

- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Lucy Calkins Unit 1 Pre-assessment Unit of Study Book 1 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
 - Lucy Calkins Unit 1 Post-assessment Unit of Study Book 1 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
 - Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>

Focus Skills to assess: Main idea(s) and supporting Details/Summary, Comparing and Contrasting, Analyzing Author’s Craft, and “Inferring within Text/Cohesion“

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes
- Reading Logs

Benchmark Assessments

<p>Running Records</p> <p><u>Alternative Assessments</u></p> <p>Ticket out, turn and talk, book talks</p>	
<p>Mentor Texts:</p> <p><u>Demonstration texts</u></p> <p>Home of the Brave by Katherine Applegate (Macmillan)</p> <p><u>Read-Aloud Texts</u></p> <p>Home of the Brave by Katherine Applegate (Macmillan) Fly Away Home by Eve Bunting (Houghton Mifflin Harcourt) “Dreams” by Langston Hughes from The Collected Poems of Langston Hughes (Random House)</p> <p><u>Suggested Texts</u></p> <p><i>Bud, Not Buddy</i> by Christopher Paul Curtis (Random House) <i>Because of Winn-Dixie</i> by Kate DiCamillo (Candlewick Press) <i>My Name is María Isabel</i> by Alma Flor Ada (Simon & Schuster) <i>Out of the Dust</i> by Karen Hesse (Scholastic) <i>Bridge to Terabithia</i> by Katherine Paterson (HarperCollins) <i>Esperanza Rising</i> by Pam Muñoz Ryan (Scholastic) <i>Wrinker</i> by Jerry Spinelli (HarperCollins) <i>Charlotte’s Web</i> by E. B. White (HarperCollins)</p>	
<p>List of Core Instructional and Supplemental Materials:</p> <ul style="list-style-type: none"> • Units of Study for Teaching Reading by Lucy Calkins –Interpretation Book Clubs: Analyzing Themes-Unit 1 gr 5 • Reading Strategies Book by Jennifer Serravallo • The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell 	
<p>Getting Ready for the Unit:</p> <p>Use assessment data from the end of previous year to prepare classroom libraries, and begin filling tubs with books for your readers.</p> <ul style="list-style-type: none"> • create your room arrangement and seating areas • plan ways to enlarge and display documents to the class, and to make texts available to students • make a system for borrowing and returning class library books • set up a way for students to manage books and materials between school and home 	
<p>Mini Lesson Teaching Points:</p>	<p>Materials:</p>
<p>Launching RW:</p>	

Choosing a just right book from our classroom library / Book shopping list	organized library, shopping list card (5 finger rule chart)
Setting up our Reader's Notebooks/Binders/Book Bins	Book bins, Notebooks, Binders, and Dividers, Post-its, Pens/Pencils
What it should look like and sound like while reading in our book nooks/ Rules for how to act during conferences /Building reading stamina/ The importance of it being silent	Anchor Chart-
Stopping and jotting / Dating entries in notebooks	Post-it Chart and book mark
Partner Expectations	
Mentor Texts: When you've heard a story before how can you learn something new from it...make a connection	
Bend 1: Writing about Reading with Voice and Investment	
<p><u>Mini Lesson:</u> Taking Charge of Your Reading Life</p> <p>Connection: Compare their own growth over the summer to the growth they will make in reading this year</p> <p>Teaching Point: Rally students to take stock of themselves as readers and to set ambitious goals. Model making a goal for myself.</p> <p>Active Engagement: engage students in making serious plans for a more thoughtful and mature reading life.</p> <p>Link: stir kids up by praising their initiative, hint at the role of accountability, and send them off to read.</p> <p>Share: channel readers to reflect on today's goal-driven work.</p>	<p>LC 1.1</p> <p>Suggestions for Making this Year's Reader's Workshop as Powerful as Possible (Fig 1-2)</p>
<p><u>Mini Lesson:</u> Writing Well about Reading</p> <p>Connection: Channel readers to fill in logs and discuss with partners, using that moment. Shift from emphasizing volume of reading to quality of thinking.</p> <p>Teaching Point: To launch an inquiry into what it means to write well about reading, read the start of the unit's demonstration text, channeling students to dictate to each other a less-than-great and a great entry.</p> <p>Active Engagement: Ask students to extrapolate the qualities of good writing about reading, using this to suggest they aren't clear about this</p>	<p>LC 1.2</p> <p>*Start Running Records</p> <p>*Reading Logs</p> <p>*Reading Partners</p> <p>*Mentor Text <i>Home of the Brave</i> "Snow" pg 3-5</p>

<p>and to drumroll upcoming work. Take a gallery walk to examine good quality writing about reading.</p> <p>Link: Send kids off to read, explaining that instead of partner conversations, they'll be writing about their independent reading books, making entries that could form their own gallery.</p> <p>Share: Invite students to write an entry that reflects their thinking about their reading.</p>	<p>*Students will need independent reading books</p>
<p>Administer Pre-Assessment</p>	<p>Online resources</p> <ul style="list-style-type: none"> ● Pre-assessment ● Sample answer guide ● Rubric ● Paper with 4 squares on it (1/student)
<p><u>Mini Lesson:</u> Writing about Reading Means Reading with a Writerly Wide-Awakeness</p> <p>Connection: Ask students to study the writing about reading they did yesterday, just as they study work in the gallery of examples previously, annotating what works in their writing.</p> <p>Teaching Point: People read differently when they write about their reading. Read with alertness. Read with the intention to write something that pays off.</p> <p>Active Engagement: Channel students to read like writers. Continue reading, then reread the touchstone text, then write alongside students. Listen to your partner's writing and talk off of that writing, while you listen in.</p> <p>Link: Point out that students will now read differently, carrying their ideas. Illustrate by reading on in the demonstration text.</p> <p>Share: Channel students to rehearse for their writing, selecting one idea to develop from among various ideas. Write aiming to go on a journey of thought, writing their way toward new insights on their chosen topic.</p>	<p>LC 1.3</p> <p>Mentor Text <i>Home of the Brave</i> “Old Words, New Words,” “Questions,” and “What the Heck” (Page 6-12)</p> <p>Post-its</p> <p>“God with a Wet Nose” (page 13-16) From <i>Home of the Brave</i></p> <p>Charts:</p> <ul style="list-style-type: none"> ● “To understand / Interpret a Story, Readers Pay Attention to...” ● Bend 1 Chart: “Writing Well about Reading” ● “talking (and Writing) to Grow New Ideas

<p><u>Mini Lesson:</u> Grounding Your Thinking in the Text and Carrying it with You as You Read On</p> <p>Connection: Ask students to give their attention to an entry they have written about their reading, considering its quality. Ref: “Writing Well about Reading” Chart. Partners talk about their observations.</p> <p>Teaching Point: Once readers settle on an idea about a text worth developing, they think “Where does this idea live in the text?” Then they reread those selected passages extremely closely, expecting each to be a gold mine of new insights related to their initial idea. (break it down into steps)-See chart</p> <p>Share out one groups thinking</p> <p>Active Engagement: Invite children to work in partnerships to try this work on a second passage (Passage is on pg 40 in LC) Debrief</p> <p>Link: Offer students tips to keep in mind as they read on their own</p> <p>Share: Using higher level thought prompts that support ref.</p>	<p>LC 1.4</p> <p>*Mentor Text <i>Home of the Brave</i> read the remainder of “God with a Wet Nose,” “Welcome to Minnesota,” “Family,” (pg 14-22) Before today’s session</p> <p>*post its</p> <p>Mentor Text <i>Home of the Brave</i> excerpt from “Old Words, New Words (Pg 7) and “Lessons” (pg 23-24)</p> <p>Charts:</p> <ul style="list-style-type: none"> ● “Writing Well about Reading” ● “To Develop Ideas, Readers...” ● “Higher-Level Thought Prompts Referencing the Text”
<p><u>Mini Lesson:</u> Whose Story Is This, Anyway? Considering Perspective and Its Effects</p> <p>Connection: Reference to post-recess time, when students filter back into the classroom, perhaps seeking your help with an argument that took place during their free time.</p> <p>Teaching Point: Model telling the same story from two different perspectives: Highlighting the ways in which both are true and different. When reading, one of the most important things you want to figure out who the narrator is.</p> <p>Active Engagement: Working with a partner, read to determine who the narrator is in your story. Discuss how the story might be different if told from another character’s perspective.</p>	<p>LC 1.5</p>

<p>Link: While reading independently, determine how might a scene be told differently if it were narrated by someone else?</p> <p>Share: Discuss vocabulary that have shades of meanings, but are not always interchangeable. Ex: perspective and point of view.</p>	
<p><u>Mini Lesson: Learning to Think Analytically</u></p> <p>Connection: Ask children to jot their thoughts about the reading workshop. Then liken doing this to reading, explaining that thinking deeply, analytically is a choice.</p> <p>Teaching Point: In order to think analytically, a person divides into parts, then selects, ranks, and compares.</p> <p>Active Engagement: Ask children to now think analytically about their reading.</p> <p>Link: Channel students to think analytically about their own books.</p> <p>Share: Students have the opportunity to create a gallery of their own analytical writing.</p>	<p>LC 1.6</p> <p>*Mentor Text <i>Home of the Brave</i> read aloud- “Good-Byes,” “Father” “Bed” and “Brother” Page 25-38</p> <p>Charts:</p> <ul style="list-style-type: none"> ● “Questions that Can Help You Think Analytically” ● To Develop Ideas, Readers.
<p><u>Mini Lessons: Having Second Thoughts_ Revising Writing about Reading</u></p> <p>Connection: Remind students that at the start of the unit, they studied examples of effective reading entries, and talked about decreasing the gap between their writing during writing and reading workshop.</p> <p>Teaching Point: When aiming to write well about reading, it is important to remember that revision is the most important way to ratchet up the level of your writing.</p> <p>Active Engagement: Explain to students that revisiting a piece of writing about reading can help them to see more, and to raise the level of their own writing about reading even further. Read Sam’s entry in their groups and share what they notice. Emphasize a few more key points.</p> <p>Link: Channel students to use what they learn from students' exemplars when they revise their own writing about reading.</p> <p>Share: Praise students’ revision work and give them an opportunity to share it with their partners.</p>	<p>LC 1.7</p> <p>Mentor Text <i>Home of the Brave</i>- read aloud the remainder of “TV Machine,” “night,” “Mama,” “Sleep Story” (Pg 39-50) Read before today’s session</p> <p>*Example of students work: Sam’s writing about <i>Wringer</i></p> <p>Chart:</p> <ul style="list-style-type: none"> ● Writing Well about Reading
<p>Bend 2: Raising the Level of Writing and Talking about Literature</p>	
<p><u>Mini Lesson: Launching Interpretation Book Clubs</u></p> <p>Connection: Return to the earlier talk about 5th graders having growth spurts and ask students to think and talk about the changes they’ve seen in themselves thus far. Use an anecdote to illustrate the point that</p>	<p>LC 1.8</p> <p>*Mentor Text <i>Home of the Brave</i> (make sure to have read through page</p>

<p>one way readers grow is by learning to see more significance in a book. Clarify how your anecdote relates to your fifth-graders and their reading.</p> <p>Teaching Point: Readers sharpen their reading and thinking skills, they develop the eyes to not only see more in a text, but to make more significance. They pay more attention as they read because they trust that they notice things for a reason and expect to make something of observations others just pass by. Help students think of an experience that was saturated with meaning. Liken the experience you’ve described to reading, referring to books the students know from previous years.</p> <p>Active Engagement: Read more of the read aloud book, asking kids to listen interpretively, letting the details take on significance. Remind them to draw on what they learned in 4th grade. Then channel readers to join you in reading a passage from the class read-aloud interpretively.</p> <p>Link: Channel students to transfer the reading, thinking, and writing they’ve been doing with the read-aloud text to their own club texts and independent reading books.</p> <p>Share: Ask students to meet in clubs and to construct a shared “constitution” club name, and more. Hand out the first club folder.</p>	<p>50 before today’s session)</p> <p>Groups seating arrangements</p> <p>Mentor Text <i>Home of the Brave</i> read aloud “Paperwork” pgs 53-54</p> <p>Provide club folders</p> <p>Charts:</p> <p>“Drawing on All You Know to Read Well and Interpret Texts”</p> <p>“Creating a Constitution for Your Club”--Provide copies for each student</p>
<p><u>Mini Lesson: Characters and Readers Find Meaning in the Midst of Struggle</u></p> <p>Connection: Explain to students that they can focus on one element of a story, like character, and use that to see more in a story as a whole. Call students back together to congratulate them on their depth of knowledge.</p> <p>Teaching Point: Sometimes readers think thematically by first naming the problem that a character faces, then asking, “What lessons does the character learn from (that problem)?” or “What might the author want me to know about that problem/issue?”</p> <p>-Thinking about the character in our read aloud, what problem is he/she facing? What lessons are learned from that problem?</p> <p>Active Engagement: Ask students to help as you consider the ways in which Kek deals with his problems and the larger themes or messages his reactions convey.</p> <p>Link: Remind students that they can take on the lens of character to develop interpretations</p>	<p>LC 1.9</p> <p>Mentor Text <i>Home of the Brave</i>, read aloud the rest of “Paperwork,” “Information,” “School Clothes,” “Once There Was...,” “New Desk,” “Ready,” “Cattle,” “Lunch” and “Fries” Pg 54-80 Before today’s lesson</p> <p>Mentor Text <i>Home of the Brave- Night</i> pgs 43-46</p> <p>Chart:</p> <ul style="list-style-type: none"> ● When we Study

<p>Share: Channel kids to decide whether they will talk or write today, and then help them get started talking they chose that route. Spend time conferring with clubs, especially with clubs that include kids who could use a boost.</p>	<p>Character, We Can Think About...</p> <ul style="list-style-type: none"> ● “Possible Themes in Home of the Brave” <p>“Drawing on All You Know to Read Well and Interpret Texts”</p>
<p><u>Mini Lesson: Seeing a Text Through the Eyes of Other Readers</u></p> <p>Connection: Set students up to understand that people read differently when they read with others and share ideas. Readers carry the ideas discussed with them as they read, seeing new text through that lens. Teaching Point: The best part of reading with others is that it changes you. You end up viewing the text through the eyes of others, and therefore seeing more than you would otherwise have seen.</p> <p>-Point out the complex texts deserve to be seen with multiple lenses</p> <p>-flip back to the current situation, conveying that you are sure your kids will find club mates who interpret books differently. Suggest that those different views can be enriching.</p> <p>Active Engagement: Show students a short clip of a book club talking, asking them to name out the ways in which the readers allow each other’s thoughts to affect their own.</p> <p>Link: Remind students that they want to be the kind of readers and book club members whose thinking is affected by those around them.</p> <p>Share: Invite one reader from each book club to share ideas at length, and coach other members of each club to listen and talk off of the one person’s ideas so those ideas become well developed.</p>	<p>LC 1.10</p> <p>Mentor Text <i>Home of the Brave</i> read aloud “Not Knowing,” “Home” “Time” “Helping” “How Not to Wash Dishes” “Not Smart Boy” “Magic Milk” pg 81-106 before today’s session</p> <ul style="list-style-type: none"> ● Video: My Name is Maria Isabel <p>Chart:</p> <p>“How club Members Learn from Each Other’s Ideas”</p> <p>“Drawing on All You Know to Read Well and Interpret Texts”</p> <p>“Passionate Interpretations Might Say...”</p>
<p><u>Mini Lesson: Linking Ideas to Build Larger Theories and Interpretations</u></p> <p>Connection: Ask students to share the ideas they are developing about their club books from their homework Teaching Point: readers link ideas together to build larger theories or</p>	<p>LC 1.11</p> <p>Before today’s lesson, read aloud “Wet Feet,” “Lou,” “Cows and</p>

<p>interpretations. As they think about how ideas might connect, they ask, “Could there be a larger truth or lesson here?”</p> <p>-share the work of a student who developed several smaller ideas about a book. Ask students to look across the ideas and think about how they connect, before sharing the interpretive work the student did.</p> <p>Active Engagement: Ask students to recap the work they just did before trying it with their own book club books.</p> <p>Link: Remind students that one way readers build interpretations is by linking similar ideas together to build larger theories and then asking “Is there a larger truth or lesson here?”</p> <p>Share: Ask clubs to start talking before stopping them to impart one last tip.</p>	<p>Cookies” “Night Talk” in <i>Home of the Brave</i> 107-127</p> <p>Giant post its</p> <p>Display Sam’s notes on <i>Wringer</i> (Fig 8--1)</p> <p>Charts:</p> <p>“Drawing on All You Know to Read Well and Interpret Texts</p> <p>“Questions to Ask to Grow Seed Ideas”</p>
<p><u>Mini Lesson: Reading On, with Interpretations in Mind</u></p> <p>Connection: Share examples of a few readers from the class who have generated provocative ideas as they read.</p> <p>Teaching Point: Once a reader has developed an interpretation about a book, it is important that he or she <i>stay with that idea</i>. As readers, you can wear your interpretations like a pair of glasses, as a lens, and read on in your book looking for more places that fit with or change your idea.</p> <p>-Tell a story that shows the importance of mental flexibility</p> <p>-Model this work by taking an idea the class developed in read-aloud and showing students how you read a bit of a chapter with the ideas as a lens.</p> <p>-Debrief, pointing out the way in which your interpretation of the story is evolving. Highlight the fact that, as a class, you grew a theory, an interpretation, then read on expecting it to change.</p> <p>Active Engagement: Read the last portion of the chapter, giving the students an opportunity to try the same work. Call the students back together to summarize what you heard.</p> <p>Link: Remind students of the day’s strategy and send them off to read, think, and write in ways that nurture their interpretations.</p> <p>Share: Prepare students to meet with their clubs.</p>	<p>LC 1.12</p> <p>Before today’s session, read aloud “Cowboy,” “Working” “Ganwar, Meet Gol” “An Idea” “Field Trip” “The Question” “Apple” pg 131-154 from <i>Home of the Brave</i></p> <p>*Read aloud excerpts from <i>Home of the Brave</i>, pages 62-64</p> <p>*Copy of the “Inferring Characters” strand of the Narrative Reading Learning Progression to each student.</p> <p>*Large sheet of construction paper for each club with Post-Its</p> <p>Charts:</p> <p>“Hope Can Help People</p>

	<p>Survive Hard Times and Go On”</p> <p>“Drawing on All You Know to Read Well and Interpret Texts”</p> <p>“Thought Prompts to Help You Grow Complex Ideas..”</p>
<p><u>Mini Lesson: Debating to Prompt Rich Book Conversation: Readers Have Different Viewpoints, Defending with Claims, Reasons, and Evidence</u></p> <p>Connection: Give students a vision for how debate can hone critical thinking by using an example from popular culture</p> <p>Teaching Point: When different readers read the same book, they often develop different viewpoints on provocative questions related to the book. The difference in opinion can spark a debate.</p> <p>-Teach children that debates can only occur around a provocative idea that can be argued from both sides. Channel students to test whether ideas you suggest qualify, and generate others.</p> <p>-Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. Take the side that is harder to defend for yourself, leaving the other for the class.</p> <p>-Debrief in ways that enable students to try what you have just done.</p> <p>Active Engagement: Channel the class to work together to gather evidence to support the opposing side, distributing relevant passages from the text and whiteboards or chart paper to help them collect paper. Set children up to participate in a bare-bones debate protocol. Give them phrases that they can use to state and defend their positions.</p> <p>Link: Channel students to generate provocative, debatable ideas from the club books they’ve been reading. Tell children that they should be able to debate their own position--and also the opposing one. Quickly assess if each club has a debatable claim as a focus for today’s reading.</p>	<p>LC 1.13</p> <p>Before today’s session, read aloud “Grocery Store,” “The Story I Tell Hannah on the Way Home” “Library” “Going Up” “Hearts” “White Girl” “Scars” “Bad News” “No More” pg 155-183 in <i>Home of the Brave</i></p> <p>-List of possible debate topic related to <i>Home of the Brave</i></p> <p>-Groups need paper</p> <p>-Provide groups of students with copies of pg 20-22 (“Family”), 32-36 (“Bed”), 43-46 (“Night”), 60-62 (“School Clothes), 123-127 (Night Talk) 138-145 (“Ganwar, Meet Gol” and “An Idea”), and 178-183 (“Bad News” and “No More”)</p>

<p>Share: ask clubs to caucus to plan for team debates within clubs. One child from each side presents to the club-Rebuttal</p>	<p>Charts:</p> <p>Debate Key phrases</p> <p>“Suggestions for Generating Provocative Debatable Ideas about Texts”</p> <p>“Let’s Have a Club Debate”</p>
<p><u>Mini Lesson: Reflecting on Ourselves as Book Clubs</u></p> <p>Connection: Set readers up for the work of the day: inquiry, self-reflection, and goal setting. Explain that studying another book club can help students identify goals worth working toward. Name the question that will guide the inquiry.</p> <p>Teaching Point: Today we will conduct an inquiry, an investigation, exploring an important question: “What do book club members do in an effective book club that lifts the level of the club’s work?”</p> <p>Active Engagement: Ask each student to take one of the four questions as a lens. Show the video, stopping intermittently to give students a chance to share observations with their group. Coach in as they watch, helping them to spot major moves made by the book club. Continue working on the chart.</p> <p>Link: Prepare students to use what they noticed to lift the level of their own book club conversations.</p> <p>Share: Keep students in club formation to add another layer to the self-assessment work of the day.</p>	<p>LC 1.14</p> <p>Before today’s session, read aloud “Last Day” “Summer” “More Bad News” “Sleep Story” Pg 184-200 in <i>Home of the Brave</i></p> <p><i>-Video: My Name is Isabel or Bud, Not BUddy-(online resources)</i></p> <p>-Charts:</p> <p><i>-”What makes Book Club Conversations the Best they Can Be?”</i></p> <p>Student copies: <i>Narrative Reading Learning Progressions grades 3--5</i></p>
<p>Bend 3: Turning Texts Inside Out</p>	
<p><u>Mini Lesson: Two Texts, One Theme- A Comparison Study</u></p> <p>Connection: Have each club pick a theme that applies to the book they are currently reading and about which they feel passionate. Explain that themes are universal and can be found in many places.</p> <p>Teaching Point: When you’re exploring universal themes, what’s</p>	<p>LC 1.15</p> <p>*Makeup “starter” text sets for students to</p>

<p>really interesting is how authors will develop those themes somewhat differently. Sophisticated readers ask: What’s the same and what’s different in how this theme plays out in different texts?”</p> <p>-Explore the idea of two texts having the same theme</p> <p>-use an idea as a lens through which to read a text, especially when considering theme</p> <p>Active Engagement: turn over the reins to students as you read a few more scenes from <i>Fly Away Home</i> --and gear their thinking toward comparing and contrasting. Discuss the similarities and differences</p> <p>Link: Link the lesson to the student’s book club’s reading.</p> <p>Share: Rehearsing for book club conversations helps to improve the quality of the discussion.</p>	<p>compare themes. see online resources as well</p> <p>*Before Today’s Session read aloud <i>Fly Away Home</i></p> <p>*Sentence strips and markers</p> <p>*Chart:</p> <p>“Prompts to Explore Similarities and Differences in Texts”</p> <p>Bend 3 anchor chart- “To Deepen Interpretation, Readers Can...”</p>
<p><u>Mini Lesson: Rethinking Themes to Allow for More Complexity</u></p> <p>Connection: point back to your observations from the previous day’s class (students comparing and contrasting themes) Compliment and provide student examples.</p> <p>Teaching Point: When readers see similarities between texts, thinking “these texts seem to support the same theme they often look again, and they may find the text actually conveys slightly different messages.</p> <p>-Model comparing themes using <i>Home of the Brave</i> and <i>Fly Away Home</i></p> <p>Active Engagement: students compare two books’ themes (club book vs mentor, or independent) Aim to be more precise in determining the themes.</p> <p>Link: Remind students that this skill doesn’t happen overnight, in fact, they will spend most of their lives comparing and identifying precise themes in literature.</p> <p>Share: Using the “Prompts to Explore Similarities and Differences in Text” anchor chart, students can share their findings.</p>	<p>LC 1.16</p> <p>*Before this lesson read aloud “<i>Confessions</i>,” “<i>Running Away</i>” “<i>Bus.</i>” and “<i>Treed</i>” pg 201-212 from <i>Home of the Brave</i></p>

<p><u>Mini Lesson: Comparing Characters' Connections to a Theme</u></p> <p>Connection: Set up parallel, analytical, non reading activity to let students try this skill in a more playful setting.</p> <p>Teaching Point: One way readers think about themes in more complex ways is to think how different characters connect to that theme. Readers think about which characters best represent a particular theme through their thoughts, actions, and dialogue, and which characters work against the theme.</p> <p>Active Engagement: Channel students to figure out how different characters connect to a theme. Remind students to use evidence to support their ideas. Coach students to also think about minor characters and how they relate to the theme. Complete Chart</p> <p>Link: Channel students to plan their book club work to read and reread text and use all they have learned about analyzing themes.</p> <p>Share: Students will share how they would revise their theme to include the perspectives of multiple characters.</p>	<p>LC 1.17</p> <p>*Before this session, read aloud “Ganwar” “Talk” “Changes” pg 213-224 in <i>Home of the Brave</i></p> <p>Charts:</p> <p>“Hope can help people survive hard times and go on”</p> <p>grid with 3 categories: (Characters closely connected to theme, somewhat connected, and far away from theme)-Give a copy to students</p> <p>“Bend 3 anchor chart-”To Deepen Interpretation, Readers Can...”</p> <p>“How to think about characters who seem to go against the main theme”</p>
<p><u>Mini Lesson: Studying the Choices an Author Did Not Make to Better Understand the Ones They Did</u></p> <p>Connection: Play a quick game of 20 questions with students...explain that the best way to understand what something <i>is</i> is to understand what it is not.</p> <p>Teaching Point: Model how you do this work in <i>Home of the Brave</i>, asking students to think along with you. Debrief</p>	<p>LC1.18</p> <p>*Before today’s session, read aloud “Herding,” “Traffic Jam,” pg 225-232 in <i>Home of the Brave</i></p>

<p>Active Engagement: Ask students to revisit the beginning of their books, asking what an author could have done but chose not to.</p> <p>Link: Recap the work students did and send them off to consider today’s strategy as they look between their two texts</p> <p>Share: Explain to students that as their reading becomes more ambitious, it is important to keep their goals in mind and to self-assess their reading work.</p> <p>-Ask students to take out the “Inferring About Characters” and “Analyzing Author’s Craft” strand of the Narrative Reading Learning Progression from Day 3 of the Unit.</p> <p>-Coach students as they work, helping them to both assess and set goals. Voice over to the class as needed.</p> <p>-Make sure that students understand that doing something <i>once</i> does not equate to mastery.</p>	<p>*Provide students with copies of “Snow,” the opening scene of <i>Home of the Brave</i>, pg 3, or display the text</p> <p>Charts:</p> <p>Bend 3 anchor chart, “To Deepen Interpretation, Readers Can...”</p> <p>Print enlarged copy of: “Determining Themes” and “Analyzing Author’s Craft” strand of Narrative Reading Learning Progressions, Grade 4-6</p>
<p><u>Mini Lesson: Delving Deeper into Literary Analysis: Reading as Writers</u></p> <p>Connection: Liken the work that authors do to the work that students have done in writing workshop</p> <p>Teaching Point: When you study a text, it can be illuminating to study the author’s goals and the techniques he or she uses to achieve them. One way to do this is by focusing on a part where the author seems to be trying to achieve something and asking how.”</p> <p>-Boose students’ academic and literary vocabulary by introducing language to talk about techniques and goals.</p> <p>-Debrief</p> <p>Active Engagement: Ask students to study another part of <i>Home of the Brave</i>, thinking about the goals and techniques the author has used.</p> <p>Link: Restate today’s teaching point and add it to the anchor chart while reminding students of all they have learned.</p>	<p>LC1.19</p> <p>Before today’s lesson, read aloud “Cops” “Zoo” “Homecoming” pg 233-249 and Reader’s Guide, including “Background” and “Historical Context,” Pg 259-263 in <i>Home of the Brave</i></p> <p>Prior to class, make copies of goal-and-technique cards for students by copying and cutting the charts, “Narrative Writers Use Techniques Such</p>

<p>Share: Guide students to look across their texts to compare <i>how</i> authors wrote them.</p>	<p>As....” and “Narrative Writers Aim Toward Goals Such As”</p> <p>*Read aloud an excerpt from <i>Home of the Brave</i>, “More Bad News” pg 196</p> <p>Charts:</p> <p>“Writers Use Techniques Such As” and “Writers Aim Toward Goals Such as”</p> <p>When Comparing Craft across Texts, Readers Might Say...”</p>
<p><u>Mini Lesson: Celebrating with a Literary Salon</u></p> <p>Connection: Celebrate the success the students made during this unit. Open the lesson by retelling an experience that helps children see how thinking thematically opens up a whole new world of connections--and that those connections are fun to talk about.</p> <p>Teaching Point: Find a connection between “<i>Dreams</i>” “<i>Fly Away Home</i>” and “<i>Home of the Brave</i>”</p> <p>Active Engagement: Students help to find a connection and discover some symbolism that lies within some of the stories. Literary Salon party!!</p> <p>Link:</p> <p>Share: Book club members reunite to discuss their success and the books they read.</p>	<p>LC.20</p>

<p>Reading Unit 2: Argument and Advocacy</p>	<p>Time Frame: 27 days</p>
<p>Overview of Unit: Students will investigate issues pertaining to a specific argument. They will conduct research, debates, and evaluate different sides.</p>	

Essential Questions:

- How can you investigate issues that spark debates, and cause you to wonder?
- How can students study different perspectives and evaluate arguments?
- How can students dive into research with more agency and independence?

Standards Addressed:**Unit 3: Argument and Advocacy: Researching Debatable Issues-**

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RL.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, comparing and contrasting two or more characters, settings, or events in a story or drama, drawing on specific textual evidence (e.g., how characters interact).

RI.TS.5.4. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RL.PP.5.5. Describe how a narrator's or speaker's point of view influences how events are described, and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.MF.5.6. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.AA.5.7. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RL.CT.5.8. Compare and contrast the authors' approaches across two or more literary texts within the same genre or about the same or similar topics.

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

D. Read grade-level text with purpose and understanding.

E. Read grade-level text orally with accuracy, appropriate rate, and expression.

F. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

L.RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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.AW.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- E. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- F. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
- G. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
- H. Provide a conclusion related to the opinion presented.

W.IW.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- F. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aid in comprehension.
- G. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts

- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Lucy Calkins Unit 3 Pre-assessment Unit of Study Book 3 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
 - Lucy Calkins Unit 3 Post-assessment Unit of Study Book 3 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
 - Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>

Focus Skills to assess: Main idea(s) and supporting Details/Summary, Comparing and Contrasting, Analyzing Author’s Craft, and “Inferring within Text/Cohesion“

- Teacher observations

- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes
- Reading Logs

Alternative Assessments

Ticket out, turn and talk, book talks

Benchmark Assessments

Running Records

Mentor Texts:

Demonstration Texts

“Vitamins and Minerals” from KidsHealth.org “Schools Ban Chocolate Milk; Kids Just Stop Drinking Milk Altogether” by Rachel Nuwer (Smithsonian) “Devoted to Dairy: An American Dairy Farmer’s Blog” “The Hard Facts About Flavored Milk” (Jamie Oliver Food Foundation) “It’s a Plastic World” video (www.itsaplasticworld.com) “Should Orca Shows Be Banned?” by Rebecca Zissou (Scholastic) “Is Bottled Water Really Better?” by Lauren Tarshis (Scholastic) “Top of the World” by Simon Robinson (Time) The Top of the World: Climbing Mount Everest by Steve Jenkins (Houghton Mifflin Harcourt) “Kids Nationwide Reject the Blackfish Agenda” from the Awesome Ocean (<http://awesomeocean.com/2014/11/24/kids-nationwide-reject-blackfish-agenda/>) “California bill would ban orca shows at SeaWorld” video

Read-Aloud Texts

“A School Fight Over Chocolate Milk,” by Kim Severson (New York Times) “Should Schools Offer Chocolate Milk?” (ABC News) Straight Talk: The Truth About Food by Stephanie Paris (Teacher Created Materials) Food and Nutrition by Tara Koellhoffer, editor (Infobase Publishing) “Flavored Milk” from the American Dairy Association Mideast “The Hard Facts About Flavored Milk” (Jamie Oliver Food Foundation) “My Problem with Jamie Oliver’s War on Flavored Milk” by Bettina Elias Siegel from The Lunch Tray website (<http://www.thelunchtray.com/my-problem-with-jamie-olivers-war-on-flavored-milk/>)

List of Core Instructional and Supplemental Materials:

- Units of Study for Teaching Reading by Lucy Calkins
- Reading Strategies Book by Jennifer Serravallo
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Mentor texts
- Online resources
- Anchor Charts

Getting Ready for the Unit:

*Getting Text Sets (online resources) 4 different sets: Class Demonstration Study and Read Aloud Text Set, Day 1- Text Set, Bend 1-Starter Text Sets, Bend 2-Additional Text Sets

**Before day 2: Set up Research Groups (3-5 members/group)

*Conduct read-aloud alongside the unit

The Research Based Argument Essay about Chocolate Milk

New York Times article by Kim Severson called “A School Fight Over Chocolate Milk”

Straight Talk: The Truth About Food by Stephanie Paris

selected sections from *Food and Nutrition* edited by Tara Koellhoffer (in particular, the parts about calcium)

***See page xvi in Unit 3 for timing of suggested read-alouds.

This reading unit has been developed to directly parallel to the *The Researched-Based Argument Essay* (writing)--See connections on page xvi-xvii

*HOMEWORK SUGGESTION- Read fiction to help students build volume in reading since they won't be reading large portions in this unit.

Mini Lesson Teaching Points:

Materials:

Bend 1: Launching with Learn-About-the-World Books: Introducing Old Favorites

<p><u>Mini Lesson: Argument Intensive</u></p> <p><u>Session 1</u></p> <p>Connection: Recruit kids commitment to the unit by suggesting that reading non fiction is part of active citizenry. Refer to a popular tv show to make your point.</p> <p>Teaching Point: “Today I want to teach you that a good argument has reasons to support it and evidence to back those reasons. When you analyze an argument it helps to ask what is the claim being made? What reasons are given to support that claim? What’s the evidence to support those reasons?”</p> <p>Active Engagement: Involve the class in studying a text that you know contains an unsubstantiated claim. Provide some questions for the students to use to help them analyze the text.</p> <p>Link: Send students off to continue to engage in analyzing items and argumentative texts, using these questions to help them.</p> <p>Share: Ask readers to come to the reading area with their argumentative texts. Compliment them on starting to notice when texts are one-sided or lay out different perspectives on an issue.</p>	<ul style="list-style-type: none"> ● “Some Questions Readers Can Ask to Analyze Arguments” chart ● A food product with marketing claims ● baskets of persuasive texts ● A chart showing common difficulties that students may encounter while studying arguments ● Learning progressions
<p><u>Mini Lesson: Organizing an ethical research life, to investigate an issue</u></p> <p>Connection: Ask students to sit in the meeting area with their research groups. Let them know that today they will begin researching one issue in depth as a group to prepare for a debate.</p> <p>Teaching Point: Today I want to teach you that when you are specifically researching an argument, you want to grasp the sides of that argument early in your research. One way readers do this is by focusing initially on texts that lay out the argument clearly, and then read to learn about both sides. Contrast your first demonstration with a second that highlights principled research. Summarize as a series of replicable steps.</p> <p>Active Engagement: Invite children to follow in your footsteps, using the baskets set up for research.</p> <p>Link: Send children off to read, reminding them to use the strategies they already know for reading nonfiction, as well as the lens of ethical research habits.</p> <p>Share: Give students time to process what they have read so far. Tell them tomorrow they’ll be flash debating their issue and they’ll need to understand the two sides of the issue well.</p>	<ul style="list-style-type: none"> ● Anchor Chart - Launching a Research Project ● research groups ● “How to Organize a Research Project” ● Learning Progressions ● reader’s notebooks ● teacher demonstration materials for research

<p>A day for assessment</p> <p>Administer the pre-assessment for Unit 3</p>	<p>accessed through the online resources</p>
<p>Mini Lesson: letting Nonfiction Reading on an Issue Spur Flash-Debates</p> <p>Connection: Learning about an issue or argument can lead readers/viewers to flash-debates</p> <p>Teaching Point: Nonfiction readers can let their research sput quick flash-debates. This helps clarify your thinking.</p> <p>Active Engagement: Post a chart with some of the notes taken about the class topic. Get students involved in quick flash-debates about the class topic. Coach students to listen to their opponents and talk back to that position.</p> <p>Link: Send students off to read, take notes, and prepare for a flash-debate at the end of the reading workshop that will be held within their own groups.</p> <p>Share: Convene readers and explain how the flash-debate will go.</p>	<ul style="list-style-type: none"> ● “A School Fight Over Chocolate Milk” NY Times Article ● Choc. Milk in School-Chart ● learning Progression ● Video Camera (record debates) ● How to Research an Issue Deeply -AC
<p>Mini lesson: Mining Texts for Relevant Information (Session 4)</p> <p>Connection: students share new questions they jotted after reflecting upon the flash-draft debate. Suggesting they read on with those questions in mind. Discuss an array of related topics that might be pertinent to each research focus.</p> <p>Teaching Point: Researchers read deeply about an issue, including background information to be authorities on that issue, asking themselves “how might this info apply to the argument?”</p> <p>Active Engagement: Demonstrate how you read a part of an informational text to answer a question raised earlier and think about how the info might apply to the argument. After modeling several examples, debrief.</p> <p>Link: Send readers off to research and read through the lens of their argument, thinking about how they apply new information to their arguments. Debates will be in 2 days</p> <p>Share: Involve the research groups in discussing the reading they have done today, and how they have applied that reading to their arguments.</p>	<ul style="list-style-type: none"> ● Article “Vitamins and Minerals ● Bend 1 Anchor chart ● Text complexity cards
<p>Mini Lesson: Strengthen Club Work</p> <p>Connection: Traveling down the same roads, does not lead to new information</p>	<p>Video link found in online resources</p>

<p>Teaching Point: Strength the conversation in your book clubs, Set up inquiry work.</p> <p>Active Engagement: show video and have students determine how their conversation grew richer and deeper.</p> <p>Share: Clubs will assess each other in their book club discussion</p>	
<p>Mini lesson: Readers Think and Wonder as they Read (Session 6)</p> <p>Connection: Emphasize a particularly powerful kind of reading work by telling readers the story of a time someone you know read nonfiction and thought about it in a way that you admired. Remind readers of how they learned to shift from note-taking to reflection earlier in the year.</p> <p>Teaching Point: researching is a continual cycle of reading more, raising new questions, and having new ideas...then reading more. (taking notes to reflection of reading)</p> <p>Active Engagement: Involve readers in thinking in response to another section of text. Help them to do this by pushing them to use some common thought prompts that can support writing to think.</p> <p>Link: remind readers that it always pays off to think and wonder in response as you read. Put up a chart of prompts that can help students do this work, and then send them off to continue reading.</p> <p>Share: Launch them into conversations about their issues, reminding them to draw on the thinking they've been doing today.</p>	<ul style="list-style-type: none"> - "A School Fight over Chocolate Milk" - Thinking and Wondering in Response to Reading-Chart - Asking Questions of Your Nonfiction Text- chart - Learning progressions
<p>Mini Lesson: Summarize to Hold On to What is Most Essential (Session 7)</p> <p>Connection: Remind readers of the importance of summarizing and let readers know that today will be a kind of boot camp to summarize arguments.</p> <p>Teaching Point: When readers summarize arguments, they need to use their own words to express the most essential parts of the writer's arguments--the central idea or claim, and major points--all the while being careful to not distort or change any of what the writer meant.</p> <p>Active Engagement: students listen for what is important as I read the class aloud. Teach through guided practice, as children work with a partner to identify the author's central claim/idea/argument. Debrief.</p> <p>Link: Remind students that everytime they read a text, they should push themselves to understand it fully. Students will write a summary in</p>	<ul style="list-style-type: none"> - "Should Schools Offer Choc Milk?" article - Bend 1 Anchor Chart - Large Post-its - "A School Fight Over Choc Milk" Article - Learning Progressions

<p>preparation for their debate. Share: Use the learning progressions to self-assess their summaries.</p>	
<p>Mini lesson: Arguing to Learn (Session 8)</p> <p>Connection: Touch base with students about preparing for their debates</p> <p>Teaching Point: Debates are not meant for just arguing, but also to learn from them.</p> <p>Active Engagement: Students debates. Review the steps of a debate. Reference the chart “To Prepare to Make an Argument” Model counter arguments.</p> <p>Link: Students debate.</p> <p>Share: thinking more deeply about your issue in reflection of your debate. (add to anchor chart)</p>	<p>“To Prepare to Make an Argument”-chart</p> <p>-Bend 1 Anchor Chart</p>
<p>Bend 2: Raising the Level Of Research</p>	
<p>Mini Lesson: Moving Beyond Considering One Debatable Question</p> <p>Connection: There is usually more than one question to debate around an issue.</p> <p>Teaching Point: How do readers push themselves to find different questions and ideas to discuss around an issue.</p> <p>Active Engagement: Students will role play a conversation that demonstrates how to generate new questions and ideas around an issue. Reference the chart.</p> <p>Link: Reading texts on the same topic, but generating questions on their own</p> <p>Share: Groups decide on a question/idea to pursue and make a reading plan.</p>	<p>-Add new texts to students’ bins</p> <p>-transcript of conversation for students to role play</p> <p>-”How to Push Ourselves to Find Different Questions and Ideas Around an Issue”-Chart</p>
<p>Mini Lesson: Raising the level of Annotating Texts (Session 10)</p> <p>Connection: Reference and congratulate the work they’ve been doing so far.</p> <p>Teaching Point: Readers mark up their text in a purposeful and deliberate way, to help them remember the big ideas of the text, as well as the things they were thinking when they read it. The annotation that readers make should help them use that text in conversation.</p> <p>Active Engagement: Compare and contrast two different annotated texts (one poorly annotated, the other well done) Then students will annotate a text that I read aloud. Discuss whether their annotations are helpful with</p>	<p>-annotated texts (2 versions) 1 copy/student</p> <p>-”A School Fight over Chocolate Milk” 1/student</p> <p>-sticky notes</p>

<p>their partner. Link: readers annotate their texts purposely and deliberately. Share: Students conduct evidence-based conversations about their reading.</p>	
<p>Mini Lesson: Reaching to Tackle More Difficult Texts (session 11) Connection: the first step in tackling difficult texts is recognizing that a text is difficult</p> <p>Teaching Point: When readers find a difficult text they use strategies to help them. Remind students about strategies they have already learned for dealing with difficult text in previous units. Model doing so in a step-by-step process.</p> <p>Active Engagement: Students participate in helping me through the step-by-step process, using appropriate strategies. Work through the meaning of the headings, first paragraph, topic sentences, and last paragraph. Students develop a summary so far and share an example. Show students how to go back and read closely, connecting new information with your rough summary.</p> <p>Link: Students complete this strategy using their own complex texts Share: Discuss their learning with a partner</p>	<p>-Text complexity cards -"When encountering a slightly too difficult text, readers can..."-chart -"Schools Ban Choc Milk; Just Stop Drinking Milk Altogether" Articles found in online resources</p>
<p>Mini Lesson: Who Said What (Session 12) Connection: Show students how newspapers covered the same event in different ways</p> <p>Teaching Point: Every text reveals an author's perspective on that event, topic, or issue. Figuring out an author's perspective can help you to figure out how exactly his or her ideas fit into the issue. Lay the perspectives next to others and study connections and contradictions across a source. Introduce the strategy reading through the lens of perspective. Name the steps and show the chart to summarize those steps. Show the first snippet of text for students to preview, thinking about the source of the text. Model considering what you know about the source and how that might inform your perspective.</p> <p>Active Engagement: Ask students to consider the writer's point of view. Determine whether the language used is positive or negative. Do the same thing with the second text. Then debrief, naming the steps they just completed.</p> <p>Link: Students work on their research. Share: discuss sorting and ranking texts by considering trustworthiness.</p>	<p>-Newspapers covering the same event in different ways (link in online resources) -"When Studying a Perspective, Ask..."Chart -Opposing view snippets on Choc Milk (Found in online resources)</p>
<p>Mini Lesson: Considering Craft (Session 13) Connection: Discuss the choices they have made as writers and how this relates to studying other author's craft</p>	<p>"It's a plastic world" video clip</p>

<p>Teaching Point: Readers can think about, discuss, and write about texts on different levels. Considering the content, and the choices they made to shape the text. Analyze a video looking for purposeful choices made.</p> <p>Active Engagement: Show the clip again, this time use the goals and technique cards to raise questions about why a certain choice was made.</p> <p>Link: Read to identify the author’s goals and techniques.</p> <p>Share: Students decide on how they want to share their research in the upcoming days. Make a plan.</p>	<p>(www.itsaplasticworld.com)</p> <p>“writers of Informational texts use techniques such as” -chart</p> <p>-”writers of informational texts aim towards goals such as” and “Writers of informational texts use techniques such as”-charts copied on two different colored papers</p> <p>-Learning Progressions</p>
<p>Mini Lesson: Evaluating Arguments (Session 14)</p> <p>Connection: let readers know that another way to talk about texts at different levels is to know how to evaluate an argument, and remind them of their previous learning.</p> <p>Teaching Point: Reading skeptically to decide whether or not the argument being made is convincing. Compare two different versions of the same argument.</p> <p>Active Engagement: Students help to determine which argument is stronger, and why.</p> <p>Link: Read and reread their texts at different levels, reminding them that they will share their learning two days from now.</p> <p>Share: students share how one part of the text was important to the whole.</p>	<p>-”Some Questions Readers Can Ask to Analyze Arguments” Chart</p> <p>-Two versions of arguments</p> <p>-Sample texts</p> <p>-Learning Progressions</p>
<p>Mini Lesson: A Day for Shared Learning (Session 15)</p> <p>Connection: Set students up to prepare for their debate.</p> <p>Teaching Point: To raise the level of debate, you need to select the strongest evidence for each reason. Offer some tips to help them.</p> <p>Active Engagement: Students will take the tips and apply them to their research in preparation for the debate.</p> <p>Link: groups put the finishing touches on their debate plans</p> <p>Share: As students debate others act as judges choosing a side to win.</p>	<p>Fig 15-2 “Preparing for a Debate”</p>
<p>Bend 3: Researching a New Issue with more Agency</p>	
<p>Mini Lesson: Diving into New Research with More Agency and Independence (Session 16)</p>	<p>-Predetermined research groups and topics</p>

<p>Connection: Students will discuss what they learned about how to research with others from a different group. Announce that they will draw on these skills, strategies, and knowledge from their first study to make plans for a second one.</p> <p>Teaching Point: Make a plan for how your research will go. Think about all that they do know already.</p> <p>Active Engagement: Recruit kids to remind you what you need to do as you launch a second study, channeling them to draw on charts to refresh their and your memory. Groups will then meet to figure out their plan for their second study.</p> <p>Link: encourage readers to use all they know when doing their research Share: readers can set up an “office” in the classroom to help themselves think</p>	<p>-”How to Research an Issue Deeply” AC from Bend 1</p> <p>-Collection of mentor text for class research topic</p> <p>-Create group learning environments</p>
<p>Mini Lesson: Letting Conversations Spark New Ideas (Session 17)</p> <p>Connection: Tell a story about how after having a conversation with someone they changed my mind.</p> <p>Teaching Point: The talking that students do about their research not only informs others’ thinking, but also their own. Students talk about their research, then reflect on the conversation, mining it for ideas and questions to carry forward as they read. Letting their future reading be shaped not only by past reading and thinking, but also by conversation.</p> <p>Active Engagement: The class will discuss our topic together then reflect on looking for the big ideas or questions that they didn’t have before they conversated. Provide students with prompts to help push their thinking.</p> <p>Link: groups talk first, read second.</p> <p>Share: groups meet quickly to make a plan for their research tomorrow.</p>	<p>-</p>
<p>Mini Lesson: Talking and Writing Analytically across Sources (Session 18)</p> <p>Connection: Convene readers with their craft cards in hand. Charge readers with choosing one and noticing some craft moves. Next step, comparing and contrasting craft moves across texts.</p> <p>Teaching Point: When you want to analyze texts across the same topic or event, it helps to study one carefully, then lay others next to that one, asking ‘How are these authors’ choices similar to the first author’s? Different?’ Then you can write about these connections and points of difference.</p> <p>Active Engagement: Show students another text about the same topic, remind them of what they noticed about the first, and then charge them with comparing and contrasting the two texts. Refer to the craft cards</p>	<p>-”Top of the World”</p> <p>-The Top of the World:Climbing Mount Everest by Steven Jenkins</p> <p>-Prompts to Use to Help You Compare and Contrast-chart</p> <p>-Learning Progressions</p>

<p>when coaching in. “write in the air” a paragraph that compares the sources. Use the “Prompts to Help you Compare and Contrast” chart</p> <p>Link: Send readers off to read and suggest that they think about how they can talk across sources with their research group when they meet to discuss.</p> <p>Share: groups can practice their work.</p>	
<p>Mini Lesson: Reading Nonfiction with the Lens of Power (Session 19)</p> <p>Connection: Ask students to think of a time when they were reading a story and found themselves upset. Let them know that just as fiction can make readers upset, nonfiction can also stir up emotions.</p> <p>Teaching Point: “Readers, today I want to teach you that experienced nonfiction readers bring all their critical lenses to reading nonfiction, to talk back to texts. To do this work, readers are alert to emotions when they are stirred to a strong emotional response, and they carefully analyze how the text may position the reader.”</p> <p>Active Engagement: Push readers to read more of the text, pausing when they feel emotions stirred up, circling the key terms causing the emotions, and discussing how/why those terms are having an effect.</p> <p>Link: Send students off to read, noting which texts stir up their emotions and analyzing these. Provide questions students can ask to help them analyze how and why.</p> <p>Share: Gather readers to share any patterns across issues.</p>	<p>-Kids Nationwide Reject the Blackfish Agenda”</p> <p>-Display</p>
<p>Mini Lesson: Advocacy (Session 20) Forgo the traditional mini lesson and remove the whole-class teaching portion to allow students to immerse themselves in their work as advocates.</p> <p>Connection: Ask students to think of an issue you feel most passionate about and firmly believe you can make a difference.</p> <p>Teaching Point: “Readers, today will be the day to select which issue you’ve studied and would like to advocate for.”</p> <p>Active Engagement: Push students to write for change. They will need to consider who will disagree and why and address these counterparts and be ready to defend their proposed plan.</p> <p>Link: Show students examples of argument writing.</p> <p>Share: Spotlight the work that particular students are doing that others could replicate.</p>	<p>-Brainstorm examples FIG. 20-1, 20-2, 20-3, 20-4, 20-5.</p>
<p>Mini Lesson: Readers Take their researcher-debating selves into the world. (Session 21) Forgo the traditional mini lesson in favor of centers.</p> <p>Connection: Ask students to think of a teacher who changed the way they thought.</p>	<p>-Eight different scenarios that are provided in the online resources that accompany this unit.</p>

<p>Teaching Point: “Readers, today you will be debating an issue.” “When you go through life, you won’t always know when your research and debate skills will be called upon so you will have to show agency and you will have to adapt to various audiences and contexts.”</p> <p>Active Engagement: Create real-word scenarios that are lively and engaging to give each group of students.</p> <p>Link: In each scenario for each group of students, one group will be debating and one group will be playing the role of the listening audience who will eventually judge.</p> <p>Share: Allow students to practice debates.</p>	
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<p>Reading Unit 3: Tackling Complexity: Moving Up Levels of Nonfiction (book 2)</p>	<p>Time Frame: 36 days</p>
<p>Overview of Unit: Students will investigate the ways nonfiction texts are becoming increasingly complex. Then they will compare easier texts with more grade level appropriate material. Students will be able to summarize, and craft concise versions of a text’s main idea and key supporting details. By bend two, students will conduct inquiries using their strategy toolkit and learn to question the text to help guide their research. At the completion of the unit students will be equipped with the knowledge to form their own opinions on their topics, and essentially be a spokesperson for their topic enabling them to share information out to others.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can students uncover more complex texts? ● How can students apply knowledge about nonfiction reading to inquiry projects? 	
<p>Standards Addressed:</p> <p><u>Unit 2: Tackling Complexity: Moving Up Levels of Nonfiction</u></p> <p>RI.5.1-Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.---</p> <p>RI.5.2-Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>RI.5.3-Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> <p>RF.5.4-Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a <i>grade 5 topic or subject area</i>.</p>	

RI.5.5-Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RI.5.6-Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent

RI.5.7-Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8-Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9-Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

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

RF.5.3-Know and apply grade-level phonics and word analysis skills in decoding words

W.5.2-Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.5.5-With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.7-Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.8-Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9.b-Apply *grade 5 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

W.5.10-Read and comprehend complex literary and informational texts independently and proficiently.

- H. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., in contrast, especially).
- I. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- J. Provide a conclusion related to the information of explanation presented.

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

B. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

C. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

D. Use concrete words and phrases and sensory details to convey experiences and events precisely.

E. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

F. Consider audience, purpose, and intent before writing.

G. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.

H. Consider writing as a process, including self-evaluation, revision and editing.

I. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.

J. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

E. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

F. Follow agreed-upon rules for discussions and carry out assigned roles.

G. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

H. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.UM.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.AS.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involves writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

- Lucy Calkins Unit 2 Pre-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Lucy Calkins Unit 2 Post-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
Focus Skills to assess: Main idea(s) and supporting Details/Summary, Comparing and Contrasting, Analyzing Author’s Craft, and “Inferring within Text/Cohesion“

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Summative Assessment

- Running records administered quarterly

Formative Assessments

- Lucy Calkins Unit 1 Pre-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Lucy Calkins Unit 1 Post-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>

Focus Skills to assess: Main idea(s) and supporting Details/Summary, Comparing and Contrasting, Analyzing Author’s Craft, and “Inferring within Text/Cohesion“

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes
- Reading Logs

Alternative Assessments

Ticket out, turn and talk, book talks

Benchmark Assessments

Running Records

Mentor Texts: (*specific to lessons)

Demonstration Texts

Bats! by Nicole Iorio (HarperCollins) “*The Amazing Octopus*” by Anna Gratz Cockerille “*Ready New York: NYC in an Emergency*” video “*Earthquake Alert*” from *Super Science Magazine* (September 2014) *How People Learn: Brain, Mind, Experience, and School* by Committee on Developments in the Science of Learning (National Academy Press) “*Six Reading Habits to Develop in Your First Year at Harvard*” from the Harvard Library website “*Hagfish Slime Could Be Eco-Friendly Fabric*” by Rachel Kaufman (National Geographic)

Read-Aloud Texts

When Lunch Fights Back: Wickedly Clever Animal Defenses by Rebecca Johnson (Lerner Publishing)
Alien Deep: Revealing the Mysterious Living World at the Bottom of the Ocean by Bradley Hague (National Geographic)
Extreme Laboratories by Ann Squire (Scholastic)
Scientists in the Field series (Houghton Mifflin Harcourt)

List of Core Instructional and Supplemental Materials:

Teacher Resources:

- Units of Study for Teaching Reading by Lucy Calkins
- Reading Strategies Book by Jennifer Serravallo
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Suggested Texts and Resources
 - Farewell speech by Lou Gehrig “You Make Your Own Future” speech by Barack Obama
 - Speech to the United Nations by Malala Yousafzai

Getting Ready for the Unit:

-Gather nonfiction texts that are of high interest to your students (easy and hard)

-Study the article “The Amazing Octopus” that has been written “up the ladder” to represent increasing levels of text complexity.

*Partner students (Bend 1) by level (Bend 2) with similar topics

-Conduct read alouds, alongside the unit

Bend 1- *When Lunch Fights Back: Wickedly Clever Animal Defenses* by Rebecca Johnson

Bend 2- *Alien Deep: Revealing the Mysterious Living World at the Bottom of the Ocean* by Bradley Hague ****These books need to be read during a separate time in the school day**

*During Bend 2 Teacher models inquiry on the topic of “Scientist at work” and use the recommended texts and online resources

Mini Lesson Teaching Points:	Materials:
Bend 1: Launching with Learn-About-the-World Books: Introducing Old Favorites	
<p><u>The More You Know, the More You See (Session 1)</u></p> <p>Connection: make the connection that readers see more in a text because they know what is worth noting.</p> <p>Teaching Point: Today I want to teach you that reader’s don’t see with their eyes, but with their minds. Reading any text well requires you to approach that text, knowing things that are apt to be important. That knowledge comes from knowing about the genre (in this case nonfiction) . Use an article to demonstrate that readers approach nonfiction with a short list of things that are apt to be important, reading with extra alertness because of that short list. After pausing, drawing students; attention to cues you noted that helped you notice main ideas and their support. Step back to recall what you’ve done in ways that are transferable to another text and another day.</p> <p>Active Engagement: Channel students to listen alertly as you continue reading the text, then to engage in partner conversation about the things it pays off for nonfiction readers to think about.</p> <p>Link: Name what you’ve taught as a transferable skill. Send students off to read, reminding them that great writers merit this kind of expert reading. Stir them up.</p> <p>Share: Convene students in the meeting area, rallying partners to summarize the information they read today.</p>	<p>High interest nonfiction book (per student)</p> <p>Anchor Chart</p> <p>Article “Lessons from the Deep” Level 5</p> <p>flag post-its</p> <p>Learning Progressions</p> <p>New reading logs</p>
<p><u>Orienting to More Complex Texts (Session 2)</u></p> <p>Connection: Tell students a story about how you wrote thank-you notes to their previous teachers. Highlight specific strategies students transferred over from fourth grade. Recruit students to join in a study of what makes nonfiction texts complex. Use a video game analogy to connect this challenging work to a familiar context.</p> <p>Teaching Point: Explain what will be challenging about this new work, suggesting that readers will need to lie in a gray area, postponing closure as they read on in a text. Demonstrate how you preview the overall text, to generate a tentative hypothesis for how the text will go. Highlight that the topic is not always immediately obvious. Demonstrate a second way to orient yourself to a complex text, highlighting that a table of contents is confusing (or nonexistent). Support muddling through ambiguity. Step back to recall what you have just done in ways that are transferable to another text and another day.</p> <p>Active Engagement: Channel partners to preview a chapter together to orient themselves to it. Help them revise hypotheses as needed as they begin reading, based on clues in the structure and content of the text.</p>	<p>Mentor Text: When Lunch Fights Back</p>

<p>Link: Name what you've taught as a transferable skill. Channel students to preview their texts in the same way and then to dive into reading with their tentative ideas in ming.</p> <p>Share: Teach students to make use of the conventions of written texts and the text itself to read fluently and make meaning.</p>	
<p><u>Uncovering What Makes a Main Idea Complex (Session 3)</u></p> <p>Connection: Share with students examples of how main ideas work in the simpler nonfiction books they used to read. Tell students that the main idea works differently in higher-level non-fiction texts, and rally students to investigate this.</p> <p>Teaching Point: Explore one way nonfiction texts get complex: main idea</p> <p>Active Engagement: Engage students in a guided inquiry to determine different ways in which the main idea becomes increasingly complex, coaching along the way to lift the level of the inquiry. Pause in the middle of reading, coaching students to notice the ways the author is teaching about the main idea and giving them time to discuss their thoughts about what they are seeing. Name the big ideas partnerships discovered, and add those ideas to the anchor chart. Continue reading aloud the text, setting students up to identify additional ways the main idea becomes complex.</p> <p>Link: Set students up to read while thinking about how the main idea works in their text, and challenge them to determine additional ways nonfiction texts become complex.</p> <p>Share: Ask students to examine the read aloud text to determine how the main idea works with the text. Ask partnerships to compare what they found about how the main idea works across pages of the read aloud text.</p>	<p>easy nonfiction book with telling subtitles</p> <p>Mentor Text: When Lunch Fights Back</p> <p>Bend 1 Anchor Chart</p> <p>Post-its</p> <p>Level 3 Version of "The Amazing Octopus" LC online resources</p>
<p><u>Strategies for Determining Implicit Main Ideas (Session 4)</u></p> <p>Connection: Suggest students pool their insights, gleaned from last night's research on the challenges they encountered and the strategies they used to tackle those challenges. Draw parallels between reading increasingly hard texts and moving up levels in video games, suggesting that in both endeavors, strategies for tackling trouble help.</p> <p>Teaching Point: Suggest that many students reported that they invented a strategy for discussing the main idea when none is stated explicitly. Detail that strategy. Recruit students to study a video clip. Set them up to note the multiple main ideas forwarded in the video and then to determine which main ideas are most supported by the text. Record two main ideas the video forwards. Ask students to record the main ideas they found and to find the strongest details that support those main ideas. Show the video clip again.</p> <p>Active Engagement: Name the transferable reading work students just engaged in with the video clip, and set students up to try similar work with the texts they've</p>	<p>video-found on LC online resources</p> <p>"To teach well..."chart</p> <p>"The Amazing Octopus" Written up the ladder. (Level 2, 4, 6) online resource</p> <p>Chart "Figuring out the meaning of unknown words"</p>

<p>been reading. Coach in to support individual readers as they work to find the main ideas taught in their texts. Voice over with feedback to support the entire class based on your students' needs.</p> <p>Link: Remind students to pull flexibly from their repertoire of main idea strategies and to begin taking notes that mirror the main ideas and supportive details in the text.</p> <p>Share: Set readers up to plan how they will teach their partners what they've been learning. Move from partnership to partnership, coaching to lift up the teaching work that each student does.</p>	<p>Bend 1 Anchor Chart</p>
<p><u>Using Context to Determine the Meaning of Vocabulary in Complex Texts (Session 5)</u></p> <p>Connection: Connect Students' experiences dealing with complexity in their lives to their experiences with text complexity in their nonfiction reading.</p> <p>Teaching Point: Explain to students how the day's work will go, setting them up to read a text across several levels. Engage students in studying and excerpt of a text written at a level 2, noticing how the text teaches the meaning of unfamiliar vocabulary words and what strategies are helpful. Have students read a level 4 version of the same text, and ask them to study how vocabulary demands become increasingly complex.</p> <p>Active Engagement: Remind students of previous learning by revisiting a familiar chart. Ask them to use these strategies to notice an author's embedded clues. Ask students to transfer the strategies they just practiced to a new section of text, written at a level 6.</p> <p>Link: Connect the work the students did today determining the meaning of unfamiliar vocabulary words with the work they should do when they read, today and every day.</p> <p>Share: Introduce students to the fifth grade expectations for Building Vocabulary. Rally students to incorporate vocabulary into their notes and talk.</p>	<p>"Lessons from the Deep" Level 5 text</p> <p>"Figuring out the meaning of unknown words" chart</p>
<p><u>Inquiry into Using Morphology of Words to Tackle Tricky Vocabulary (Session 6)</u></p> <p>Connection: Convene students at the meeting area. Let them know that you have been doing some research around vocabulary instruction. Tell them how you have read that morphology is a big deal. Offer a quick example of what it means to study word morphology, and break down into its meaning units.</p> <p>Teaching Point: Finding how often it really pays off to push ourselves to look inside the words when they are tricky.</p> <p>Active Engagement: Explain how the inquiry will go. Let students know that just for today, they will be focused on looking in words. Listen in and coach as students practice looking in words. Especially be prepared to push them to try looking in words that they don't at first think they can. Convene readers and share a few</p>	<p>"Figuring out the Meaning of Unknown words" Chart</p>

<p>examples of what they notice when they push themselves to look in words. Caution students that it is equally important to look around words, and channel them to return to the same words they have studied, this time looking at context clues. Convene readers and emphasize that looking in words can be an underutilized strategy, one that is powerful.</p> <p>Link: Send readers off to continue to read, paying special attention today to how they figure out tricky vocabulary.</p> <p>Share: Convene readers with their texts, the hard words they have marked, and their notebooks. Coach students as they share word-solving strategies. Channel partnerships to self-assess their work using the “Word Solving” thread of the learning progression.</p>	
<p><u>Complex Thinking about Structure (Session 7)</u></p> <p>Connection: Show readers an article with lots of different text features on a page. State the obvious: reading texts like this involves building something coherent from the fragments. Point out that when texts look monolithic---all print---they may in fact be structured as a mosaic of pieces. Suggest that tackling text complexity involves constructing meaning from fragments.</p> <p>Teaching Point: Set readers up to discuss the overall structure of nonfiction text, in this case the class read-aloud. Coach in as readers discuss the text. Share out what students noticed and what was hard. Ask them to listen as you read aloud a chunk of text from a tricky section and to name its overall structure.</p> <p>Active Engagement: Set readers up to discuss the overall structure of a nonfiction text, in this case the class read-aloud. Coach in as readers discuss the text. Share out what students noticed and what was hard. Ask them to listen as you read aloud a chunk of text from a tricky section and name its overall structure. Debrief the replicable moves the class made and add a bullet to the anchor chart. Set students up to study structure at the part level, noticing parts contained with a subtopic and then labeling those parts to describe their structure. Remind students of common text structures. Coach into partnerships to raise the level of their work, and voice over relevant tips for the whole class. Debrief, naming what students noticed while studying the text in transferrable ways.</p> <p>Link: Send readers off to continue to read and to notice anything interesting or unusual related to structure as they read today.</p> <p>Share: Remind students to familiar lenses from fourth grade that readers carry when reading historical texts. Suggest that these can also be used when reading scientific texts. Channel students to investigate whether these lenses hold true for scientific texts by first studying one lens as a class. Rally students to study how the remaining lenses apply to scientific texts. Coach students as they work.</p>	<p>An article with text features</p> <p>Bend 1 Anchor Chart</p> <p>Mentor Text: When Lunch Fights Back (page 42-43)</p> <p>“Common Nonfiction Text Structures” Chart</p> <p>Level 5 “Lessons from the deep”</p>
<p><u>Rising to the Challenges of Nonfiction (Session 8)</u></p>	<p>print out text complexity cards,</p>

<p>Connection: Remind students of the journey they have taken into text complexity, and introduce students to a new tool that will help them tackle those challenges. Explain to readers how they might use the new tool to monitor their own comprehension.</p> <p>Teaching Point: Read an excerpt from a text aloud. Model how you notice ways that the text gets complex and how you determine whether you can keep reading or need to turn to a strategy for support. Demonstrate how you use the new tool to identify a complexity in the text and find a strategy that will help you tackle that complexity.</p> <p>Active Engagement: Set students up to continue reading, monitoring for their own comprehension. Coach students as they use the tool to tackle tricky parts. Debrief and suggest that students utilize other strategies if the suggested one doesn't help.</p> <p>Link: Send students off to read, paying special attention to when their comprehension is strong and when their comprehension breaks down.</p> <p>Share: Let students know that they have been doing all this text complexity work not only to get stronger at nonfiction reading, but also to read more about what they care about. Channel students to think right away of at least three things they'd like to research to learn more about. Have them turn and tell their partner.</p>	<p>double-sided. “Lessons from the Deep”, “Amazing Octopus”</p> <p>“Lessons from the Deep” Level 6 “Amazing Octopus”</p> <p>“rally students to select inquiry topics”</p>
<u>Summarizing as Texts get Harder (Session 9)</u>	
<p>Connection: Using an anecdote, bring students into the idea that the summarization is important. Suggest that as texts become more complex, summarizing becomes more challenging. Name the teaching point.</p> <p>Teaching/Active Engagement: Channel students to reread a text that the class will summarize today, asking them to look for multiple main ideas in the text and consider how those ideas relate to each other. Coach with lean prompts. Then convene the class, calling for suggestions as to the first part of the shared summary. Channel partnerships to identify the key supportive details the author uses to support the main ideas, drawing on previous work with the main idea. Direct the class to take the shared main ideas and supportive details and to “write-in-the-air” their own iteration of a summary of the passage. Debrief, naming the work one reader just did that you hope all readers will do.</p> <p>Link: Launch students into independent reading, reminding them about how the work they just tried can support them in holding onto the content they're reading.</p> <p>Sharing: Invite students to share summaries in partnerships to celebrate their growth across this bend.</p>	<p>Materials: Pages 18 and 19 from <i>When Lunch Fights Back</i>. Chart paper, markers, “To Acknowledge the Author in our Summaries, We Might Write.....” Chart. Copy of the Main Idea and Supporting Details Summary Sheet.</p>
Bend 2: Reading Old Favorite Storybooks	
<u>Learning from Sources (Session 10)</u>	“Ways Our Primary Research

<p>Connection: Share a story about a real life experience in which you were actively talking in the world around you. Connect that story to the work students are constantly doing as readers. Name the inquiry question.</p> <p>Teaching and Active Engagement: Begin the inquiry by asking students to reflect on their experiences of conducting primary research, and compare that to researching in nonfiction books. Call on students to report their key findings to the class. Alternate between asking students to share with the whole class and asking students to share with their topic groups.</p> <p>Link: Remind students to get a sense of their topic, notice the main ideas, and to notice ways in which their primary research requires similar reading skills as when they read print texts.</p> <p>Sharing: Share your research plan with students, detailing different parts of your research plan. Set students up to read through their research plan and consider how they'll accomplish each part of the plan, jotting notes for themselves in their notebooks as they go.</p>	<p>Resembles Reading-Chart</p>
<p><u>Learning from Primary Research</u></p> <p>Connection: Gather students on the rug with their reading notebooks. Have the students share the progress they made on the research action plan they began yesterday.</p> <p>Teaching/Active Engagement: Briefly demonstrate how to reread your notes you've taken on your primary research to discover patterns and determine main ideas. Then have students reread the primary research they have done so far, including their interviews, observations, and survey data, to discover patterns and identify main ideas that are already significant to their topics.</p> <p>Link: Ask students to recall strategies they've already used, revisiting the learning progression as needed.</p> <p>Sharing: Ask the students to gather together in topic groups and share the main ideas they've already generated. As students share, encourage them to look for trends in main ideas across the group.</p>	
<p><u>Coming to Texts as Experts Session 12</u></p> <p>Connection: Explain the difference between approaching a topic as a novice and approaching a topic with knowledge of what's important. Share research from <i>How People Learn</i> to illustrate your point. Ask students to consider how they'll come to texts differently now they're becoming experts on a topic. Have them turn and talk, and then highlight a few key ideas that were shared.</p> <p>Teaching: Let readers know their research up to this point will lead them to see more in texts than they would have before. Model how your knowledge of main ideas from your initial research leads you to approach a text differently, seeing</p>	<p>Excerpt from How People Learn: Brain, Mind, Experience and School</p> <p>“Main Ideas about Scientist” chart</p>

<p>more in the text because you know what's important to pay attention to. Reread the passage. Demonstrate how you think about how the information you just read fits with the main ideas for the class research topic.</p> <p>Active Engagement: Charge students with studying another section of the read aloud text with the class's main ideas in mind, noticing how their knowledge of the topic leads them to see the text differently. Debrief, highlighting the transferable work students did.</p> <p>Link: Set readers up to reread their research notes, looking for additional main ideas that pop up across their notes, then move to their reading spots and get started reading.</p> <p>Sharing: Suggest that readers read many kinds of nonfiction texts: historical, scientific, and technical. Channel students to identify the kind of text they are reading. Introduce new lenses readers carry when reading scientific and technical texts. Ask students to read carrying the applicable lenses to notice and analyze relationships.</p>	<p>Page 17-18 of Alien Deep: Revealing the Mysterious Living World at the Bottom of the Ocean by Bradley Hague</p> <p>-Complexity cards</p>
<p><u>Writing about Reading in Nonfiction Session 13</u></p> <p>Connection: Talk to students about how their reader's notebooks show how much they've grown as readers since the first unit, but tell them they could be making better use of their notebooks now. Let students know that this has made you think hard about writing about reading nonfiction. Read a snippet of an article that relates to writing about reading about informational texts, and let students know that you think this research could be helpful for the class to consider.</p> <p>Teaching: Involve the class with thinking along with you as you demonstrate how you might use writing about reading to better explain parts of the class read aloud to yourself. Deliberately model revising your thinking about how to use writing about reading. Recruit students to help you revise your writing about reading with your main ideas in mind. Pause to debrief the replicable steps you have taken that you want students to follow.</p> <p>Active Engagement: Set students up to try out thinking about what kind of writing about reading they could do about their text that would help them better explain information to themselves. Push students to share and talk about what they are trying with a partner. Listen in and coach. Debrief what you heard, emphasizing that these ways of writing about reading allow students to better understand what they wanted to explain to themselves.</p> <p>Link: Send students off to continue to read and research, reminding them to make use of their notebooks as a helpful tool.</p> <p>Sharing: Ask students to skim through the pages in their reader's notebooks to select a powerful example to write about reading that their group can benefit from studying. Channel groups to make plans for studying each other's writing about</p>	<p>-pages 38-39 from <i>When Lunch Fights Back</i></p> <p>-Main Ideas about Scientists"-chart</p>

<p>reading, and then direct students to start studying together. Coach in as groups work to lift the level of their work.</p>	
<p><u>Lifting the Level of Questions (Using DOK) to Drive Research Forward Session 14</u></p> <p>Connection: Introduce students to a new tool teachers use to analyze their questioning, and invite them to think about ways they can use this tool to strengthen their research. Explain the characteristics of each level of Webb’s Depth of Knowledge, revealing a premade section of a chart. Give students an example of what a question at each level might look like.</p> <p>Teaching: Demonstrate how you read a section of a text, Pushing yourself to ask questions on different levels. Recruit students to think alongside you, generating their own questions as you read. Demonstrate asking questions at different levels, and weave in tips along the way to help students strengthen their questioning.</p> <p>Active Engagement: Set the students up to develop their own plans for studying a second text. Coach partners to ask questions at a variety of levels as they work collaboratively through the text. Debrief, naming the work of questioning across texts in a generalizable way.</p> <p>Link: Invite students to spy on themselves as they ask questions of the text, noticing which are ones they can answer quickly, and which are ones that require more research, to look across texts.</p> <p>Sharing: Explain to students that researchers, like scientists, strengthen their inquiries in the company of others. Engage students in a study of your major research question, asking them to suggest possibilities for research. Model jotting those suggestions down as a way to plan for future research. Set students up to work with their research groups.</p>	<p>-”Webb’s Depth of Knowledge Questions” chart</p> <p>Use a mentor text to demonstrate generating questions</p> <p>“To Pursue Deep Research Questions...” Chart</p> <p>(4 Leveled Questions anchor Chart)</p>
<p><u>Synthesizing across Subtopics (Session 15)</u></p> <p>Connection: Remind students of their initial research focuses, and ask them to revisit their notes and notice how much more sophisticated their knowledge of their topic is now.</p> <p>Teaching: Tell students that synthesizing across subtopics is a step-by-step process, and let them know you’ll be going through those steps together. Show a chart with the steps. Demonstrate for the students how you look back over your research and identify a subtopic you want to study further. Read a section of an article, learning all you can about that subtopic. Read a new text, and rally students to consider how the information they are learning in the new text could fit with what they read about the subtopic in the first text. Model doing what students will predictably do when they read with subtopics in mind. Demonstrate how you reread the text, digging deeper to notice connections.</p>	<p>“To Synthesize across Subtopics, Research...” Chart</p> <p>Article- Hagfish Slime Could Be Eco-Friendly Fabric” -online resources</p> <p>Page 7-8 <i>Alien Deep</i></p> <p>“Webb’s Depth of Knowledge Question” Chart</p>

<p>Active Engagement: Set students up to transfer the work of synthesizing across subtopics from the class topic to their individual inquiry topic. Remind students to follow the steps on the chart.</p> <p>Link: Remind students to read new texts with their subtopics in mind, considering how the information they learn fits with what they already read and with the questions they have.</p> <p>Share: Ask students to study the “Comparing and Contrasting” strand of the learning progression with their research groups and set goals for their work moving forward.</p>	<p>“Reader’s Synthesize within a text by” Chart</p>
<p><u>Writing about Reading (Session 16)</u></p> <p>Connection: Channel students to study their writing about reading work, noticing the qualities of their best work. Have students share those qualities with a partner while you listen in.</p> <p>Teaching and Active Engagement: Begin creating a chart that captures what students have shared and what you think, too. Highlight that good writing about reading contains specific, text-based details. Set students up to reread their entries, noticing places where they included specific details, and to do some quick revision of places where their details aren’t specific. Highlight that good writing about reading also contains the reader’s big ideas and shows how the big ideas are connected to those details. Highlight the importance of writing with specific details and big ideas by sharing Roy Peter Clark’s advice about writing up and down the ladder of abstraction.</p> <p>Link: Invite students to notice whether their writing about reading relies more on specific details or big ideas. Have them set a goal for how to strengthen their writing about reading.</p> <p>Sharing: Have students reread their notebook entries and identify a page where they wrote up and down the ladder of abstraction, moving between specific details and big ideas. Set students up to read entries written by their classmates, jotting down notes about methods their classmates used they can add to their repertoire of writing about reading techniques.</p>	<p>-Ways to push our thinking” Chart</p> <p>“Fancy Folder “ projects</p>
<p><u>Comparing and Contrasting What Authors Say (And How They Say It) (Session 17)</u></p> <p>Connection: Share a story with readers about a time you encountered two reactions to an event, and ask students to compare and contrast the two reactions. Connect the story to the work readers do to compare and contrast information across texts.</p> <p>Teaching and Active Engagement: Channel students to study one text on a subtopic. Involve students in thinking along with you as you read a section of text and think aloud about the central ideas. Set the class up to study the craft and structure decisions the author made. Coach in as students study, then share out</p>	<p>Pg 38 from <i>When Lunch Fights Back</i> pg 10-12 in <i>Alien Deep</i></p> <p>“Prompt to Compare and Contrast Texts</p> <p>“Analyzing Author’s Craft”</p>

<p>what they noticed, marking up the projected copy of the text as you do so. Channel students to study a second text on the same topic, using the same process of determining what the author teaches and how the author structured and crafted that information, transferring increasing responsibility to the students. Support students as they compare and contrast the two texts, Speculating about similarities and differences in the way they portray the topic. Debrief, naming the work that the class just did as transferrable reading work.</p> <p>Link: Set readers up to generate plans for the reading work they’ll do today, and then send them off to read, putting their plans into action.</p> <p>Sharing: Ask students to recall what they have already learned about summarizing. Explain that they use the same process to summarize across a subtopic that they used to summarize a single text. Explain to students that summarizing becomes more complex when texts contradict. Introduce new prompts students can use to discuss these contradictions in their summaries.</p>	<p>strands from Learning Progressions</p>
<p><u>Critically Reading Our Texts, Our Topics, and Our Lives (Session 18)</u></p> <p>Connection: Share an example of an author clearly communicating her perspective on the topic. Explain that although an author’s perspective will sometimes be explicit, it will more often be implicit.</p> <p>Teaching: Set students up to read and reread a section of a text alongside you, working to determine the author’s perspective on her topic. Demonstrate how you analyze the author’s words and images to consider the author’s perspective on a topic.</p> <p>Active Engagement: Channel readers to study a section of a text on their topic, reading and rereading that section to determine the author’s perspective.</p> <p>Link: Debrief, naming the work the students just did in a way that’s transferable to the other texts.</p> <p>Sharing: Explain how thinking about an author’s perspective can lead readers to consider their own perspective.</p>	<p>30-31 from <i>When Lunch Fights Back</i></p> <p>“To Check if a source is trustworthy” Chart</p> <p>“To Determine your perspective, ask...” chart</p>
<p><u>Living Differently Because of Research (Session 19)</u></p> <p>Connection: Share your observations about students’ tremendous growth as readers, and ask them to reflect with a partner on specific ways they have grown across the unit. Invite students to see themselves as participants in a broader intellectual community of people who research their topic.</p> <p>Teaching: Remind students that in thirty minutes they will be traveling around the school to present their unique perspective on their research topic to other students. Demonstrate how you decide what you want to contribute to the grand conversation about your topic. Set students up to watch, noticing the moves you make so they</p>	<p>“To Teach Well...” Chart</p>

<p>can replicate your process. Ask students to turn and talk, naming out the work you just did as a reader.</p> <p>Active Engagement: Introduce readers to their audiences for their presentations. Ask students to reread their notes and determine what contribution they'd like to make to the grand conversation on their topic.</p> <p>Link: Send readers off with a sense of urgency, letting them know they'll only have a short amount of time to create their teaching plan and rehearse for their presentation</p> <p>Share: After students return from their teaching, draw the unit to a close, emphasizing that the research students did within this unit should propel them to live differently and take action. Highlight a few ways you imagine your own research will make you live differently. Ask students ways their research will make an impact on their lives.</p>	
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<p>Reading Unit 4: Fantasy Book Clubs</p>	<p>Time Frame: 57 days</p>
<p>Overview of Unit: In Unit 4 students will navigate other worlds through their reading of fantasy novels. They will discover metaphors, life lessons, quests, and thematic patterns. Children will continue to work in book clubs to spark conversation on these topics and how fact and fantasy collide within this unit of study.</p>	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can I hone in on essential reading skills while reading fantasy novels? ● How can I think about the metaphoric, life lessons, and thematic patterns presented in fantasy novels? ● How does fact and fantasy collide? ● How does fantasy connect to other genres? 	
<p>Standards Addressed:</p> <p><u>Unit 4: Fantasy Book Clubs: The Magic of Themes and Symbols (book 4)</u></p> <p>RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.</p> <p>RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.</p> <p>RL.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, comparing and contrasting two or more characters, settings, or events in a story or drama, drawing on specific textual evidence (e.g., how characters interact).</p>	

RI.TS.5.4. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RL.PP.5.5. Describe how a narrator's or speaker's point of view influences how events are described, and how that may influence the reader's interpretation.

RI.MF.5.6. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI.AA.5.7. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RL.CT.5.8. Compare and contrast the authors' approaches across two or more literary texts within the same genre or about the same or similar topics.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.UM.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.AS.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

L.RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words; 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.

<p>21st Century Skill: Critical Thinking and Problem Solving</p>
<p>21st Century Career Ready Practices:</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p>
<p>Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:</p> <ul style="list-style-type: none"> ● Media ● Science ● Arts ● Music ● Social Studies ● Math <p>Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:</p> <ul style="list-style-type: none"> ● Integrating Technology ● Communication ● Problem Solving ● Critical Thinking ● Life and Career Skills
<p>Technology Standards:</p> <p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.</p> <p>8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.</p> <p>8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.</p>
<p>Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p> <p><u>Summative Assessment</u></p> <ul style="list-style-type: none"> ● Running records administered quarterly <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> ● Lucy Calkins Unit 4 Pre-assessment Unit of Study Book 4 Found in online Lucy Calkins Resource page at https://www.heinemann.com/ <ul style="list-style-type: none"> ○ Lucy Calkins Unit 4 Post-assessment Unit of Study Book 4 Found in online Lucy Calkins Resource page at https://www.heinemann.com/ ○ Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at

<https://www.heinemann.com/>

- Teacher observations
- Performance Assessments
- Learning Progressions
- Active Participation
- Informal running records
- Teacher/student feedback/conferencing notes
- Graphic Organizers/post-its/exit tickets
- Anecdotal Notes
- Reading Logs

Alternative Assessments

Ticket out, turn and talk, book talks

Benchmark Assessments

Running Records

Mentor Texts: (*specific to lessons)

Demonstration Texts

The Thief of Always by Clive Barker (Idea + Design Works) *Lord of the Rings*, video clip *The Hunger Games*, video clip *Harry Potter and the Deathly Hallows*, video clip *The Lion, the Witch, and the Wardrobe*, video clip Image of the Carta Marina Image of the Hunt-Lenox globe *The Paper Bag Princess* by Robert Munsch (Firefly Books) *The Hobbit*, video clip *The Story of Ruby Bridges* by Robert Coles (Scholastic) *I Am Rosa Parks* by Rosa Parks and Jim Haskins (Penguin) *Mufaro's Beautiful Daughters* by John Steptoe (Penguin) "Great Zimbabwe (eleventh - fifteenth centuries) from Heilbrunn Timeline of Art History (www.metmuseum.org) "Jabberwocky" by Lewis Carroll from The Random House Book of Poetry for Children (Random House) *St. George Slays the Dragon, 1378-84* by Altichiero da Zevio *The Maiden and the Unicorn, 1602* by Domenichino

Read-Aloud Texts

The Thief of Always by Clive Barker (Idea +Design Works) *The Paper Bag Princess* by Robert Munsch (Firefly Books) *Mufaro's Beautiful Daughters* by John Steptoe (Penguin)

Suggested Texts for Book Clubs

Levels T–U (readers at benchmark) *Animorphs* by K. A. Applegate (T–U) (Scholastic) *Gregor the Overlander* by Suzanne Collins (U–V) (Scholastic) *Books of Ember* by Jeanne DuPrau (R–U) (Random House) *Warriors* by Erin Hunter (R–T) (HarperCollins) *The Chronicles of Narnia* by C. S. Lewis (T–V) (HarperCollins) *Percy Jackson and the Olympians* by Rick Riordan (U–W) (Penguin) *Deltora Quest* by Emily Rodda (R–T) (Scholastic) *Rowan of Rin* by Emily Rodda (T–V) (HarperCollins) *Harry Potter* by J. K. Rowling (U–Z) (Scholastic) *The Edge Chronicles* by Paul Stewart (R–U) (Random House)

Levels M–S (readers below benchmark) *The Secrets of Droon* by Tony Abbott (M–O) (Scholastic) *The Spiderwick Chronicles* by Tony DiTerlizzi and Holly Black (Q–R) (Simon & Schuster) *Books of Ember* by Jeanne DuPrau (R–U) (Random House) *Warriors* by Erin Hunter (R–T) (Harper Collins) *The Dragon*

Slayers' Academy by Kate McMullan (N–P) (Grosset & Dunlap) Deltora Quest by Emily Rodda (R–T) (Scholastic) The Edge Chronicles by Paul Stewart (R–U) (Random House)

Levels V–Z (readers above benchmark) Artemis Fowl by Eoin Colfer (W–X) (Hyperion) Gregor the Overlander by Suzanne Collins (U–V) (Scholastic) Redwall by Brian Jacques (Y–Z) (Penguin) The Chronicles of Narnia by C. S. Lewis (T–V) (HarperCollins) The Golden Compass by Phillip Pullman (Y–Z) (Random House) Percy Jackson and the Olympians by Rick Riordan (U–W) (Penguin) Rowan of Rin by Emily Rodda (T–V) (HarperCollins) Harry Potter by J. K. Rowling (U–Z) (Scholastic)

List of Core Instructional and Supplemental Materials:

- Other Resources Notice and Note:
- Strategies for Close Reading by Kylee Beers and Bob Probst (Heinemann) Maps by Aleksandra Mizielinska and Daniel Mizielinski (Candlewick Press)
- Shades of Meaning: Comprehension and Interpretation in Middle School by Donna Santman (Heinemann)
- Reading for Their Life: (Re)Building the Textual Lineages of African American Adolescent Males by Alfred Tatum (Heinemann)
- Teaching Reading to Black Adolescent Males by Alfred Tatum (Stenhouse)

- Getting Ready for the Unit:

*Read the main text: *The Thief of Always* by Clive Barker or choose a series of books such as the first three books of *Dragon Slayers' Academy* or the first two volumes of *The Spiderwick Chronicles* (pick your favorite)

*Group students based on the books they want to read. (they should read a whole series throughout this unit) Determine this before starting the unit.

*Prepare the books used for the book clubs

Mini Lesson Teaching Points:

Bend 1: Constructing and Navigating Other Worlds

Researching the Setting

- Teach students that fantasy readers research the setting of a story by investigating clues about the time period and important magical elements, using covers, blurbs, and detail from the beginning of the story.

Mini Lesson

- Stir up your readers for the unit. Share your passion for this genre by giving a little keynote.
- Name the teaching point.
- Explain some of the common settings of fantasy stories and demonstrate how you use this knowledge to research the setting of a shared text.

Active Engagement

- Set up children to work together to research and think about clues from the story you read aloud.
- Give children an opportunity to turn and complete their analyses.

Conferring and Small Group Work

- Coach into bands complexity
- Make sure kids' reading plans are ambitious and reachable.

Closure

Ask children to figure out who has the power in their novels, and find evidence to support their ideas.

Learning Alongside the Main Character

- Teach students that fantasy readers expect to learn alongside the main character, and are alert to clues that characters are in the midst of important learning experiences.

Mini Lesson

- Tell a story about your reading experience, where a main character seems confused by his or her environment.
- Name the teaching point.
- Demonstrate in your read-aloud text how you learn with the main characters as they ask questions, hear explanations, and have new experiences.

Active Engagement

- Remind students of text markers that indicate the character is learning, such as direct questions, explanations, and unfamiliar experiences. Set them up to try this work on a text excerpt of the read-aloud.
- Ask students to turn and talk - and then summarize what they said.

Conferring and Small Group Work

- Work on the importance of keeping track of multiple characters and their characteristics.
- Try to make sense of the place and know how the geography might matter.

Closure

Channel students to take responsibility for their own independent reading lives.

Keeping Track of Problems that Multiply

- Teach students that as fantasy readers tackle more complicated books, they use charts, timelines, and other graphic organizers to help track and analyze multiple problems and plotlines.

Mini Lesson

- Tell a personal story about a time when problems began to multiply.
- Name the teaching point.
- Share a transcript of a club conversation that demonstrates the many problems that arise in complex stories. Invite students to analyze this transcript.
- Introduce a way to chart these problems, and show an example.

Active Engagement

- Bring your students to a recent chapter of the read-aloud text to practice this work. Begin keeping public records/charts to support the read-alouds.

Conferring and Small Group Work

Closure

- Ask students to look at exemplar notebook pages to get ideas to try for their own books.

Suspending Judgment: Characters (and Places) Are Not Always What They Seem

- Guide students through an inquiry to explore what they can learn about characters if they study them over time, delving deeply into their formation, motivations, and actions.

Mini Lesson

- Tell a brief story of reconsidering a character who seemed good or evil.
- Name the question that will guide the inquiry.

Active Engagement

- Invite children into an inquiry, using a shared text to explore character traits.
- Remind students to rank their ideas and evidence.
- Ratchet up the level by investigating reasons why characters are the way they are.

Conferring and Small Group Work

Closure

- Invite children to begin capturing initial ideas about themes.

Reflecting on Learning and Raising the Level of Book Clubs

- To mark the end of this bend, have a day where children reflect on their progress, and set goals for how to outgrow themselves.
- The structure for this class is a partial fishbowl.

Set up the period so that after a few minutes to prepare, for the first half, one half of your clubs are in a book club talk, while the other half is researching them, and that for the second half, they flip.

Bend 2: More Than Dwarves: Metaphors, Life Lessons, Quests, and Thematic Patterns

Here Be Dragons: Thinking Metaphorically

- Teach students that readers know that in fantasy stories, characters face different kinds of dragons-some are literal, while others are metaphorical dragons symbolizing conflicts faced by those characters. Experienced readers look to see how these conflicts develop into themes.

Mini Lesson

- Share a story that demonstrates metaphor, such as the “Here Be Dragons” term on old maps , which symbolized the host of unknown dangers that travelers might encounter.
- Name the teaching point.
- Demonstrate the difference between real dragons and metaphorical dragons. Foster the idea that all characters have dragons.
- Summarize as a series of replicable steps, including thinking about dragons in real people’s lives.

Active Engagement

- Give your readers a chance to try thinking metaphorically about characters’ dragons, in the read-

aloud text and/or their own stories.

- Recap their conversations, elevating students' responses to include minor characters and inner troubles.

Conferring and Small Group Work

Closure

Channel club members to think about ways to make their club work more effective.

Readers Learn Real-Life Lessons from Fantastic Characters

- Teach students that insightful readers mine fantasy stories to discover themes and lessons that might apply to their own lives.

Mini Lesson

- Tell a story about a fellow reader who speaks of books in terms of their themes and life lessons.
- Name the teaching point.
- Recall some familiar fantasy tales and retell them in terms of themes and lessons.. Then demonstrate how you consider which of these might apply to the life you lead.

Active Engagement

Set children up to consider, rank, and analyze themes and life lessons that are particularly relevant to their lives.

Conferring and Small Group Work

- Consider which themes seem most important to the author by thinking across the story.

Closure

Invite students to think about books that they remember best-and then create their own textual lineage charts.

Quests Can Be Internal as Well as External

- Teach students that most fantasy stories follow a quest structure, and to achieve deeper understanding of the story, it's valuable to investigate both the external and internal quests of major characters.

Mini Lesson

- Set students up to think about patterns in fantasy novels or movies, especially in terms of obstacles that characters face.
- Name the teaching point.
- Demonstrate steps in investigating quest structure, including creating a timeline of obstacles, both external and then internal.

Active Engagement

- Invite children to quickly jot one of the quests a character is on, and to discuss it with a partner.

Conferring and Small Group Work

Closure

Ask students to share how they connect a character's quest to the story's theme.

Comparing Themes in Fantasy and History

- Teach students that knowledgeable readers assume that some themes are so universal that they appear in more than one book and across history, as well. These readers use their knowledge of history to compare how these themes develop.

Mini Lesson

- Share observations that themes are appearing again and again in stories.
- Name the teaching point.

Active Engagement

- Invite children to explore universal themes that may relate to both their fantasy novels and history.
- Recap their work so far as a series of steps. Invite children to try comparing how these themes play out across fiction and history.
- Summarize: quoting children; elevating their disclosure; providing an example of what this work sounds like.

Conferring and Small Group Work

- Bring story schema to the study of biographies and historical narratives.
- Bring historical lenses to interpretation of novels.

Closure

Invite students to think about characters' perspectives and how they might relate to themes.

Self-Assessing Using Reading Progressions

- Remind students that readers can evaluate and raise the level of their work themselves, when they have in mind the qualities of strong work.

Mini Lesson

- Start with a connection that reminds children of the work that top athletes do when they want to excel.
- Use children's familiarity with the kind of "improve your own performance" effort and energy for that kind of agency to show that they can do that same work academically.
- Be sure to have the child-facing rubrics on hand.

Active Engagement

- Have children get out the entries they composed and start evaluating all the parts of it, using the Learning Progression tool.

Conferring and Small Group Work

Closure

Present their book introduction and scene.

Bend 3: When Fact and Fantasy Collide

Using Information to Better Understand Fantasy Stories

- Teach students that readers of fantasy refer to nonfiction texts and references to more fully understand the world they are reading about.

Mini Lesson

- Explain that many fantasy writers use nonfiction to help them develop ideas for their novels.
- Name the teaching point.
- Demonstrate how to research and use information from nonfiction texts to more fully understand the world evoked in a fantasy story.

Active Engagement

- Set students up to revisit an earlier class fantasy read aloud, alongside nonfiction.
- With the students, read an excerpt of a companion nonfiction piece, giving them time to discuss the new ideas they get about the fantasy piece by reading nonfiction.
- Remind students about the teaching point, as well as making clear that this is not something that can be done everyday as a fantasy reader.
- Give students a quick tip to help them navigate the logistics of balancing their fantasy novels and their nonfiction work.

Conferring and Small Group Work

Closure

- Invite students to share their discoveries from today's nonfiction research.

Using Vocabulary Strategies to Figure Out Unfamiliar Words

- Teach students that specific vocabulary plays an important role in everything they read, especially in fantasy novels. Students should use a whole toolkit of vocabulary strategies to figure out the meanings of unfamiliar words.

Mini Lesson

- Tell a story about a time when you were impressed by someone's expert vocabulary knowledge acquired through experience, such as by playing video games.
- Name the teaching point.

Active Engagement

- Explain that running across challenging vocabulary words in fantasy is common, but it can be intimidating.
- Share some familiar strategies for dealing with difficult vocabulary, positioning them in the world of fantasy reading.
- Introduce a poem or other text that is filled with tricky vocabulary, but is still understandable.
- Model using more than one strategy on a segment of the text to decipher unknown words.
- Set students up to try the same work, read a stanza of the poem, using strategies from the chart to help decipher unknown words.
- Give lean prompts and gentle coaching as students work, making sure to give students plenty of room to try and fail.

Conferring and Small Group Work

- Compliment students on their perseverance in working through the poem.

Closure

Remind students of the teaching point, as well as other skills they know and can practice.

Fantasy Characters Are Complex

- Teaching students characters in fantasy books is not all good or all bad.

Mini Lesson

- Begin by telling a story about a reader in the classroom who explains how characters are never fully evil or fully good.

Active Engagement

- Analyze a character from your read aloud text

Conferring and Small Group Work

Closure

Remind students to look at their checklists to see how they are doing with the goals they set earlier in the unit.

Investigating Symbolism

- Teach students that fantasy readers try to figure out if repeated or highlighted images, objects, characters or settings are a symbol of something else, and how this symbol might connect to a possible theme for the story.

Mini Lesson

- Ask the students to consider what first comes to mind when they think of fantasy.
- Point out that most of what they called out were objects, characters or settings that could also be seen as symbols.
- Name the teaching point.
- Demonstrate how to find symbols, interpret meanings, and consider how symbols might fit with a bigger theme.

Active Engagement

- Ask students to try analyzing symbols in a different painting or text.
- Explain to students that the work they were able to do with the painting or text the class studied is the same type of work they can do with their fantasy books.

Conferring and Small Group Work

Closure

Invite students to think about small, symbolic details and then connect them to big ideas or themes.

Interpreting Allegories in Fantasy Stories

- Mini Lesson
- Remind students of the work they did previously around metaphor.
- Name the teaching point.
- Define the literary terms metaphor and allegory.
- Demonstrate spotting metaphor and allegory on a familiar text.
- Make clear the trail from finding the metaphor or allegory and then interpreting possible commentary the author might be making about the real world.

Active Engagement

- Guide students to practice identifying metaphor and allegory in the class read aloud, then make the same leap into interpretation.
- Remind students that the work they did today connects with the work they've been doing in the last few sessions--connecting the fantastical world to the real one.

Conferring and Small Group Work

- Closure

Remind students that club members help each other to become stronger by asking questions and challenging each other's ideas.

Bend 4: Literary Traditions: Connecting Fantasy to Other Genres

Paying Attention to How Cultures Are Portrayed in Stories

- Teach students that fantasy readers pay close attention to how cultures are portrayed in stories - the culture in which the story takes place, as well as other cultures. They also consider how characters, settings, and plotlines may vary across fantasy stories from different cultures.

Mini Lesson

- Tell a story about a student, or another reader you know, who realizes that cultural differences might have an effect on fantasy stories.
- Name the teaching point.
- Explain that story literature, whether fantasy or not, has a lot to teach us about culture, and readers can use the opportunity to learn more.
- Ask students to consider alongside you the class read-aloud text, through the lens of culture.

Active Engagement

- Invite students to revisit their own texts or another text, looking for what can be learned about culture.

Conferring and Small Group Work

Closure

Lead a discussion on cultural theories and understandings gleaned from reading fantasy books.

Identifying Archetypes

- Teach students that expert fantasy readers use what they know about archetypes to help make predictions, inferences, and interpretations about stories.

Mini Lesson

- Tell a story about a time when knowing about archetypes was fun for you.
- Name the teaching point.

Active Engagement

- Ask students to brainstorm common archetypes they know from literature.
- Explain that archetypes can be used as a tool to help fantasy readers do more thinking work.
- Set students up to watch a video clip that is rich in archetypes
- Record the archetypes students noticed on a chart.
- After a second viewing of the video, record the students' thinking about the archetypes they

found.

Conferring and Small Group Work

Closure

Readers can reach toward their goals by using tools and revising their work with the help of those tools.

Reading Across Texts With Critical Lenses

- Teach students that one way readers analyze a story is by using critical lenses, such as being alert to stereotypes and gender norms (or rules).

Mini Lesson

- Describe characters you like in the read-aloud, and compare them to other favorite characters.
- Name the teaching point.
- Demonstrate analyzing a character in terms of how he or she fits stereotypes and gender norms.

Active Engagement

- Give your students a chance to practice this work, reminding them of some characters and stories that might get them started.

Conferring and Small Group Work

Closure

Ask students to share what they used to think - and how their thinking has changed.

The Lessons We Learn from Reading Fantasy Can Lift Our Reading of Everything

- Teach students that they can apply their fantasy reading skills, such as interpretation and cross-text study, to help improve their skills in reading other genres.

Mini Lesson

- Ask students to share what they noticed about archetypes across their various forms of reading.
- Name the teaching point.
- Have students take a virtual tour of the charts from the unit, reminding students of all they have learned and asking them to share with a partner.
- Let students know that they can take these skills on the road.

Active Engagement

- Introduce baskets of texts from a variety of genres for students to explore, using their new fantasy reading muscles.
- Coach students as they read, calling out to the larger group occasionally.

Conferring and Small Group Work

Closure

- Gather students to circle the classroom library. Give them a virtual tour of the texts contained there.

Explain to students that today is a good day to start making their next set of reading plans.

Happily Ever After: Celebrating Fantasy and Our Quest To Be Ever Stronger Readers

- Tell students that it's time to celebrate all of the exhilarating and exhausting work we embarked upon weeks ago when we began this unit in fantasy book clubs.
- Invite students to dress up as their favorite fantasy characters
- Have students go back to notebook entries, sticky notes, learning progressions, even class-created charts from the beginning of the year and revise them with their newly expert eyes.
- Encourage clubs to do Reader's Theater of key scenes from their fantasy novels, being sure to leave time for each club to explain the significance of the scenes they chose to dramatize.

Create artistic realizations of key themes, concepts, or ideas from this unit.

Middle Township School District - ELL Accommodations - Addendum

Definitions:

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non- English- speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

Purpose of Offering Accommodations

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student's English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

Accommodations for ESL/ ELLs:

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

List accommodations:

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.

- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, Mimios, iPads, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

References:

Department of Education. (2009). *Classroom Accommodations for ESL and ELD Students*.

[Powerpoint PDF.] Retrieved from:

https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf

English Language Learners. (2013, Aug. 29). Retrieved from:

<https://www.edglossary.org/english-language-learner/>

Middle Township School District - *Special Education - Addendum*

Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).

Purpose of Accommodations

To allow students to be successful in a mainstream setting.

Accommodations

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record students thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed.

Advanced/Gifted Students:

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

Middle Township Public Schools - Reading - Fifth Grade

View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document

Middle Township Elementary #2

Grade 5 Writing

Pacing Guide

Recommended 5th Grade Writing Pacing Guide			
First Marking Period	Days 1- 45		
	September- 18 days	October- 22 Days	November- 5 days
	Unit One- Narrative Craft		Journalism
Second Marking Period	Days 46- 90		
	November- 7 days	December- 15 days	January- 20 days
	Journalism Continue		Literary Essay
Third Marking Period	Days 91- 135		
	February 20 days	March 19 days	April 5 days
	Literary Essay	Unit 4- Research Based Argument Essay	
Fourth Marking Period	Days 136-180		
	April (Continued) 12 days	May 22 days	June 11 days
	Test Prep	Fantasy Unit	

Interdisciplinary Connections

6.1.5.CivicsPD.5: Analyze key historical documents to determine the role they played in past and present-day government and citizenship (i.e., the Mayflower Compact, the Declaration of Independence, the United States Constitution, and the Bill of Rights).

Integration of Technology

9.4.5.TL.4: Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a).

21st Century Skills

All other 9.4 Performance Expectations Except Technology Literacy

9.4.5.CI.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one’s thinking about a topic of curiosity.

Career Education

Standard 9.2 Performance Expectations

9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

Writing Unit 1: Narrative Craft

**Time Frame: Sept--
Oct**

40 days

Overview of Unit: In this first unit of study, you will strive toward independence and toward dramatic growth in the level of your students’ writing, leading them (and you) to leave this one unit expecting that their writing will continue to improve in obvious, dramatic ways as each new unit unfolds. You’ll need to organize a writing workshop within which students work with great investment toward clear goals and within clear structures. Strong samples of mentor texts will play an integral role. Throughout the unit, it will be important to illuminate for students what it is they are trying to accomplish. Students need to

understand they are writing narratives, stories, and need to draw on all they know to craft these stories. What does it mean to write a great story? What is a great story? In this unit, you help students crystallize their images of strong narratives, self-assess using student-facing rubrics, and set goals that accelerate their achievement.

In fifth grade, students need to elaborate more. Narrative writers use detail and description, grounding their writing in a wealth of specificity, and reread to check for elaboration. By fifth grade, writers are expected to use a variety of narrative techniques to develop their stories and characters, while managing the story and the pacing of events. Fifth graders bring their interpretation skills to bear on their emerging drafts, rereading and making sure that they are highlighting the central ideas that they want readers to draw from their texts.

Essential Questions:

- *What provocative questions will foster inquiry, understanding, and transfer of learning?*
- *What will students understand about the big ideas?*

Standards Addressed:

Writing Standards

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- C. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- E. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Reading Standards

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level text orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RI.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, explaining the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific evidence in the text.

RL.TS.5.4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RI.PP.5.5. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

Speaking and Listening Standards

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Language Standards

L.WF.5.2. Demonstrate command of the conventions of writing, including those listed under grade four foundational skills.

- A. Avoid fragments, run-ons and rambling sentences, and comma splices.

- B. Maintain consistency in verb tense; place phrases and clauses; choose between adjectives and adverbs.
- C. Ensure agreement between subject and verb and between pronoun and antecedent.
- D. Distinguish between frequently confused words.
- E. Use idiomatic language and choose words for effect; use punctuation for meaning and effect.
- F. Use punctuation to separate items in a series; use commas in a series of phrases or clauses.
- G. Use a comma to separate an introductory element from the rest of the sentence; use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Emma?).
- H. Spell grade appropriate words correctly, consulting references as needed.

L.KL.5.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.
- B. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- C. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

L.VL.5.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.VI.5.3. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- A. Interpret figurative language, including similes and metaphors, in context.
- B. Recognize and explain the meaning of common idioms, adages, and proverbs.
- C. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

NJSLS from other subject(s)

Career Ready Practices

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

Standard 8 Computer Science

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
- Teacher-created performance assessment
- Student reactions

- Conferences and small group

Summative Assessments:

- Learning Progressions (Grades 2-8)
- Pre/Post-On-Demand Assessment

Benchmark Assessments:

- Teachers College Running Records
- Letter/Sound ID
- Nonsense Words
- High Frequency Words Assessment

Alternative Assessments:

- F & P Running Records
- Scholastic Running Records
- Sentence-Writing Grade Placement Test
- Dyslexia Screener

List of Core Instructional and Supplemental Materials:

- Units of Study Writing Book
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell

Mini Lesson Teaching Points:

- Use detail and description.
- Carry with them, and draw on, a repertoire of strategies.
- Make decisions as writers.
- Dramatize a story, instead of summarizing it.
- Craft and revise stories to communicate meaning.
- Tell a story in a different way depending on the theme.
- Analyze mentor texts and emulate the craft moves of a published author.
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Use a comma to separate an introductory element from the rest of the sentence.
- Use a comma to set off the word yes no(e.g., Yes, thank you), to set a tag question from the rest of the sentence (e.g., It's true, isn't it?),and to indicate direct address (e.g., Is that you, Steve?).

Bend 1: Generating Personal Narratives

Mini Lesson:(Session 1: Starting with Turning Points)

(pg. 5) Today I want to teach you another strategy -- one that helps people write powerful stories. It usually works to jot moments that have been turning points in your life. These might be first times or last times, or they might be times when you realized something important. Then you take one of those moments and write the whole story, fast and furious. 1. In order to come up with a first or last time, take something --anything -- that you do all the time and think, "When was the first time I _____?" and I write it on my list. 2. Go through the same process to think of story ideas -- to think of the last time I did something, then add it to my list. 3. You can also think, "What moment can I recall when suddenly I realized something important?" 4. It helps to think of times when you felt a strong emotion and learned a lesson, then add it to your list. 5. Choose one moment from the list that you believe is the most significant to write about in detail.

Mini Lesson: Dreaming the Dream of the Story

(pg. 16) Today, I want to remind you that writers of stories -- and this is writers of true stories as well as fictional ones -- climb inside the story, walking in the shoes of the character, experiencing the story as it unfolds and putting that onto the page so readers can experience it too.(Demonstrate: working with an entry you chose when thinking of stories that take place in an important place in your life. Ask, "How did it start?" and then let the story unroll from there.) 1. To tell a story, writers must first ask, "How did it start?" then remembering and seeing the precise details of that moment. 2. Writers put themselves back into their story and relive the details of that moment so they could story-tell it. 3. After telling it- jot the details!

Mini Lesson: Letting Other Authors' Words Awaken Our Own

(pg 25) Today I want to teach you that writers read great stories in order to write great stories. An author's stories and ideas will often spark the reader's stories and ideas.(Model reading a text and how the read aloud spurred you to generate a corresponding entry.) 1. Reading the work of another writer 2. Think of how the character's the place or the action they did reminded you of a time when... 3. Write about your own memories of "one time when . . ."

Mini Lesson: Telling the Story from Inside It

(pg. 35) Today I want to teach you that when you write personal narratives, it is important to put yourself inside the skin of the main character (the character is the writer, of course, just you in a different time and place), and then tell the story through that person's eyes, exactly the way he or she experienced it. 1. Reread something you wrote 2. Think back to where you were, go back in time and write from your own perspective including words like I heard her say- and what the other person said so you understood it! (See ex. Pg. 36)

Mini Lesson: Taking Stock and Setting Goals

(pg. 43) Today I want to remind you that it helps to pause sometimes and to look back on your progress as writers, asking, "Am I getting better?" and also asking, "What should I work on next? What will help me keep getting better in big and important ways?"(Use Narrative Writing Checklist Focus on elaboration and craft. Use "Goosebumps") 1. Find 1 goal on the checklist 2. Read through your writing and tally all the times you did that goal 3. Repeat one goal at a time until you find one you could add more to in your story! 4. Set your goal and revise, revise, revise!

Bend 2: Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing

Mini Lesson: Flash-Drafting: Putting Our Stories on

(pg. 57) What I want to remind you of is, that writers ll themselves up with the true thing that happened, recall how they've decided to start the story (the where and the how), and then, keeping their minds fixed on the mental movie of what happened, let their pens y down the page. Writers write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day."*Each one of us will write pages and pages, almost as if we are reliving that time, putting the truth of the experience down on the page.* 1. Remember moment 2. Close your eyes and ll in the details 3. Write as fast as you can and repeat 1. This is how you make drafting magical: a. Be silent. b. Listen for the part of your story that makes a sound in your heart. c. Replay that part again, like a movie in your mind. d. Listen and watch, trying to remember what you can't quite recall. e. Re-create something that feels right.

Mini Lesson: What's this Story Really About?: Redrafting to Bring Out Meaning

(pg. 66) Today I want to teach you that when professional writers revise, they don't just insert doodads into their drafts. After drafting, the pros pause and think, "How else could I have written that whole story?" Then they rewrite -- often from top to bottom. Usually as writers rewrite, they are working with the question, "What's this story really about?" (Show children how you plan for this new draft by thinking and talking across the pages of a planning booklet.) 1. Strengthen your draft by popping out what we really want to show and asking, "What's this story really about?" 2. Retell your story in a way that brings out a specific meaning by: a. Starting the story earlier or later. b. Telling the story out of order. 3. Draft another entry!

Mini Lesson: Bringing Forth the Story Arc

(pg. 76) Today I want to remind you that when you write personal narratives, you are writing . . . stories. And you already know that stories have a "way they usually go." One of the most powerful ways to improve your personal narrative, then, is to look at it as a story, and to think about whether you have brought everything you know about how stories usually go to bear on your draft. (Diagram the essential elements in a story (story arc) using "Peter's Chair" by Ezra Jack Keats.) 1. Stories have a pattern, a way that they usually go, called a story arc. 2. Stories: a. Begin by introducing the main character who has hopes, wants, or motivations. b. Then there is a problem, maybe the main character gets into trouble or faces tensions because of their hopes, wants, or motivations. c. The problem gets worse, and d. Finally, the story ends in a resolution 3. Add the details from your story mountain to your draft!

Mini Lesson: Elaborating on Important Parts

(pg. 88) Today I want to teach you that writers vary the pace of a story for a reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to those specific scenes. 1. Put your finger on the heart of your story- what's the most important part? Let's stretch it out and fill it with details, to help the reader's imagination see it clearly. 2. We do this by: a. Showing small actions b. Putting in dialogue c. Giving visual details d. Telling what the main character is thinking (the internal story) 3. Repeat and Pick another specific part of the story to elaborate, one that is connected to what the story is really, really about.

Mini Lesson: Adding Scenes from the Past and Future

pg. 97) Today I want to teach you that authors sometimes make characters in personal narratives travel through time and place. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about. (Active Engagement: Channel students to study a piece of writing, noticing when the author jumps forward or backward in time, using "The House on Mango Street" by Sandra Cisneros.) 1. Reread with the lens of finding a place where you can jump back or jump forward in time in ways that pop out what your story is really about. 2. Jump back by giving background 3. Jump forward by saying what's going to happen

Mini Lesson: Ending Stories

pg. 107) Today I want to teach you that like E.B. White, you can write an ending that leaves your reader with something big at the end. Writers think back to what they most wanted or struggled for in their stories and ask, "What is it I want to say to my readers about this struggle -- this journey?" Then they write an ending that shows this. 1. Writers often take time to draft and revise alternate endings for their stories, thinking, "What is my story really about?" 2. Don't simply end stories! Resolve problems, teach lessons, or make changes that tie back to the big meaning of your story.

Mini Lesson: Putting On the Final Touches

pg. 115) Today I want to remind you that writers draw on tools. Writers draw on all these resources to finish their writing. Writers use checklists, just as many professionals do, to remind themselves of all that they know how to do. (Provide Access to teaching charts, "Narrative Writing Checklist", "Questions to Ask Yourself as You Edit Checklist," and mentor texts.) 1. Writers, you will use these resources to self-assess, revise, and edit your work, using

one tool at a time, studying your work through that lens, and making revisions before using another tool. 2. Circle or highlight work that needs to be done, and ways to do that work.

Bend 3: Learning From Mentor Texts

Mini Lesson: Reading with a Writer's Eye

(pg. 122) Today I want to teach you that writers look at other people's writing differently. Like all readers, they let the writer write them but then they also look behind the meaning to note, "What is the clever trick this writer has done to affect the reader this way?" Must try this. (Mentor text: "Eleven" by Sandra Cisneros) 1. When you read a story that affects you strongly, deeply, pause, and as writers, think, "What has this writer done to affect me this way? I must try it in my own writing?" 2. Reread, and reread, marking the most powerful parts of the text, parts that felt powerful and well-written. 3. We noticed what writers have done, but we need to know how it was done to be able to use it in our own writing. 4. Writers create the words a person could have said, doing this in ways that reveal the character as a person. 5. As you read and reread mentor texts, ask, "What are thing this author has done that I could try too?" Then gather a collection of lessons and try to write differently because of what you learn.

Mini Lesson: Taking Writing to the Workbench

(pg. 131) Today I want to teach you that in order to learn from a mentor text, you can't just read the text and hope it rubs on you. You have to work at it. And to do that, it helps to use your writer's notebook not just as a place to gather entries, but as a workbench where you work on making your writing do specific things. 1. The truth is, that in every field, the people who become pros are people who work at it. 2. If you really want your writing to get better, you need to deliberately practice writing in ways that you admire. 3. Think of your notebook as a workbench, and think of yourself as someone who is trying to make something. 4. If you decide that you are not skilled at something, you need ways to get coaching and you practice all the more. Your notebook becomes filled with your efforts to get better, better, better, over and over.

Mini Lesson: Stretching Out the Tension

pg. 142) Writers, today I want to teach you that when writers set out to draft, they think about structure and they make an effort to structure their story, not "how it happened in real life," but as a compelling story. It's often helpful to call to mind how writers we admire slow down the problem in their writing, telling it bit by bit to make it a more compelling story. 1. Writers, you have to stop thinking about "exactly how the story happened." Instead you think, "How do I want this story to go?" 2. Writers plan their stories deliberately, making sure not to get the worst part of the problem too fast. 3. Writers escalate -- build up --parts of their story. Be sure to not make the first part of the problem so bad that it can't get worse. Be sure to think across the parts, while drafting.

Mini Lesson: Catching the Action or Image that Produced the Emotion

pg. 152) Today I want to teach you that when writing a story, you aim to put the exact thing that you -- or the character -- did or saw before you thought something, felt something. As you write, you try to recall how it went. You ask, "What was the exact sequence of actions?" Then you put that sequence onto the page so the reader can go through those actions too, and have those reactions. 1. Read your writing with the lens of looking for the moment that evoked the most emotion, the most powerful response. 2. Aim to put the exact thing that I was seeing before I felt something, then put that image onto the page so the reader can experience it too, and have those same reactions.

Mini Lesson: Every Character Plays a Role

(pg. 160) So today I want to teach you that authors ensure that every character, main and secondary, plays a role in forwarding the larger meaning of a story. 1. Read a mentor text looking for a character to study. 2. Then, reread and ask yourself, "What role does this character play in the story's meaning?" 3. In your own writing, focus on a character and ask, "What role do I want this character to play in my story? How will this character help forward what I am most trying to show?"

Mini Lesson: Editing: The Power of Commas

(pg. 168) Whenever you want to learn a punctuation mark’s secret, when you are ready to add its power to your writing, what you have to do is study that mark. You have to scrutinize it, examine it, study it with both your eyes and your whole mind to figure out what it does. Today what I want to teach you is this: you can figure out any punctuation mark’s secrets by studying it in great writing.(Complete the chart shown on page 170) 1. Today we will study the comma. What would writing be without it? What message does the mark send to readers about the words? Does the mark change the sound or speed or importance of the words? 2. To study a punctuation mark, you’ll need to read aloud part of a text with the mark in them and think about it and talk about it. Reading sentences aloud helps you hear what the comma does. 3. Move the commas around and notice if the meaning of the words change. 4. See how placing commas in your own writing brings forth what your story is really about.

Mini Lesson: Mechanics

(pg. 175) For the teacher: This is a lesson in which you correct any writing conventions errors you wish to address. Structure your lesson as follows: ○ Assess children’s writing and goals as writers. ○ Choose the teaching method: inquiry or mini lesson ○ Assemble the texts containing the grammatical structure or punctuation mark you will be studying. ○ Research examples to hypothesize about the particular effect on meaning the punctuation mark or grammatical structure has. ○ Take the newfound knowledge to writing and reading

Mini Lesson: Transferring Learning

(pg. 179) Celebration! Today we’ll hear four stories together as a community. And then you’ll disperse to our story corners. In those corners you’ll read your pieces aloud.

Writing Unit 2: Journalism

Time Frame: 27 days

Overview of Unit: It has never been more critical for students to learn about responsible, ethical journalism. Then too, journalism is a form of writing that allows students to blend so much of what they know from writing other genres—weave in bits of powerful narrative, draw on their information writing skills to explain ideas and events, and even make arguments. There has never been a more important time for students to know the craft of journalism than now. This unit imagines that teachers will first teach their students to write quick news reports—with an emphasis on helping students write concise, focused news reports that tell the who, what, where, and when, with a sense of drama. A typical news report might feature headlines such as, Spider Gets Loose from Science Labor Tears During Dodgeball. The unit cycles students quickly through generating ideas for news stories, drafting and revising those ideas on the run, and then moving through the process again. In this way, this unit is designed to help students sustain a high volume of writing and revising. In the second part of the unit, students launch into feature article writing. In the real world, journalists report on actual events in real time, and then they tend to follow up that brief writing by writing more investigative feature articles where they explore issues, events, and people in depth. Teachers help students follow that trajectory, helping them to see the connections between the event reporting they have just done and this new form of writing. In this part of the unit, teachers will also reinforce essential work on the foundations of information writing. This bend will follow a more typical writing process where students generate, draft, revise, etc., as opposed to the many quick drafts they write in Bend I.

Essential Questions:

- How can I be a journalist that writes quickly, revises purposefully, and exposes thoughtful observations about events and information in my community?
- How can I write concise, focused news reports that give details about an event following the conventions of journalism writing, while cycling repeatedly through the writing process? (Bend 1)

- How can I write a feature article that teaches about a topic and engages my reader, while taking one piece through the writing process?(Bend2)

Standards Addressed:

Writing Standards

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- F. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- G. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- H. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- I. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- J. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Reading Standards

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- D. Read grade-level text with purpose and understanding.
- E. Read grade-level text orally with accuracy, appropriate rate, and expression.
- F. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RI.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, explaining the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific evidence in the text.

RL.TS.5.4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RI.PP.5.5. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

Speaking and Listening Standards

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- E. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- F. Follow agreed-upon rules for discussions and carry out assigned roles.
- G. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- H. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Language Standards

L.WF.5.2. Demonstrate command of the conventions of writing, including those listed under grade four foundational skills.

- I. Avoid fragments, run-ons and rambling sentences, and comma splices.
- J. Maintain consistency in verb tense; place phrases and clauses; choose between adjectives and adverbs.
- K. Ensure agreement between subject and verb and between pronoun and antecedent.
- L. Distinguish between frequently confused words.
- M. Use idiomatic language and choose words for effect; use punctuation for meaning and effect.
- N. Use punctuation to separate items in a series; use commas in a series of phrases or clauses.

- O. Use a comma to separate an introductory element from the rest of the sentence; use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Emma?).
- P. Spell grade appropriate words correctly, consulting references as needed.

L.KL.5.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- D. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.
- E. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- F. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

L.VL.5.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

- D. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- E. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).
- F. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.VI.5.3. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- D. Interpret figurative language, including similes and metaphors, in context.
- E. Recognize and explain the meaning of common idioms, adages, and proverbs.
- F. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Formative Assessments

Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
- Teacher-created performance assessment
- Student reactions
- Conferences and small group

Summative Assessments:

- Learning Progressions (Grades 2-8)
- Pre/Post-On-Demand Assessment

Benchmark Assessments:

- Teachers College Running Records
- Letter/Sound ID
- Nonsense Words
- High Frequency Words Assessment

Alternative Assessments:

- F & P Running Records
- Scholastic Running Records

- Sentence-Writing Grade Placement Test
- Dyslexia Screener

Goals and Objectives:

- Write to provide the reader with information about a particular subject or topic.
- Analyze a variety of news reports.
- Develop supporting information by establishing structure, development, and language.

Study mentor texts to help revise their writing.

- Learn to observe, write, and revise quickly.
- Draft and publish several writing pieces.
- Use correct verb tense, and active and passive voice.

List of Core Instructional and Supplemental Materials:

- Units of Study for Writing
- The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell
- Mentor texts
- Online resources
- Anchor Charts

Mini Lesson Teaching Points:

Bend 1: Reporting on Events Lifting the Level of Journalism Writing

Mini Lesson: Short News Reports

Today I want to teach you that journalists are constantly on the lookout for newsworthy topics they can report on. Whenever something unexpected or surprising or important happens, journalists write about it, capturing all the true details of that event. (Immersion/Set the Stage: Students are flash drafting a news story from observing a staged drama - classroom event or video clip. Tell students they are working to capture the true details of the event they experienced as accurately as they can.) *Refer to “Qualities of Strong News Reports” anchor chart: 1. When you see things happen, think, “I can write about this.” 2. Jot notes about what happened while the event is fresh in their mind. Include the 5 W’s. 3. Focus on getting down the most accurate, important information - the facts. 4. Create a strong hook. 5. Use what you know about showing, not telling, to describe what you saw - vivid/descriptive verbs. 6. Include quotations. Try to remember some of what was said and jot it down, along with the name of the person who said the words. 7. Write in third person, use names, even for yourself. Give a context who the person is. 8. Write in a dramatic tone. 9. Create a strong ending.

Mini Lesson:

Today I want to teach you that journalists are observers. They live wide awake lives. They notice little details - like what kids in their class bring for lunch - and then they draft news reports that bring those stories to life. 1. Carefully observe people, places, events and objects all around and near to you to generate possible news report ideas. 2. Keep in mind overlooked and underappreciated people and events to help generate ideas. 3. Notice all the details, using your 5 senses. 4. Jot notes about your observations in your notebook. Include the 5 W’s and H. 5. Draft your news report.

Mini Lesson:

Today I want to teach you that when journalists plan and draft stories, they work to make their writing clear to their audience. They make sure they've clearly explained what happened, how and why it happened, and what might happen next. 1. Reread your news report. Ask, "Will this be clear to any one else? Would a stranger understand?" 2. Decide what is missing (think about the 5 W's and H), and revise to make the report clear. 3. Be extra specific so writing is clear to any audience.

Mini Lesson:

Today I want to teach you that journalists work to get to the point early on, since their readers' attention spans are often short. They know that the most important information goes early on in an article. *Refer to "Inverted Pyramid" anchor chart -top. 1. The most newsworthy information becomes your lead in 1-2 sentences. Give the big information: What happened? Who was involved? When did it occur? Where did it take place? Why did it happen? Example: On month and day, year, at time, person and what they saw or did. 2. Grab the reader's attention by providing clear, hard facts. 3. Write in an active voice.

Mini lesson:

Today I want to teach you that journalists zoom in on the sequence in which something happened, pointing out exactly how it happened, as well as who was involved and how they feel about the situation. *Refer to "Inverted Pyramid" anchor chart -middle. 1. Include the accurate details. Provide a more detailed description of the event. 2. Narrate the H in sequence -How did the event happen? 3. Include multiple perspectives from those involved about the event with quotations. What did they see? How did they feel? How were they affected?

Mini Lesson:

Today I want to teach you that journalists leave their audience thinking more about the news. *Refer to "Inverted Pyramid" anchor chart -bottom. 1. Check your ending, making sure all questions have been answered and covering all sides. 2. Make conjectures that detail the possible side effects that an event might have on others or what the follow-up course of action might be.

Mini lesson:

Today I want to teach you that journalists adopt the "tone" of a reporter. Journalists write in third person and use dramatic language to convey a series of events and build tension. *Refer to "Vivid Words" and "Technical Words Related to News Reporting" anchor charts 1. Reread your news report to revise, paying close attention to word choice. 2. Make sure you write in third person, using full and last names, and no I. Give context to the person. 3. Use vivid verbs to describe actions and feelings(shocked, bolted, surprised, dismayed, perplexed). 4. Look for words that could be replaced by journalists' vocabulary: witness, reporter, incident, bystander, and quoted.

Mini Lesson:

Today I want to teach you that journalists craft powerful headlines. Hook the readers with concise, strong words.

Bend 2: Developing a Feature Article - From Seed Idea to Published Piece (Feature Articles)

Today we're going to study a new kind of journalism: feature articles. To help us understand the qualities of a feature article we're going to ask ourselves, "How is this feature article the same as the news reports we've been writing? What differences are you noticing?" (Immersion/Inquiry) *Refer to "Feature Articles vs. News Reports t-chart" anchor chart: Feature Articles. News Reports. Report the truth. Tell about things that happen over time to people or places. Tell about breaking news or current events. Teaches information and gives an explanation of the significance of the information. Teach a lot of important information includes facts, stories, and examples. Focus on the 5Ws and H Longer, with more parts. Brief, including the most important details. Tone based on author's relationship to topic. Tone is urgent and important. Interest beyond the date of the event. Published when interest high - date of event or close. Shows the author's angle toward the topic steers clear of any angle toward the topic.

Mini Lesson:

Today I want to teach you that when journalists take a special interest in some of the stories they cover, they spend more time with the topics, asking themselves, “What are the bigger topics related to this event? What are the issues that surround this newsworthy event? What are possible feature articles about this newsworthy event? or even, “What do I think about this event?” 1. Reread past news articles to generate an idea for a news feature article. 2. Think, “What bigger issues or topics could be related to these events? 3. Jot these ideas in your notebook.

Mini Lesson:

Today I want to teach you that journalists also generate ideas for news feature articles by looking for patterns across their news reports. 1. Reread past news articles to generate an idea for a feature article. 2. Think, “What patterns am I noticing in the topics across my news reports?” 3. Jot possible patterns and topics, and jot these ideas in your notebook.

Mini Lesson:

Today I want to teach you that journalists choose a powerful, important topic and determine how the topic will be angled in the feature article. 1. Choose an idea or topic that feels important and hits “close to home.” 2. Make sure there are sources available to research the topic more. 3. Decide on your angle(stance/purpose) - what life issue or concern (friendship, reveal an injustice, cruelty, bullying, highlight an act of kindness, uncover a truth, etc.) are you addressing?

Mini Lesson:

Today I want to teach you that journalists teach their readers by including factual information from a variety of sources. Journalists research by interviewing and asking questions, observing and studying, noticing and wondering. They make a plan, research and collect important information before drafting. 1. Choose an idea or topic that feels important and hits “close to home,” and the angle it will take. 2. Research and collect factual information from expert interviews, surveys, websites, texts, and observations.

Mini Lesson:

Today I want to teach you that journalists organize their collected research for a feature article, which will help them know how the parts will go. Doing this organization will help raise the level of the drafts you are able to write. 1. Look through the collected research and organize it, or group it together. 2. Form sections for each group. 3. Decide on the order of the sections.

Mini Lesson:

Today I want to teach you that journalists get ready for drafting by considering different ways they might structure their feature article. 1. Decide on the nonfiction text structure that will be used to organize the information. 2. Draft the feature article.

Mini Lesson:

Today I want to teach you that journalists hook their readers’ attention at the start of the feature article. 1. Ask a question, or provide an anecdote (short or interesting story). 2. Make sure your angle is brought out.

Mini Lesson:

Today I want to teach you that journalists have techniques to wrap up and end their feature article in a memorable way. 1. State how the event will affect the future. 2. End with a question to ponder. 3. How the event ended or was resolved.

Writing Unit 3: Literary Essay: Opening Text and Seeing More

Time Frame: 36 days

Overview of Unit: This unit prepares students for the work of reading analytically and then writing to develop claims across a variety of texts, both narrative and non-narrative. Students will work on crafting structured literary essays and more confidently tackle any opinion writing scenario they’re faced with. Across the unit, students will learn strategies to grow

strong interpretations that are grounded in the text, craft strong claims, develop their supports across their essay, and draw upon varied techniques to do so.

Essential Questions:

- How do people read differently when they intend to write about their reading?
- How do we grow powerful interpretations about texts?
- How do we craft a literary essay around a shared text?

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- K. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- L. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- M. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- N. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- O. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Reading Standards

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- G. Read grade-level text with purpose and understanding.
- H. Read grade-level text orally with accuracy, appropriate rate, and expression.
- I. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RI.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, explaining the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific evidence in the text.

RL.TS.5.4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RI.PP.5.5. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

Speaking and Listening Standards

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- I. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- J. Follow agreed-upon rules for discussions and carry out assigned roles.
- K. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- L. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

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Language Standards

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L.VL.5.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

G. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

H. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).

I. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

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G. Interpret figurative language, including similes and metaphors, in context.

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21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

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CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

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- Problem Solving

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8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

- Lucy Calkins Unit 2 Pre-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Lucy Calkins Unit 2 Post-assessment Unit of Study Book 2 Found in online Lucy Calkins Resource page at <https://www.heinemann.com/>
- Reading Pathways, Grade 3--5: Found in online Lucy Calkins Resource page at <https://www.heinemann.com/> Focus Skills to assess: Main idea(s) and supporting Details/Summary, Comparing and Contrasting, Analyzing Author's Craft, and "Inferring within Text/Cohesion"

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
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Alternative Assessments:

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- Scholastic Running Records
- Sentence-Writing Grade Placement Test
- Dyslexia Screener

Alternative Assessments

Ticket out, turn and talk, book talks
<p>Unit Goals:</p> <ul style="list-style-type: none"> • Write to grow ideas about a text. • Read interpretively. • Reread closely and carefully to identify evidence that best supports a claim. • Support a thesis with a variety of evidence. • Draft and revise thesis statements that capture the themes of a story and that forecast ways their essays will support their thesis. • Transfer and apply their essay writing to respond to prompts and real-world situations. • Use grammar and convention rules to make their writing clearer and more effective.
List of Core Instructional and Supplemental Materials:
<ul style="list-style-type: none"> • Units of Study for Writing • The Fountas & Pinnell Literacy Continuum, Expanded Edition-A Tool for Assessment, Planning, and Teaching, PreK-8 By Irene Fountas & Gay Su Pinnell • <u>Suggested Texts and Resources</u> <ul style="list-style-type: none"> ○ Farewell speech by Lou Gehrig “You Make Your Own Future” speech by Barack Obama Speech to the United Nations by Malala Yousafzai
Mini Lesson Teaching Points:
Bend 1: Launching with Learn-About-the-World Books: Introducing Old Favorites
<p>Mini Lesson 1: Inquiry into Essay</p> <p>(pg. 6) The question we’ll be researching today is, “What makes a literary essay? What, exactly, are the big parts, and how do they fit together?”(Introduce the inquiry to students. Set students up to listen and annotate the text, marking up the essay’s characteristics, as you read the text aloud.)</p> <ol style="list-style-type: none"> 1. Writers, I’m hoping we can study this essay, ‘Eleven,’ written by Adam, like an architect might study a building. What are the big parts of literary essays? 2. Jot notes as we go, annotating the text with what you notice, or draw boxes and arrows that help you keep track. Push yourself to notice the big things the author is doing--like including an introduction--as well as the smaller parts--hooking the reader, and naming the author and text. 3. Remember to include all the ingredients for what makes a literary essay: a. Introduction- Hooks reader, names the author and text, and states a claim and some supports. b. Body paragraphs- States the claim- and one support, gives evidence that shows the support is true, includes explanations of evidence, and uses transitions to move between parts. c. Conclusion- Restates the claim and supports, and makes the reader think.
<p>Mini Lesson 2: Growing Ideas</p> <p>(pg. 16) Today I want to remind you that people read differently when they intend to write about their reading. Writers see more, notice more...and everything becomes grist for the thinking mill. When you read as a writer (or watch videos as a writer), you bring an extra-alertness to your reading, noticing that others pass by.”</p> <ol style="list-style-type: none"> 1. Writers, as I play the ‘Panyee Football Club’ video let’s all watch it as writers, with an extra alertness, seeing more, noticing more in the details of the text. 2. In your notebooks be ready to jot about what you see. Try to notice when others pass by. Try to notice details that in some way seem like they could be important to your thinking about this story. 3. Later, you’ll be able to mine these entries to get ideas for claims in your literary essays.
<p>Mini Lesson 3: Trying on Various Themes for Size</p> <p>(pg. 26) Today I want to teach you that just as a shopper tries on different clothes before finding the shirt or coat that fits perfectly, so, too, an essayist tries on different thesis statements before finding the one that is what the essayist wants to say.</p>

1. Writers, today you will need to try out a bunch of possible thesis statements, where you state your idea, think about what kind of evidence will best support your idea, and then forecast your support.

2. To do this, you can watch and re-watch little scenes from the video or pore over the transcript for ideas.

Mini Lesson 4: Angling Mini stories to Support a Point

(pg. 39) Writers, today I want to teach you that one way to make your essay memorable is to insert stories into it. Essayists try to support their points in ways that will move readers to agree with their points, to nod, ‘Yes, yes.’ To do that, essayists sometimes tell a story to support a point--and they try to tell the story well.

1. Writers first choose a point to support, identify, and rank moments that support a point.

2. Begin by naming the point you’re making.

3. Retell the mini-story. a. Weave in specific details tied to your point. b. Pop out the parts to show your claim. c. Choose which parts to story-tell (start with your point) and to summarize (provide background information).

Mini Lesson 5: Flash-Drafting a Literary Essay

(pg. 49) Today I want to teach you that essayists, like pilots, use tools to help them do complex operations. A familiar checklist can help you lift your essay to the ground. It can help you rehearse your essay aloud, making sure you have all the parts, and then help you draft your entire essay, fast and furious.

1. Writers, let’s use the ‘What Makes a Literary Essay Chart that we put together as a checklist for what is needed to include in your draft. Remember having a checklist of what you’re trying to create can help you do better work.

2. Move your way down the chart as if it were a checklist.

3. Make sure to mentally mark each bullet on the list as you go down the chart.

4. Try ‘writing it out in the air’ with a partner.

5. Now it is time to use the ingredients from the chart to draft your entire essay, fast and furious!

Bend 2: Lifting the Level of Interpretive Essay (and Writing from Start to Finish)

Mini Lesson 6: Writing to Grow Ideas

(pg. 63) Today I want to remind you that to grow ideas, literary essayists often study the small, specific details in the text, or the parts that feel odd or important. They know that studying these tiny details can lead them to big ideas and interpretations.

1. Writers reread, noting details or places that feel odd or important.

2. Then, you can grow some ideas of what you noticed, starting with the particulars, the nitty gritty, and then moving to big ideas.

Mini Lesson 7: Analyzing How Characters Respond to Trouble

(pg. 72) Today I want to remind you that to grow possible interpretations from a text, it helps to study times when characters face trouble. You think, ‘What does the character learn about the ways to deal with this problem? What does the author teach us through the way this character learns to handle the problem?’

1. Essayists often study times when their characters face trouble, since regularly there are lessons or themes to be learned from their responses.

2. Today, as you’re freewriting and growing ideas, be on the lookout for when your interpretations repeat or start to sound similar.

3. If you have one like that, you might write long entries to get ready to choose your thesis and support. Or, you might start developing a thesis statement about it.

Mini Lesson 8: Developing Strong Thesis Statements

(pg. 82) Writers, today I want to teach you that essayists don't just settle with their first rough draft of a thesis; they revise that thesis statement over and over to make it stronger. One way for you to revise your thesis is to check it against the evidence.

1. Writers, start with your possible thesis statement, and then hold it up against the text, rereading parts and asking, 'Does this part of the text go with what I'm claiming about the text? Does this part?'
2. When lines t, you discuss them, explaining how the line is the claim.
3. When you and lines that don't, that will usually lead you to revise your thesis.

Mini Lesson 9: Choosing and Setting Up Quotes

pg. 92) Today I want to remind you that quotes add voice and power and life to an essay. Because quotes are a big deal, writers are careful to choose quotes carefully. Writers want the parts they quote to do important work for the essay.

1. Find an idea that needs a quote.
2. Find several quotes that could go with that idea.
3. Rank them to see which is the best.
4. Record the quote to see which match the claim best.
5. Introduce the quote into your essay.(Give a brief, clear text summary to set up the quote. "In this part...")

Mini Lesson 10: Supporting a Claim with an Analysis of Craft

(pg. 104) Today I want to teach you that it is not just the plot and the characters of a story that carry messages to readers. The way an author writes--the author's craft moves--also help to carry messages to the readers. Literary essayists can support a claim by naming those craft moves and explaining how they t with a claim.

1. Choose a support and reread your essay, noting the author's techniques you could write about, but had not unpacked or named in a clear way.
2. Consider a bunch of techniques the author used, not just one, and then name the theme precisely, using the Goals and Techniques cards.
3. Find places in your writing where you could revise and insert a description of the author's craft.
4. Write to connect the author's craft move to your claim.

Mini Lesson 11: Beginnings and Endings

(pg. 114) Today I want to teach you that when literary essayists craft introductions, they work to help readers understand what's significant about their text. One way they do this is by beginning with a universal statement before introducing the text and their claim.

1. Writers, start your introduction with a big idea--something you're really trying to say about the text.
2. Next, say a little bit about the problem.
3. Finally, end the lead with your claim. Remember to consider which of your leads best fits with what you're trying to say about the text.

Mini Lesson 12: Editing Seminar Stations

(pg. 121) Today I want to teach you that writers often study grammar and conventions to make their writing more clear, compelling, and impressive. One way they do this is to study examples of effective writing, think about the conventions or rules of this writing, and then try to apply those rules to their own writing.

1. Writers, read the rule.
2. Next, study the examples and non-examples of the rule. Talk about them to make sure you understand them.
3. Finally, you might take your own notes on the rule to make a plan for your edits, or get to work editing and writing right away

Mini Lesson 13: Celebration

(pg. 126) Writers, today you will celebrate your writing. Writing a literary essay well requires you to think deeply and to engage closely with a text, and through that the process of reading, rereading, and revising. Take the time today to enjoy reading your classmates' essays and together celebrate all your hard work.

1. Consider different ways to ask students to publish their work that reject the ways literary scholars often publish their writing.
2. See pages 126-129 for writing celebration suggestions.

Bend 3: Writing for Transfer: Carrying What You Know about Literary Essay across Your Day, Your Reading, Your Life

Mini Lesson 14: Transferring What You Know to Any Opinion Text

(pg. 134) Today I want to teach you that when you know how to write literary essays, you have the tools and strategies you need to write all kinds of essays--and lots of other writing too. You have the tools and strategies you need to make pieces of writing that aren't exactly essays, but are similar.

1. Writers, before you get started studying other kinds of opinion pieces, take a minute to reread the, "What Makes a Literary Essay?" chart with your partner and remind each other of the kinds of things that make a literary essay.
2. Now that you're super clear on what makes a literary essay, will you see which of those same parts show up in other kinds of opinion or argument writing?(project example speech and encourage students to discuss similarities between the speech and a literary essay, as well as study the differences.)
3. Writers, I have little packets of writing pieces you can use to try and figure out which of your literary essay moves, which of your tools and strategies, apply to other opinion pieces.

Mini Lesson 15: Tackling Any Challenges that Come Your Way

(pg. 146) Today I want to teach you that you can't prepare for every possible writing situation you'll encounter. Instead you have to be flexible. When you face these new situations, you have to think, "What do I already know that could help me here?" Then, you've got to apply that knowledge to the new situation.

1. Make sure you understand what you're being asked to do.
2. Ask yourself, "What do I know that could help me here?" Think about all the tools and strategies you can draw on.
3. Make a quick plan for how the writing could go.
4. Markup your texts to collect the evidence you need.
5. Start writing, using your plan and tools.

Mini Lesson 16: Logically Ordering Reasons and Evidence

(pg. 157) Today I want to teach you that having a strong claim will only get you so far. What really matters is the support and evidence you have to back up your claim, and, in particular, how you organize those supports and that evidence.

1. Reread your supports, sorting them so they best support your claim.
2. Organize and sort the evidence to see what evidence really is.
3. Rank the evidence to decide the order that's best to present it.

Mini Lesson 17: Applying Your Past Learning to Today's Work

(pg. 163) Today I want to teach you that one way opinion writers--and all writers, really--get themselves ready to draft is by thinking back to all they know and all they have learned and by studying their charts and tools. Then, they draft fast and furious, using that prior learning to make their new draft even stronger.

1. Writers, when you are ready to draft, take a little inventory to think back over all you have learned and all your charts and tools.
2. Once you have gathered some resources, you can make a plan. Ask yourself, "How can I use these resources to help me create the best possible draft?"
3. Begin drafting, using those tools to help you.

Mini Lesson 18: Analyzing Writing and Goal-Setting

(pg. 171) Today I want to teach you that to get dramatically better at something, you need to work at it deliberately. As writers, you can use a checklist to help you study your work, and evidence of what you're already doing, and identify goals worth working toward. Then you work like crazy toward those goals.

1. Choose and read a category on the checklist, and say what it means in your own words.
2. Look for proof of that category in your writing piece.
3. Mark up the proof you need and score your work.
4. Repeat with other categories.
5. Set goals and work toward these goals.

Mini Lesson 19: Becoming Essay Ambassadors

pg. 181) Today I want to teach you that experts share their knowledge with the world. Some do this by becoming ambassadors of sorts, setting out to teach others topics they know and care a lot about. To prepare for that teaching, they think about what exactly they'll say, and plan how the teaching will go.

1. Choose something to teach, something that is important to learn.
2. Figure out what exactly you want to teach others about that thing.
3. Figure out how you will teach it.
4. Make a plan, and then create any tools or charts that will help you.

Writing Unit 4: The Research-Based Argument Essay**Time Frame: 57 days**

Overview of Unit: A focus for this unit is that in this ever-changing world of immediate communication, readers and writers need to be more than passive receptacles and echoes of the line of the day. Writers still need to develop an original thought, frame it, lead it to revising and editing -the classic skills required to produce a research essay. In this unit, you'll teach children the writing skills of a researcher and an essayist. Students will form informed opinions from within their reading and research on a topic and craft these opinions into an argument essay. Students will stake a claim, provide logically ordered reasons in its defense and also dismember possible counterclaims. You will want to tap into reading workshop time for children to do the extensive reading and researching of topics that will provide the information for the argument essay.

Essential Questions:

- How can I write research based argument essays in which I take a position and get readers to care about it?
- How can I study different perspectives in a controversial issue, take a stand, and then write a compelling argument?
- How can I revise my argument to appeal to an audience? How can I draw on everything I have learned about argument writing in order to write a credible, persuasive essay?

Standards Addressed:**Writing Standards**

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- P. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- Q. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- R. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- S. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- T. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Reading Standards

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- J. Read grade-level text with purpose and understanding.
- K. Read grade-level text orally with accuracy, appropriate rate, and expression.
- L. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RI.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, explaining the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific evidence in the text.

RL.TS.5.4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RI.PP.5.5. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

Speaking and Listening Standards

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- M. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- N. Follow agreed-upon rules for discussions and carry out assigned roles.
- O. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- P. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Language Standards

L.WF.5.2. Demonstrate command of the conventions of writing, including those listed under grade four foundational skills.

- Y. Avoid fragments, run-ons and rambling sentences, and comma splices.
- Z. Maintain consistency in verb tense; place phrases and clauses; choose between adjectives and adverbs.
- AA. Ensure agreement between subject and verb and between pronoun and antecedent.
- BB. Distinguish between frequently confused words.
- CC. Use idiomatic language and choose words for effect; use punctuation for meaning and effect.
- DD. Use punctuation to separate items in a series; use commas in a series of phrases or clauses.
- EE. Use a comma to separate an introductory element from the rest of the sentence; use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Emma?).
- FF. Spell grade appropriate words correctly, consulting references as needed.

L.KL.5.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- J. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.
- K. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- L. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

L.VL.5.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

- J. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- K. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).
- L. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.VI.5.3. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- J. Interpret figurative language, including similes and metaphors, in context.
- K. Recognize and explain the meaning of common idioms, adages, and proverbs.
- L. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

21st Century Skill: Critical Thinking and Problem Solving

21st Century Career Ready Practices:

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Interdisciplinary Connections: The English Language Arts Literacy curriculum has many possibilities for interdisciplinary connections. Reading and writing can be connected across disciplines. Project and research reports that involve writing can also be connected to all disciplines. These connections include, but are not limited to the following:

- Media
- Science
- Arts
- Music
- Social Studies
- Math

Integration of 21st Century Themes and Skills and 21st Century Career Ready Practices: These practices are infused throughout all activities. Some of these activities include, but are not limited to:

- Integrating Technology
- Communication
- Problem Solving
- Critical Thinking
- Life and Career Skills

Technology Standards:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

8.1.5.A.3 Use a graphic organizer to organize information about a problem or issue.

List of Core Instructional and Supplemental Materials:

- Units of Study Teacher Manual
- Learning Progressions
- List of research articles

Assessments: Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
- Teacher-created performance assessment
- Student reactions
- Conferences and small group

Summative Assessments:

- Learning Progressions (Grades 2-8)
- Pre/Post-On-Demand Assessment

Benchmark Assessments:

- Teachers College Running Records
- Letter/Sound ID
- Nonsense Words

- High Frequency Words Assessment

Alternative Assessments:

- F & P Running Records
- Scholastic Running Records
- Sentence-Writing Grade Placement Test
- Dyslexia Screener

Alternative Assessments

Ticket out, turn and talk, book talks

Goals of Mini Lessons:

- Research both sides of an issue to develop a strong argument.
- Postpone a quick, premature conclusion until the actual evidence is accumulated and reviewed.
- Evaluate their data, then decide which evidence they will use to bolster their claims.
- Entertain counterclaims, stating and debunking the other side.
- Attend to the perspectives of their audience, and present the evidence most compelling to that audience.
- Bring all their writing knowledge to accurately portray the data and make elective cases.
- Choose the format, presentation, and delivery of their writing, and know that those choices affect their message.
- Use underlining, quotation marks, or italics to indicate titles of works.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

Mini Lesson Teaching Points:

Bend 1: Establishing and Supporting Positions

Mini Lesson: Establishing and Supporting Positions

(pg. 5) Writers, today I want to teach you that when you are composing an argument, you will need to collect evidence not to support what you first think about the issue, but instead, evidence that allows you to think through the various sides of the argument. 1. To collect and organize information, you will each need to come up with a system for recording notes, collecting evidence for both sides of the argument.(Teacher: show example of two-column note-taking system pg. 6) 2. We will read the title of the article which will give us a sense of the kind of evidence being offered up. 3. We can use Post-It notes to write evidence on and sort the details later. 4. We will read a bit of the article and jot bits of evidence, then put the Post-It in the For or Against column, wherever it belongs. 5. Make sure to collect information that the author presents - not your feelings, but evidence from the text.

Mini Lesson: Flash-Drafting Arguments

(pg. 17) Today, I want to remind you that when a writer writes essays - personal, literary, argument, or otherwise the writer often organizes her opinion and reasons into a boxes-and-bullets structure. And writers of any genre, once they have a rough idea of structure, often try to get the whole piece of writing down on the page quickly, roughly, and then go back to revise. 1. Writers review the evidence they collect and decide where they stand on the issue. 2. Writers rehearse for writing by explaining their reasons for deciding one way or another to a partner who shares the same position. 3. Start by restating your claim, and then state your reasons using words and phrases to link your reasons to your claim.(Example: Chocolate milk should (should not)be banned in school because(reason A),because(reason B),and most of all, (reason C). 4. Writers often take a short burst of time to draft, quickly, one beginning-to-end version of what they will write - just to see the whole shape of it. 5. Writers then go back and revise that ash-draft. 6. Chart: How to Write an Argument (pg. 18) a. Collect evidence that allows you to think through various sides of an argument. b. Rehearse by explaining your position and listing your reasons point by point. c. Plan your claim and reasons into boxes-and-bullets structure.

Mini Lesson: Using Evidence to Build Arguments

(pg. 30) Today, I want to remind you that argument writers don't just say what they think personally. They give compelling evidence to prove their point. To do this, they pore over research materials, analyzing which evidence will really support their claim - perhaps the exact evidence that convinced them in the first place - and they often start by putting evidence into their letters in their own words. 1. So, writers, listen to this letter. I will read you and listen for evidence that the author has used. Think of ways to get more text evidence - facts and information from research - into this letter to strengthen his argument. 2. Writers skim articles and be on the lookout for evidence that supports their claim. 3. Writers need to write this evidence down in their own words - paraphrase. 4. We need to figure out where the best place for the new evidence will be.

Mini Lesson: Using Quotations to Bolster an Argument

(pg. 41) (Inquiry) The question you'll be exploring, then, is this: what makes a quotation powerful? 1. We will study this text to figure out how the author used quotations in powerful ways. 2. Turn and talk, writers. What makes certain quotations powerful? 3. Writers don't include every quotation, but choose ones that stand out, that are surprising or sort of a lesson.

Mini Lesson: Redrafting to Add More Evidence

pg. 50) When you are not just writing a letter, but writing a letter in which you carry the cargo of evidence, you're doing ambitious, challenging work. It is not likely that your first draft will be your best effort. Chances are you'll want to reread that draft, decide what parts of it work and what parts don't work, and then plan and write another draft. 1. Right now, you're going to set up to begin new drafts. 2. Make the new draft almost the same as the old draft, keeping the same reasons and same structure, but adding in your new evidence and your new thinking. 3. Write your claim in at least four different ways. 4. Argument writers state a claim that is bold and clear - they take a strong position. 5. Think ahead to your evidence. In your mind, write the whole letter, to make sure you have the goods you need to support your claim. 6. Writers plan the reasons that support their claim by laying their evidence before them and sorting it into reasons that support their claim. 7. Think how you will order your reasons - save the best for last? Or will you go for shock value, putting the most surprising reason first? 8. Remember, writers only use the strongest reasons. You will want to have a pile of rejected reasons showing that you have evaluated the importance of each of your reasons and selected only the strongest ones. 9. Writers rehearse their writing orally, talking to their paper, before beginning to draft.

Mini Lesson: Balancing Evidence with Analysis

(pg. 57) Writers, today I want to teach you that a good argument is a bit like a layer cake - just the right balance of dense researched evidence layered between rich thinking. To achieve this balance, you add your own thinking and explanations. 1. Writers, picture that your evidence is the cake part, and your thinking is the frosting. You have to remember to explain the significance of your evidence in order to bind it together. 2. One way that writers analyze their evidence and explain their thinking is by asking themselves some predictable questions. a. Why did I include this evidence? b. How does this evidence relate back to my claim? c. What makes this particular quote or statistic so important? d. How is this evidence changing my thinking? 3. Another way writers extend their thinking is by using some thought prompts:(See chart on page 60 for entire list.) a. Examples: i. I see . . . ii. In other words, . . . iii. That is . . . iv. The important thing about this is . . .

Mini Lesson: Signed, Sealed, Delivered

(pg.66) Today I want to teach you that part of the effect of any writing, or any communication, comes from the form and format of its delivery. The way the message sits in the real world, its design, and the kind of space it takes up affect how it is received by the audience. 1. Writers, carefully consider who is going to read your writing, and then choose how your argument will be published, and how it will be delivered. 2. Knowing who will read your writing informs the choices you will make. You make different choices when your friend will read your writing, than when adults will be your audience. 3. Some choices you may have for sharing your message may be: an email, printing on fancy paper with a matching envelope, handwriting on notebook paper with a purple pen, or writing in a note card. 4. Writers will always consider how the format and style affect the tone of the text, and how the reader will perceive it. 5. Writers need to know how they want the reader to perceive their message. 6. Writers look at their writing in different formats and think about how the format

and style affect the tone of the text and the way it will be perceived by its reader. Only then, will they prepare their argument writing in the medium and format of their choice.

Bend 2: Building Powerful Arguments

Mini Lesson: Taking Arguments Up a Notch

(pg. 75) Today, I want to teach you that writers think about how to best capture the information they need, and then they dive into research, taking notes in the way that best suits them and best sets them up to think a lot and to write a lot. 1. Writers recall systems they've used for keeping track of text evidence and developing thinking. ★Chart: Systems Argument Writer Use To Collect Research and Develop Thinking (pg. 76) ○Make folders for different reasons and fill the folders with evidence. ○Make booklets only written on one side of the paper so they can be scissored apart. ○ Use our notebooks, with pages labeled in different ways, and Post-Its ○ Use note cards to record evidence (maybe use these with file folders). ○ Use note-taking apps on laptops or iPads. 2. After thinking about the different systems, writers will choose one, or adapt one, to use as the best way to gather evidence and hold onto thinking. 3. Writers always keep the final goal in mind - presenting and defending their ideas and evidence to a very informed audience.

Mini Lesson: Bringing a Critical Perspective to Writing

(pg 86) Writers, today I want to teach you that to write well about information, you need to know it well. When you know information well - like when you know the Harry Potter series well - you realize that information you read recently fits with (or contradicts) information you read earlier. A big part of writing about information is seeing connections and contradictions between sources of information. The more clearly writers read their sources, the more equipped they are to see those links. 1. Writers, it is worthwhile to go back to texts you read a while ago and look at them with fresh eyes. It's like writing between the lines, adding things you know from other texts, seeing more significance than we did the first time. 2. We can jot down our thinking on a Post-It and put it in the margins of the text, then continue to read, jot, and mark the margins. 3. Rereading and thinking about what we just read cause somewhat related issues to come to mind now. 4. Researchers get more from a text when they read like they expect to see more - they pay attention to the sparks of ideas flying around. 5. Then writers put those ideas into words - notes with full sentences that help them add more evidence and more thinking to their essay drafts.

Mini Lesson: Rehearsing the Whole, Refining a Part

(pg. 97) Today, I want to teach you that writers, like athletes, often envision themselves going through the process, accomplishing the feat, before actually getting started. Sometimes, as writers imagine themselves writing the beginning, middle and end of a text, they realize there's trouble ahead. In those instances, it can help to tackle that bit of trouble before picking up the pen and writing, fast and furious. 1. Right now, will you take hold of a blank sheet of paper, and imagine the work you will be doing there? 2. Remember, a good introduction will first draw the reader in to care about the topic. 3. Writers think about what's significant about the topic, or how it fits with the readers' own lives, or how it is timely. 4. We write our clear and bold claim and reasons in the essay's introduction. 5. Writers, before you write your reasons, think if there is a need to order them one way or another. 6. Think about your first body paragraph, starting by restating your first reason, and then you'll plop some evidence right in. 7. Think that you want to include at least one direct quote, and don't forget to unpack any evidence you include by writing in the air "This shows . . ." 8. Make sure to use transition words between bits of evidence.

Mini Lesson: Rebuttals, Responses, and Counterclaims

(pg. 107) Today, I want to teach you that persuasive writers anticipate the counterclaim to an argument and acknowledge that counterclaim. They might use more "set-up" language, saying: "Skeptics may think . . ." or "Some will argue . . ." " Then writers rebut the main counterargument. 1. When someone lays out a counterpoint, you either have to produce more evidence supporting your claim, or disprove your opponent's claim. 2. The work of arguing in the face of resistance is called "coming up with a rebuttal that proves your point." 3. Writers have to address the "Yeah, buts" while keeping their arguments on track by rereading their piece pretending to be someone who disagrees. 4. Persuasive writers don't just collect evidence in support of a claim. To make a really strong argument, they need to anticipate, and then rebut - shoot down - counterclaims.

Mini Lesson: Evaluating Evidence

(pg. 119) Writers, today I want to teach you that some reasons and evidence are better than others. Some reasons and evidence are stronger and lead to valid arguments, and some are weaker and can create invalid arguments. To be sure you provide the strongest possible reasons and evidence, it helps to keep asking the question, "How do I know?" and be sure that you can give precise, exact answers. 1. Argument writers need to test the strength of their arguments to make it stronger and stronger. 2. First, you need to evaluate the arguments of others by asking, "How do you know?" Then you decide if the person has supported their argument in a responsible way. 3. If you know how to check for common problems in argument writing, it can help you review someone's argument with a lawyer's eyes. Keep on asking, "How do you know?" ★Chart: Common Flaws in Reasoning (pg. 122) ○ Generalizing (assumes specific example will be true everywhere) ○ Discrediting (insults people's character rather than taking issue with their points) ○ Assuming Consequences (implies cause-and-effect relationship that isn't proven) ○ Questionable Assumption (argument founded on something that might not be true)

Mini Lesson: Appealing to the Audience

(pg. 132) The question we'll be exploring is: What persuasive techniques help us address - and sway - a particular audience? 1. Will you watch this reenactment and pay close attention to how I go about trying to convince someone that my position is the right one? Jot notes if it helps. 2. What was one thing you saw that I did or said that swayed you to believe in my position? 3. Argument writers know many techniques to sway an audience: ★Chart: Persuasive Techniques to Sway an Audience (pg. 135) ○ Focus on what your audience cares about. ○ Show how your audience will benefit, telling several specific ways. ○ Use a confident, persuasive (not whiny) voice. ○ Make comparisons that emphasize your point or help your audience visualize. ○ Use references that the audience will understand. ○ Cite people the audience respects/trusts. 4. Persuasive writers alter their argument to match their audience.

Mini Lesson: A Mini-Celebration: Panel Presentations, Reflection, and Goal-Setting

(pg. 142) Writers, I want to teach you that when people are part of a panel - when their goal is to convince an audience in some way - they rise to the occasion. They dress the part. Specifically, they stand up tall, they speak in a loud, clear voice, they don't fidget or giggle, and they greet and engage politely with the audience. 1. Panelists show they dress the part by standing up straight, making eye contact each time they look up from their paper, and reading in a clear, loud, steady voice.

Mini Lesson: Argument across the Curriculum

(pg. 147) Today, I want to teach you how to argue about texts and debate your position. 1. Writers, today you will listen to this story, but instead of listening to develop ideas about the characters and the story, you will instead listen with an argument in mind, weighing which position you want to take on. 2. Notice where I stop reading, and jot your deepest thoughts about the argument at hand by completing prompts: a. "So far I am taking the position that . . ." b. "At this point, I am taking the position that . . .because . . ." c. "Now that we've finished reading, I am taking the position that . . .because . . ." 3. When debaters argue about texts they follow a series of steps: a. Analyze text(s), gathering evidence and ideas so as to take a position. b. Caucus with those who share your position to plan what your claim, evidence, and reasons will be, referring to the text. c. State your case in front of your opponent. Explain your position with reasons and evidence. d. Say back your opponent's best point. e. Caucus with those who share your position to plan a point-by-point rebuttal of your opponent's position. f. Rebut each point from each opponent. g. Conclude by reminding listeners of your most compelling points and perhaps most compelling rebuttals or by developing a shared position. 4. Good debaters: a. Strengthen the organization of their arguments. b. Consider counterarguments as they plan. c. Are strategic about presenting evidence. d. Connect evidence to the point using "This shows that. . ." or "This means that yet that overlooks . . ." iii. "So you are saying . . .However, what about the fact that . . ." 5. Debaters, come together with your opponent and become partners working together to create a position that each partner can agree with, and argue for reasons and evidence that is most of the story.

Bend 3: Writing for Real-Life Purposes and Audiences

Mini Lesson: Taking Opportunities to Stand and Be Counted

(pg. 156) Social activists fight to make change. They get involved with things they know and care about, do their research, and then write or speak to affect the ways others see that same topic. To become social activists, you need to use all the skills you've learned up until today to argue for things that matter to you. 1. Writers, what is it that you want someone in your life to think differently about or do something about? What would you like to change? 2. Now that you have found your argument-writing voice, list things you've experienced or observed that you want to argue about and change. 3. Argument writers jot boxes and bullets for one or two ideas.

Mini Lesson: Everyday Research

(pg. 166) Writers, today I want to teach you that writers turn the world upside down to collect the information they need to clarify their writing and strengthen their arguments. As writers discover and collect information from their environment, they are thoughtful and deliberate as they decide what to include and how to include it. 1. Researchers often decide to write about topics from their own life, gathering information from friends, teachers, principals, family, and other community members. 2. Researchers know that details matter! Since you can't record every detail, choose the best ones that will make your audience feel something specific about your topic. 3. Be sure to record some specific words used by or in your information sources. If you interview someone, record some specific words they use. If you read an announcement, record some specific words from there also. 4. Once you get one piece of interesting, important information, try to get others that go with it. 5. Remember that numbers persuade as much as details. Using statistics can impress your reader, whether you have researched the statistics or gone out and conducted your own survey.

Mini Lesson: Taking Stock and Setting Writing Tasks

(pg. 174) Today, I want to teach you that as any writer moves toward a deadline, the writer takes stock of his or her draft often, making sure that the draft is coming along and making sure to leave time for significant revision as needed. 1. Writers, take stock of your work by asking: a. "What parts of my argument have received more of my attention?" b. "Have I worked on an introduction? A conclusion?" c. "In my reasons and evidence, have I worked to spin my evidence so it supports my reasons?" d. "Have I inserted important quotes, chiseling out just enough to sharpen their force?" 2. Writers, jot your remaining work on sticky notes, and place them on your draft so you'll know exactly what tasks you want to do to bring your writing closer to your vision. 3. Writers look at anchor charts and mentor texts to jog their minds.

Mini Lesson: Using All You Know from Other Types of Writing to Make Your Arguments More Powerful

(pg. 178) Today, I want to remind you that whenever you are doing one type of writing, such as argument, you can still use everything you have learned from other types of writing to reach your audience. In particular, your storytelling craft can be a persuasive technique. 1. Argument writers use small moments to make their point using two techniques. 2. One technique writers use is to include an invented or imagined moment. The writer says "Picture this . . ." or "Imagine this . . ." and then creates a vivid scene that will stick with the reader. 3. Another technique is to comb through your research for a true small moment and tuck part of that moment into your essay, as an engaging way to present evidence. 4. Writers use storytelling craft such as: using dialogue to enliven the scene, introducing characters, and story structure. Then they connect the point of the story back to their reason.

Mini Lesson: Evaluating the Validity of your Argument.

(pg. 185) Today, I want to teach you truly persuasive writers' words and present their evidence in a way that is incontestable. One way they do this work is to make sure that they are not presenting specific evidence as being true for all times and occasions - unless it is. 1. Writers review a text and analyze the evidence trying to poke holes through the logic. 2. Writers use specific words to make their writing more honest, by stating evidence but then acknowledging that this may not always hold.

Mini Lesson: Paragraphing Choices

(pg. 195) Writers, today I want to teach you that nonfiction writers often use a paragraph to introduce a new part or a new idea or a new reason. Nonfiction writers also use paragraphs to help the reader with density - they think about how much information a reader can handle at one time. 1. Writers know that paragraphs in nonfiction writing are like signposts to the reader, saying "Pay attention! Something is changing!" 2. We know that something is changing when the writing moves from an introduction to a supporting reason, or when there's a new idea or reason.

Mini Lesson: Taking Positions, Developing Stances

(pg. 201) Celebration: ○ Set students in small groups to their arguments with each other, reading as if giving a speech. ○ Ask students to decide where they want their piece to live. ○ Invite students to ash-draft a persuasive essay, then the next day give them their first on-demand piece and ask them to compare, noting their growth as writers. ○ Gather students to watch a scene from *The Great Debaters* (2007) and jot notes, then discuss their ideas.

Unit Overview:

This unit is an engaging narrative unit that cycles back to the personal narrative work students did at the beginning of the year and lifts the level of it. It also aligns closely with the Fantasy Book Club The Magic of Themes And Symbols Reading unit. In this unit, students will plan, develop, and draft two fantasy stories. In Bend 1, students collect ideas for a fantasy story, working in their notebooks to develop story ideas that have strong plot elements and rich significance. In Bend II, students choose a seed idea and take it through the writing process as they work to develop a draft of a fantasy story. The third bend takes students through the writing process again, this time with more independence. In the final bend, students will choose one piece to edit and publish.

Reading Standards:

W.NW.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- U. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- V. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- W. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- X. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- Y. Provide a conclusion that follows from the narrated experiences or events.

W.WP.5.4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- A. Consider audience, purpose, and intent before writing.
- B. Plan appropriately to use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
- C. Consider writing as a process, including self-evaluation, revision and editing.
- D. With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
- E. After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.

W.WR.5.5. Establish a central idea about a topic, investigation, issue or event and use several sources to support the proposed central idea.

W.SE.5.6. Gather relevant information from multiple valid and reliable print and digital sources; summarize or paraphrase information in notes and finished work, making note of any similarities and differences among ideas presented; and provide a list of sources.

W.RW.5.7. Write routinely over extended time frames (time for research and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Reading Standards

L.RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

- M. Read grade-level text with purpose and understanding.
- N. Read grade-level text orally with accuracy, appropriate rate, and expression.

O. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.CR.5.1. Quote accurately from a literary text when explaining what the text says explicitly and make relevant connections when drawing inferences from the text.

RL.CI.5.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; summarize the text.

RI.IT.5.3. Analyze the impact of two or more individuals and events throughout the course of a text, explaining the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific evidence in the text.

RL.TS.5.4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RI.PP.5.5. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent and how that may influence the reader's interpretation.

RL.MF.5.6. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RI.CT.5.8. Compare and contrast the authors' approaches across two or more informational texts within the same genre or about texts on the same or similar topics.

Speaking and Listening Standards

SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- Q. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- R. Follow agreed-upon rules for discussions and carry out assigned roles.
- S. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- T. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.II.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.ES.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.PI.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Language Standards

L.WF.5.2. Demonstrate command of the conventions of writing, including those listed under grade four foundational skills.

GG. Avoid fragments, run-ons and rambling sentences, and comma splices.

HH. Maintain consistency in verb tense; place phrases and clauses; choose between adjectives and adverbs.

II. Ensure agreement between subject and verb and between pronoun and antecedent.

JJ. Distinguish between frequently confused words.

KK. Use idiomatic language and choose words for effect; use punctuation for meaning and effect.

LL. Use punctuation to separate items in a series; use commas in a series of phrases or clauses.

MM. Use a comma to separate an introductory element from the rest of the sentence; use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Emma?).

NN. Spell grade appropriate words correctly, consulting references as needed.

L.KL.5.1. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

M. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.

N. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

O. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

L.VL.5.2. Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

M. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

N. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).

O. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.VI.5.3. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

M. Interpret figurative language, including similes and metaphors, in context.

N. Recognize and explain the meaning of common idioms, adages, and proverbs.

O. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

NJSLS from other subject(s) Career Ready Practices

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them.

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

Standard 8 Computer Science 8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

Standard 9 Career Readiness, Life Literacy, and Key Skills 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest. Careers (Description of a career that relates to this unit)

Essential Questions

- How do fiction writers write in various genres?
- How is fantasy different from other genre writing?
- How do writers utilize a variety of strategies to develop their stories and convey their experiences more precisely and effectively?

List of Core Instructional and Supplemental Materials:

Units of Study Fantasy Book

Fantasy Books for each student

Assessment

- Analyze published authors and exemplar texts to emulate in their writing.
- Engage effectively in a range of collaborative discussions.
- Establish a situation and introduce a narrator or characters.
- Incorporate elements of fantasy such as magical lands or characters.
- Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- Suspend disbelief to write the best fantasy story.
- Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- Apply the basic skills of spelling, capitalization, and punctuation properly to their writing.
- Develop and revise writing with support from teachers and peers.
- Write to develop imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Write with independence.

Bend 1: Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability

Mini Lesson: Gathering Ideas from our lives

(p. 82) Today I want to teach you that writers of fantasy get ideas for stories by studying their own lives. 1. Writers, one way fantasy writers get ideas for stories is by studying their own lives. We can try this by re-reading our writing notebooks. 2. Think about issues that matter to you. 3. Think about simple moments in our lives. 4. Re-imagine these things as fantasy story ideas.

Mini Lesson: Collecting ideas by thinking about plots or quests

(p. 83) Today I want to teach you that writers may begin collecting ideas for fantasy by thinking about possible plots or quests. 1. Use a lot of what we know from writing realistic fiction. 2. Create a story blurb that includes some of what we know and are changed just a bit to reject the nature of a story based on a quest: “Somebody had to...because...but...so...yay! 3. Jot your story blurb in your notebook.

Mini Lesson: Collect ideas by thinking about characters from other kinds of fiction

(p. 83) Today I want to teach you that fantasy writers may also begin collecting ideas for stories by thinking about characters from other kinds of action.. Think about all the strategies you know about characters from other kinds of action. (For example: internal, external, motivations etc.) 2. Since the main character in fantasy is a hero, it is often tempting to make the character perfect, but just like realistic fiction the best characters need to feel ‘real’ with flaws, weaknesses, and strengths. 3. Develop the character knowing that she or he will change by the end of the quest.

Mini Lesson: Developing story ideas by considering setting

(p. 84) Today I want to teach you that if you want to begin or end up in a magical place, you can imagine that setting as if it were our world and all that it entails, but different somehow. Fantasies have purposeful settings. 1. Think of a setting from our world and add fantasy to it, or else start entirely in a fantasy world. You can play a mind game of

“what if?” to help your imagination get going. 2. Use these settings to imagine possible story ideas and even characters that might live there. 3. Jot down your story blurbs in your writer’s notebook.

Bend II: Draft and Revise: Craft a Compelling Fantasy Fiction Story

Mini Lesson: Develop story elements

(p. 84) Today I want to teach you to take your seed idea and begin to develop other elements of the story. Writers pick a character, a setting, and a plot and begin to develop them together. 1. Writers are powerful. We have the power to change the people who read our stories. Choose a story idea that has the potential to change the way a reader thinks, feels, or acts. 2. Take the seed that we began with, and try to develop the other elements of the story.(characters, setting, plot) Remember, if we chose a seed from character development, we still need to develop setting and plot. If we choose a plot, we’ll need to develop character and setting. 3. Jot down your story blurbs in your writer’s notebook.

Mini Lesson: Developing setting

(p. 85) Today I want to teach you that writers can develop a setting by visualizing the place and thinking how the place affects the character. 1. Close your eyes and visualize the place for your story. 2. Think about how the place affects your characters. 3. Sketch out a map of your world.

Mini Lesson: Creating a fantasy story plan

(p. 86) Today I want to teach you like all writers, writers of fantasy plan out their stories. Sometimes writers will create a story booklet or timeline or sketch a map. 1. Think of a planning method that will help you do your best writing. (timelines, story booklets, story mountains, and more.) 2. Create a plan in your notebook for your fantasy story.

Bend III: Develop, Draft, and Revise a Second Fantasy Short Story

Mini Lesson: Using our imagination to help draft

(p. 86) Today I want to teach you that one of the best ways for writers to begin drafting fantasy stories is to close our eyes and allow ourselves to get as lost in the stories we are about to write. Let our imaginations picture every little thing we are about to draft on paper, and then begin to write. 1. Close your eyes and allow yourself to see the world of your fantasy.2. Use your imagination to picture every little thing you are about to draft. 3. Rehearse a scene or part with your partner. 4. Start writing your draft.

Mini Lesson: Suspending disbelief for our readers

(p. 86) Today I want to teach you that fantasy writers draft knowing that they have to be convincing to their readers, suspend disbelief, and make a world that sounds true. 1. Make the world of the story as realistic-feeling as possible, even if the ideas are completely unrealistic. 2. We can study the writers we’ve been reading and notice how one of the strategies they use is to be very specific.(For example, it’s not just a piece of paper, but rather a piece of parchment rolled into a scroll and wound tight with twine.) 3. Make sure anything magical that is important in the story, is introduced fairly early on so that the reader is not taken by surprise when that element is used.(For example, if the prince is going to be rescued from the giant by a magic shoe, the magic shoe needs to have been shown earlier in the story.) 4. Continue writing your draft.

Mini Lesson: Using action, dialogue, and thoughts in our stories

(p. 86) Today I want to teach you that it is important in every story that the writer stays in the moment whenever possible, by writing a scene with action, dialogue, and thoughts. 1. Pick an important part. 2. Close your eyes, imagine, and describe the part. 3. Add some action to your scenes. 4. Add dialogue and thought to your scenes.

Mini Lesson: Writing in the moment, or in scene and knowing when it makes sense to write in summary

(p. 87) Today I want to teach you that a huge part of fantasy writing is ‘passage of time.’ 1. Read over your story plan and pick out the more important parts. 2. Go to that scene and “show not tell.” 3. Make sure only the important parts are stretched out.
Bend IV: Edit and Publish: Prepare the Fantasy Story for Readers
Mini Lesson: Editing for craft
(p. 87) Today I want to teach you that in addition to the usual xing up, we can also edit for craft. 1. Go to a piece of dialogue. 2. Ask yourself, “How do I want this to sound? 3. Match your punctuation with the rhythm of what you want your character to speak. (For example: If your character is excited, you will use an !)
Mini Lesson: Using fantasy-type vocabulary throughout our stories
(p. 87) Today I want to teach you that fantasy stories have a very identifiable sound and language. Writers use vocabulary that stands out. *Create a list of fantasy terms as you go in interactive read aloud! 1. Make sure to use fantasy-type voca3. Circle all the words that can be fancied up. 4. Make the vocabulary changes throughout your story. 2. Look for vocabulary that can stand out or we can fancy up in your writing.
Mini Lesson: Spelling according to conventional rules
(p. 88) Today I want to teach you that when fantasy writers are editing we want to pay special attention to spelling. Nothing pulls a reader out of a story faster than a misspelled word. 1. Read over your stories. 2. Circle all the words that you think are misspelled. 3. Fix the words.
Mini Lesson: Fancying up our writing for celebration
(p. 88) Today I want to teach you that writers publish with an audience in mind. Fantasy writers take special care to fancy up their writing so that it rejects the hard work they have put into the pieces. 1. Think, “Who is my audience?” 2. Read over your story and ask, “Would they understand my story?” 3. Make any quick changes.
Mini Lesson: Time to Celebrate
(p. 88) Today we will celebrate our writing! (Note: Some Ideas for publishing students’ work: Have a story hour, where students read excerpts of their stories to a younger class, or give the students the opportunity to choose sections of their stories and act them out for an audience).

Middle Township School District - ELL Accommodations - Addendum

Definitions:

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non- English- speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

Purpose of Offering Accommodations

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student's English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

Accommodations for ESL/ ELLs:

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

List accommodations:

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, Mimios, iPads, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

References:

Department of Education. (2009). *Classroom Accommodations for ESL and ELD Students*.

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Middle Township School District - Special Education - Addendum

Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).

Purpose of Accommodations

To allow students to be successful in a mainstream setting.

Accommodations

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing

- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record students thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed

Middle Township School District - Gifted and Talented - Addendum

Advanced/Gifted Students:

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

Middle Township School District - Students with 504 Plans- Addendum

Students with 504 Plans

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding

- Access to teacher created notes

Middle Township School District – Students at Risk for School Failure- Addendum

Students at Risk for School Failure

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work Frequent checks for understanding