



Chesterfield Elementary School

**English Literacy Arts
Curriculum**

K - 6



Rev. 2012

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Chesterfield Elementary School Literacy Curriculum Introduction

This Literacy Curriculum was developed in alignment with the Common Core State Standards. The Common Core State Standards Initiative is a state-led effort coordinated by the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO). These standards were developed in collaboration with teachers, school administrators, and experts, to provide a clear and consistent framework to prepare children for college and the workforce. The revised curriculum is based on the Common Core Standards which have been derived from various successful models from around the world and contains standards that are clear providing both teachers and parents a common understanding of what students are expected to learn.

Our mission and goal for our students at Chesterfield is reflected well in the following excerpt from the Common Core State Standards (pg.3);

Students who meet the Standards readily undertake the close, attentive reading that is at the heart of understanding and enjoying complex works of literature. They habitually perform the critical reading necessary to pick carefully through the staggering amount of information available today in print and digitally. They actively seek the wide, deep, and thoughtful engagement with high-quality literary and informational texts that builds knowledge, enlarges experience, and broadens worldviews. They reflexively demonstrate the cogent reasoning and use of evidence that is essential to both private deliberation and responsible citizenship in a democratic republic. In short, students who meet the Standards develop the skills in reading, writing, speaking, and listening that are the foundation for any creative and purposeful expression in language.

http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf

The Literacy Curriculum will be taught using the Reader's and Writer's Workshop formats as described by Lucy Calkins and her colleagues at the Reading and Writing Project at Columbia University. Reader's and Writer's Workshop is part of a balanced literacy approach. It includes direct instruction of skills in various formats including whole class instruction, small group work, and individual conferencing. Students are asked to read a variety of text at their independent reading level and are exposed to grade level text through read aloud and content area work. Foundational skills are developed through Word Study work.

Benchmark Assessments

Benchmark assessments are completed several times a year. Student's independent reading levels are assessed a minimum of four times a year using the Reading Assessment from The Reading and Writing Project at Teachers College, Columbia University. Student writing is assessed three times a year using the Narrative Writing Continuum, also from The Reading and Writing Project at Teachers College, Columbia University. Word Study Levels are assessed at the beginning and end of the school year using the inventories from *Words Their Way* by Bear, Invernizzi, Templeton, and Johnston.

Kindergarten Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September	<ul style="list-style-type: none"> We Are Readers Exploring the Exciting World of Books 	<ul style="list-style-type: none"> Launching the Writing Workshop
2	October	<ul style="list-style-type: none"> Readers Read, Think, and Talk About Emergent Story Books 	<ul style="list-style-type: none"> Approximating Small Moments
3	November	<ul style="list-style-type: none"> Reading Strategies 	<ul style="list-style-type: none"> Looking Closely: Observing, Labeling, & Listening Like Scientists
4	December	<ul style="list-style-type: none"> Readers Study Patterns in Big and Little Books to Help us Read and Talk About Books 	<ul style="list-style-type: none"> Writing Pattern Books to Read, Write, and Teach
5	January/February	<ul style="list-style-type: none"> Reading for Information: Learning About Ourselves and Our World 	<ul style="list-style-type: none"> Raising the Quality of Small Moment Writing (Jan.)
6	March/ April	<ul style="list-style-type: none"> Character Study 	<ul style="list-style-type: none"> How-To and Informational Books (Feb. – April)
7	May/June	<ul style="list-style-type: none"> Reading Across Genres 	<ul style="list-style-type: none"> Poetry and Songs (May) Authors as Mentors (June)

Kindergarten Reading

Unit 1	We Are Readers Exploring the Exciting World of Books	
CCSS Addressed:		
RL.K.1, RL.K.2, RL.K.3, RL.K.5., RL.K.6, RI. K.1,RI.K2, RI.K3, RI.K4, RI.K5, RI.K6, RI.K7, RI.K10 RF.K.1, RF.K2, RF.K3		
Essential Questions:	Enduring Understandings:	
<p>What is reading? Who reads? What do readers read?</p> <p>How do I read?</p> <p>How do I talk about what I read with others?</p>	<p>Reading is an adventure. Everyone can read. Readers can read a variety of things from names, colors and environmental print to storybooks.</p> <p>Readers learn how to get themselves ready to read. Readers have intentions and purposes for reading. Readers can use reading strategies to help them read.</p> <p>Readers share what they have learned with others in a variety of ways.</p>	
<u>Learning Targets</u>		
Students will be able to understand:	Students will be able to demonstrate:	
<ul style="list-style-type: none"> • Reading is an adventure and there are many things that we can read! • Readers notice words they know in print. • Readers handle books properly and with care. • Readers can identify the job of author and illustrator. • Readers can use the illustrations & pictures to find out what the story is about and answer questions about the story. • Readers can begin to track print from top to bottom and left to right. • Readers should have good reading habits during the school day. • Readers begin to communicate about what they are reading with others. 	<p>Respond</p> <ul style="list-style-type: none"> • Students can identify many things they can read in the classroom. Students can find many types of literature. • Students will read with intentions and purposes. • Students will read with respect for others around them. • Students will meet purposefully with partners/teachers to talk about what they read. <p>Collect</p> <ul style="list-style-type: none"> • Begin to collect favorite books or items to read. 	

<p><u>Resources:</u> including but not limited to: <u>A Curricular Plan for The Reading Workshop</u> <u>Read-aloud/Mentor Texts</u> <u>Classroom library</u> <u>Words Their Way & various Word Study resources</u> <u>Handwriting Without Tears teacher resources</u> <u>The Letter People and various letter/sound instructional materials</u> <u>Safari Montage</u></p>	
<p>Formative Assessments</p> <ul style="list-style-type: none"> • Initial letters/sounds assessment • Handwriting Without Tears initial assessment • Conferencing/ Small group notes 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Observable behaviors noted from conference notes. • Students will be able to identify a favorite item to read and explain why they like it. • Students should be able to identify their purpose for reading a particular piece.

Unit 2	Readers Read, Think, and Talk about Emergent Story Books
<p>CCSS Addressed: RL.K.1, RL.K.3, RL.K.5, RLK.6 RF.K., RF.K.2, RF.K.3, RF.K.4 SL.K.1-6</p>	
<p>Essential Questions: How do I figure out how to read the story? How do I read emergent story books with a partner- and notice connections between texts? What fun things can readers do with stories we know really well?</p>	<p>Enduring Understandings: Readers become strong readers by rereading familiar stories. Readers are active problem solvers, using many tools. Readers study books, think about books and formulate ideas about books. Readers share their thoughts with others about books. Readers engage in creative, new ways to experience familiar texts.</p>

Learning Targets

<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Rereading familiar texts helps us to become stronger readers. • Readers follow text from left to right and top to bottom. • Readers notice illustrations match text and can use the illustrations to tell the story. • Readers share familiar stories with partners. • Readers discuss familiar stories with partners. • Readers can have fun with familiar stories by doing creative things with the stories. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Readers can use familiar stories to help us gain more skills in reading. • Readers will begin to talk about favorite books with others and express opinions about the texts. • Readers can use their creativity to change events in a story or characters.
<p><u>Resources:</u> including but not limited to: <u>A Curricular Plan for The Reading Workshop</u> <u>Read-aloud/Mentor Texts</u> <u>Classroom library</u> <u>Words Their Way & various Word Study resources</u> <u>Handwriting Without Tears teacher resources</u> <u>The Letter People and various letter/sound instructional materials</u> <u>Safari Montage</u></p>	
<p>Formative Assessments</p> <ul style="list-style-type: none"> • Ongoing letter/sound assessments • Conferencing and small group notes • Reading assessment (if applicable to some at this time): teacher's college or DRA 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Students may perform or share their creative interpretations of their favorite stories.

Unit 3 & 7	Readers Use all their powers to actually read & Readers are Brave and Resourceful When They Encounter Hard Words and Tricky Parts of Their Books
CCSS: RF.K. 1- 4 RL. K.4, RL.K.10 RI.K.4-6	
Essential Questions: What strategies do good readers use when they encounter tricky words? Why do good readers reread text? How do good readers partner to help each other with tricky words?	Enduring Understandings: Good readers notice when there is a tricky part within the text and take action. Good readers reread text with purpose. Good readers partner to help each other when there are tricky words and/or parts.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Demonstrate understanding of the organization and basic features of print. • Demonstrate understanding of spoken words, syllables, and sounds (phonemes). • Know and apply grade-level phonics and word analysis skills in decoding words. • Read emergent-reader texts with purpose and understanding. • Ask and answer questions about unknown words in a text. • Actively engage in group reading activities with purpose and understanding. • With prompting and support, ask and answer questions about unknown words in a text. • Identify the front cover, back cover, and title page of a book. • Name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text. 	Students will be able to demonstrate: Respond: <ul style="list-style-type: none"> • Use illustrations and details in a story to make predictions about how the story may go (F). • Use illustrations and details in a text to describe the main topic (NF). • Retell stories to demonstrate understanding. • Participate in conversations with partners about the text, describing key detail and ideas. • Identify tricky words and use strategies to decode them. Collect: <ul style="list-style-type: none"> • Use post-its to track tricky words. Culminating Activity: TBD

<p><u>Resources:</u> including but not limited to: <u>A Curricular Plan for The Reading Workshop</u> <u>Read-aloud/Mentor Texts</u> <u>Classroom library</u> <u>Words Their Way & various Word Study resources</u> <u>Handwriting Without Tears teacher resources</u> <u>The Letter People and various letter/sound instructional materials</u> <u>Safari Montage</u></p>	
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Teacher conference notes • Teacher notes from strategy and small group instruction • Student post-its • Student responses in partner conversations (listening-in) • Columbia Reading Assessments/DRA (if applicable) 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Columbia Reading Assessment/DRA demonstration of using strategies. • Students articulate their use of strategies.

Unit 4	Readers Study Patterns in Big Books and Little Books to Help US Read and Talk about Books
<p>CCSS Addressed: RL.K.1-5, RL.K.7, RL.K.10 RI.K.1-5, RI.K.7, RI.K.10 RF.K.1-4 SL.K.1-3 L.K.4-6</p>	
<p>Essential Questions: How do I use patterns in books to read?</p> <p>How do I figure out tricky parts in books with patterns?</p> <p>How can I read books with patterns with more expression?</p> <p>How can I better understand what I read using books with patterns?</p>	<p>Enduring Understandings: Readers use the illustrations and text to notice what stays the same and changes. Readers scan the pages before and after reading to check predictions. Readers also look for rhythm, rhyme and repetition.</p> <p>Readers can use many strategies to figure out tricky parts in books with patterns: using the pictures, the pattern, beginning letters, and asking themselves questions.</p> <p>Readers get better and better the more times they read a text. Readers can read stories as if they were acting them out, noticing character's feelings.</p> <p>Readers use the pattern in books to help them understand if the book is a story or informational text.</p>

Learning Targets

Students will be able to understand:

- Readers use the cover and inside illustrations to help make predictions both prior to and during reading, understand what the book will be about, notice what repeats and changes.
- Readers use patterns in books to help sweep us along.
- Readers listen for how the book sounds.
- Readers use what they know about the book to figure out the twists, surprises and tricky parts.
- Readers have many strategies to help them through tricky parts in texts.
- Readers can also go back a few pages to reread to figure out tricky parts.
- Readers point to each word, even when they know the pattern.
- Once readers know the pattern in a book, rereading it, helps to sound better and better.
- Partners can work together to act out books and ask questions about books.
- Readers can think about characters and act out how they feel.
- Readers think about what their book was all about.
- Readers make sure that what they read makes sense.

Students will be able to demonstrate:

- Beginning to use the text features to read more conventionally.
- Begin to discuss the patterns, rhythm and rhyme in books.
- Reading with more fluency and accuracy
- Using strategies to figure out tricky parts
- Thinking about how characters feel and would act through reenactments and discussions
- Work with partners to better understand books with patterns

Resources:

including but not limited to:

A Curricular Plan for The Reading Workshop

Read-aloud/Mentor Texts

Classroom library

Words Their Way & various Word Study resources

Handwriting Without Tears teacher resources

The Letter People and various letter/sound instructional materials

Safari Montage

<p>Formative Assessments</p> <ul style="list-style-type: none"> • Initial letters/sounds assessment • Conferencing/ Small group notes • Guess the covered word activities • Running records 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Student groups may choose to reenact a favorite book from the unit. Children’s reenactments may be videotaped and showed to the class on a special day.
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Unit 5	Content Area Reading: We Can Be Reading Teachers: Teach Yourself and Your Partners
<p>CCSS Addressed: RIK.1, RIK.2, RIK.3, RIK.4, RIK.5, RIK.6, RIK.7, RIK.8, RIK.9, RIK.10 RFK.1, RFK.2, RFK.3</p>	
<p>Essential Questions: What reading strategies can you use when teaching your partner how to read for understanding? What word attack strategies can you use when you encounter a difficult word?</p>	<p>Enduring Understandings: Good readers teach others how to read using a variety of strategies.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Good readers look ahead at the print for words we know. • Pictures help us figure out the meaning of text • Good readers reread to build understanding • Good readers reread to increase fluency • Good readers reread text for enjoyment • As we read, good readers notice short vowel spelling patterns • Good readers recognize and read high-frequency words 	<p>Students will be able to demonstrate:</p> <p>Respond</p> <ul style="list-style-type: none"> • make predictions before and during reading • teach others how to track print • teach our partners good reading habits and strategies • talk about our books with others • isolate letter sounds segment sounds • substitute letter sounds • identify upper- and lowercase letters • identify rhymes • identify syllables <p>Collect</p> <ul style="list-style-type: none"> • collect information by using features of text • organize words by their sounds • group and record word information

Resources:Read-aloud/Mentor Texts

Boom Chicka Rock by John Archambault

Hey Mama Goose by Mem Fox

Sleepy Bears by Jane Breskin Zalben

Chicka, Chicka, 1,2,3 by Bill Martin Jr.

To Market, To Market by Anne Miranda

Chimps Don't Wear Glasses by Laura Numeroff

Silly Sally by Audrey Wood

How Do Dinosaurs Say Goodnight? By Jane Yolen

Classroom library

- Multiple copies for partnerships and clubs

Nonfiction Journals:

- *Click* (grades K-2)
- Time for Kids –Activities- click on K-1 Activities
<http://www.timeforkids.com/TFK/teachers/teachingresources/>
- National Geographic for Kids Activities
<http://kids.nationalgeographic.com/kids/animals/>

Stems to Push Ourselves to Respond

- “This makes me think”
- “This makes me wonder
- “This is just like”
- “This surprises me....”

Prompts for Comparing and Contrasting

- “On this page (or in this book_....., but on this page (or in this book)”
- “The difference between ... and ... is.....”
- “What’s the same about these two is....”
- “Unlike the in this book, the... does(doesn’t)”

<p>Formative Assessments</p> <ul style="list-style-type: none"> • Anecdotal notes • think pair share • act it out, talk it out • draw it out • exit questions • use of manipulatives • teacher/student conferences • student participation • class discussions. • Exit Cards: <ul style="list-style-type: none"> ▪ Draw and/or write one thing that you know. ▪ 3-2-1 (list 3 things you learned, 2 things found interesting, 1 question) 	<p>Final Assessment/Culminating Activity</p>
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<p>Unit 6 Learning About Ourselves and Our World (Reading for Information)</p>	
<p>CCSS Addressed: RIK.1-10, RFK.1-4, SLK.1-6, LK.1-6</p>	
<p>Essential Questions:</p> <p>How is nonfiction different from fiction?</p> <p>In what ways can readers of nonfiction learn new information from their books?</p> <p>What can readers gain by reading more than one book on the same topic?</p>	<p>Enduring Understandings:</p> <p>Nonfiction texts are meant to teach new information, while fiction is meant to tell a story.</p> <p>Nonfiction readers learn information by using what they already know about a topic, and paying attention to the words and the pictures in a text.</p> <p>Readers can learn more about a topic by reading more than one book on that topic and putting together all that they learned from all of the books.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • How nonfiction books differ from fiction. • How to successfully read nonfiction books. • The importance of previewing nonfiction text and activating schema • That titles and pictures can be used as clues to figure out unfamiliar words in nonfiction • How to use the pattern of a nonfiction book to focus on meaning 	<p>Students will be able to demonstrate:</p> <p>Respond</p> <ul style="list-style-type: none"> • With a partner, review and/or teach information learned from an informational text • With a partner, discuss similarities and differences between two texts on the same topic • When previewing a text, list some things they already know about the topic. • When previewing a text on an unfamiliar

<ul style="list-style-type: none"> • That pictures can provide as much information as text, and that both should be attended to carefully. • That context and picture clues can provide support in defining unfamiliar vocabulary • That reading books on the same topic enables readers to compare and contrast them as well as to synthesize information across texts • That they can learn by reading books on unfamiliar topics 	<p>topic, list some things they hope to learn from it.</p> <p>Collect</p> <ul style="list-style-type: none"> • Domain-specific vocabulary, using context, schema, and picture clues to define the words • Information from a single nonfiction text, recounting the important ideas, across fingers. • Information across several texts on the same topic, synthesizing it into a whole
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Resources:

Read-aloud/Mentor Texts

Nonfiction texts that contain the features you want students to recognize and use in their own books

- Suggested Titles:
 - *Birdsong*, by Betsy Franco
 - *The Librarian of Basra: A True Story from Iraq*, by Jeanette Winter
 - *How Do You Know It's Fall?*, by Allen Fowler
 - *Celebrating the Chinese New Year*, Drew
 - *Celebrating Presidents' Day*, Jordano
 - *Fall*, Thayer
 - *George Washington's Teeth*, Chandra
 - *Groundhog Day*, Becker
 - *It's Pumpkin Time*, Hall
 - *March of the Penguins*, Jacquet
 - *My Five Senses*, Alike
 - *Penguins*, by Gail Gibbons
 - *The Pumpkin Book*, by Gail Gibbons
 - *Red Leaf, Yellow Leaf*, Ehlert
 - *The Tiny Seed*, by Eric Carle
 - *Winter*, by Tanya Thayer

Classroom library

You may need to support book shopping by informally grouping information books inside leveled bins. For ELL's you may want to rubber band together books on the same topic. Guide students to select groups of banded books so that they see the same content words repeatedly.

Nonfiction Journals:

Click (grades K-2)

Other

Questioning stems to help partners push each other's thinking

- "What else did you learn about...?"
- "What 's the most important thing to know about...?"

<p>Formative Assessments</p> <p>Teacher conference notes Teacher notes from observation of partner work and from strategy group and guided reading lessons Student discussions during turn and talk opportunities</p>	<p>Final Assessment/Culminating Activity</p> <p>Read-aloud assessment to be done in small groups <u>Part 1:</u> Teacher reads a page or part with picture support and asks: What does this picture teach us? Teacher takes notes/dictation <u>Part 2:</u> Teacher reads an all-about book and then asks: What did you lean about ____? Include key details from the book. Who? What? Why? Students respond by drawing. Teacher can follow up by discussing drawings during conference with individual students</p>
<p>Unit 8</p>	<p>Readers Get to Know Characters by Pretending and by Performing Our Books</p>
<p>CCSS Addressed: Grade K Reading Standards for Literature 1,2,3,4,7,9,10 Grade 4 Language 6 Grade K Foundational 3,4 Grade K Speaking and Listening 1,2,3,4,5,6</p>	
<p>Essential Questions:</p> <p>What strategies can I use to help me get to know my characters?</p> <p>How can I use the words and pictures in my book to act out the story?</p> <p>How can I use the information in the story to think differently about my character?</p>	<p>Enduring Understandings:</p> <p>Readers can use the information in the book to imagine what the characters are like and what they may say, think, and do.</p> <p>Readers use the information from the story to infer how a character is feeling and how they might act or speak.</p> <p>Readers can interpret characters and events in different ways.</p>

Learning Targets

Students will be able to understand:

- Readers use the title, cover illustration, and the title page to get to know their characters
- Readers pay attention to the end of a book and how a character feels at that time to help them understand what the story is about
- Readers notice a characters facial expressions and gestures in illustrations and photographs to help get to know them and understand how they are feeling
- Readers use all the events of a story, from beginning to end, to understand what it is really about
- Readers study their characters and use precise words to describe their feelings
- Readers use the what they know about their characters and the story to imagine what a character might say when there are no words in the book
- Readers think about characters from their books and compare them to characters from other books they have read
- Readers reread their stories to study their characters and use what they have learned to act and speak like their characters
- Readers reread their stories and try to think about it differently
- When readers come to the end of a book they use what they know about their characters and imagine what might happen next

Students will be able to demonstrate:

Respond

- Use a book walk to begin to understand the character setting, and plot of a story
- Use post-its to mark spots in the book where they learned something interesting about their character
- Describe to their partner; how their characters look and what this says about the characters, the characters feelings in the beginning, middle, and end of the book, describe the setting of a book using the illustrations or photographs as support.
- Use post-its to create speech bubbles for their characters on pages with no text
- Act out their books in different ways using what they know about their characters to help them
- Act out what might happen next if their book continued

Resources:**Read-aloud/Mentor Texts***The Curious Garden* by Peter Brown*The Gardener* by Sarah Stewart**Classroom library**

The library should be stocked with books that feature people or animals (or other things) that act like people.

(ex. Puppy Mudge, Mrs. Wishy-Washy, Worm, and Piggie and Elephant)

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Formative Assessments

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- The Reading and Writing Project

Teacher conference notes

Teacher notes from strategy group instruction and book club conversations

Student post-its

Final Assessment/Culminating Activity**Culminating Activity**

Students will choose the version of their book to perform for the class. They will describe what they learned by performing the book several different ways and why they chose the version they did.

Unit 9

Giving the Gift of Reading: Reading across Genres

CCSS Addressed:

RL.K.5, RI.K.10, RF.K.4, SL.K.2-3

Essential Questions:

How do I share the gift of reading with others?

Enduring Understandings:

Readers think about the craft and structure of books and choose to share them with others. Through rereading, contemplating the texts and getting help from partners, readers become experts with texts and can share them with others.

Learning Targets

<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers read with purpose and for understanding. • Readers look at the craft and structure of a text to understand how to read it. • Readers best understand books by talking about them. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • State their purpose for reading a certain text • Appropriately identifying how to read a text • Sustain conversations about books with partners and adults.
<p><u>Resources:</u> including but not limited to: <u>A Curricular Plan for The Reading Workshop</u> Read-aloud/Mentor Texts Classroom library Words Their Way & various Word Study resources Handwriting Without Tears teacher resources The Letter People and various letter/sound instructional materials Safari Montage</p>	
<p>Formative Assessments</p> <ul style="list-style-type: none"> • Initial letters/sounds assessment • Conferencing/ Small group notes • Columbia Reading Assessment 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Sharing books with peers, older students and family members in a final reading celebration. • Students may lead reading their books in small groups including turn and talks with peers.

KINDERGARTEN WORD WORK

Unit: 1 On-going	Word Work (this unit is taught throughout the year, building on existing knowledge & newly learned skills)
CCSS Addressed: RF.K.1-3 L.K.1,2	
Essential Questions: Why should I learn about letters and the sounds they make? Why are words important to my reading and writing?	Enduring Understandings: Letters make sounds and these sounds go together to make words. You can make new words by manipulating sounds in words you already know. Some words appear often and can be read quickly.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Spoken words are represented in written language • Letters make sounds that blend together to make words • Words can rhyme • Words have syllables or parts • Sounds can be isolated to help write words • Sounds can be added or substituted to make new words • Some words appear more often than others or do not follow typical sound patterns, and can be read with automaticity. • You can talk about sounds and words to better understand their patterns. 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Knowledge of all upper-and lower-case letters of the alphabet • Knowledge of letter-sound correspondences • Long and short sounds of the 5 major vowels • Count, pronounce, blend and segment syllables in spoken words • Recognize and produce rhyming words • Blend onset and rimes of single-syllable spoken words • Isolate and pronounce the sounds in three-phoneme words (CVC). • Read common high frequency words by sight. • Identifying differing letters in words that are similarly spelled.
<u>Resources:</u> (including but not limited to) Multimodal interactions with letters, sound and words through songs, manipulations, sorts, games, multimedia applications and other sources. Dolch List or other list of common high frequency words to be presented in a multimodal way at a frequency of no more than 2 words per week. Words introduced should hold meaning to the students. The Letter People Words Their Way Handwriting Without Tears Starfall.com Classroom Library	

A Curricular Plan for the Writing Workshop A Curricular Plan for the Reading Workshop	
Formative Assessments <ul style="list-style-type: none"> • Initial letter sound assessment • Initial rhyming assessment • Initial syllable assessment • Word Manipulations (Making words) • Spelling inventory • DIBELS 	Final Assessment/Culminating Activity <ul style="list-style-type: none"> • Letter/sound assessment • Rhyming assessment • Syllable assessment • Making words • Spelling Inventory • DIBELS

KINDERGARTEN WRITING

Unit 1	Launching the Writing Workshop
CCSS Addressed: RF.K.1-3, W.K.1-3, SL.K.1, SL.K.4-6, L.K.1-2	
Essential Questions: What is writing? What is an author? How can what I know about letters and sounds help me to write? How can I make my writing better?	Enduring Understandings: Writing is sharing ideas. An author can be anyone! Writers can label their illustrations; write whole sentences and even many pages of sentences. Writers go back and look at their work before beginning again and ask themselves what else they can add to the work.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Everyone can be an author. Authors get a picture in their mind, then write and draw the story on paper. • An author’s job is never finished. We can always add more to the piece, or begin a new story. • Writers have tools and use them independently. • Writers use their time and space to be productive and allow others writers to also be productive. • Writers try their best, even when the task may seem too difficult. 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Create pieces that depict an event through illustrations, labeling, words or sentence(s). • Begin to add more details to pieces before beginning a new story, including feelings. • Write with respect for others and remain focused on the task during Writing Workshop. • Beginning use of letter/sound knowledge in writing. • Begin to make corrections/additions to

<ul style="list-style-type: none"> • Writers use both pictures and words when we write. • Writers use all they know about letters and sounds to stretch words out like a rubber band. If writers come to a hard word we write down what we hear and move on. • Writers stretch their stories out over many pages, adding important events, using their senses and adding feelings. • Writers fix up and fancy up their writing before sharing it with others. Writers make sure that others can read their work. 	<p>our work to make it better.</p>
<p><u>Resources:</u> (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library Handwriting Without Tears</p>	
<p>Formative Assessments:</p> <p>Letter/Sound assessments Conferencing/small group notes On demand assessment</p>	<p>Final Assessment/Culminating Activity:</p> <p>Fixed up and Fancied up piece to share/publish</p>

Unit 2	Approximating Small Moments
<p>CCSS Addressed: RF.K.1-3, W.K.1-3, SL.K.1, SL.K.4-6, L.K.1-2</p>	
<p>Essential Questions:</p> <p>What is a small moment story?</p> <p>How can I add more to my story?</p>	<p>Enduring Understandings:</p> <p>A small moment story is taken from our lives. It zooms in on a single, small event and tells many details about it.</p> <p>Writers can add more to their small moments by using many words and pictures, by using their senses to share the experience and by rereading their work to make sure nothing has been left out.</p>

Learning Targets

Students will be able to understand:

- Small moments take a single event and stretch it out.
- We can plan our stories in many ways: working with a partner or stretching it across the pages of a book by touching each page and saying aloud what happened. Writers plan their story before working as well as while they work.
- Writers write all the sounds they hear in words. Writers can use familiar words to help them figure out unknown words.
- Writers go back and read over their stories many times: at the end of a sentence, at the end of a page, before beginning to work again and when they think they are finished.
- Writers try to make their readers feel like they were there by adding many details to their work.
- Writers can share dialogue in their stories.
- Writers look to other writing to help decide if we are finished.
- Writers treat our books and our partner's books with respect, as we would any book in our room.
- Writers can choose a piece to share with others and make improvements so that it is readable to others.

Students will be able to demonstrate:

- Writing/drawing that depicts a single event.
- Writing/drawing that shows many details of the event.
- Writing that is a combination of illustrations and beginning attempts at writing.
- An ability to re-read a piece to an adult or partner.
- An ability to share work with others through reading and discussion
- An ability to make improvements to the piece before sharing

Resources:

(including but not limited to)

A Curricular Plan for the Writing Workshop

Units of Study for the Primary Classroom

Classroom Library

Handwriting Without Tears

<p>Formative Assessments:</p> <p>Letter/sound assessments On demand writing assessment Conferencing notes Small group work</p>	<p>Final Assessment/Culminating Activity:</p> <p>Published piece to share with group/partner.</p>
<p>Unit 3 Looking Closely: Observing, Labeling, and Listing Like Scientists</p>	
<p>CCSS Addressed: RF.K.1-3 W.K.1-3 SL.K.1, SL.K.4-6 L.K.1-2</p>	
<p>Essential Questions:</p> <p>How can I use writing for more than storytelling?</p> <p>How can I use other books to help me as a writer?</p> <p>How can I make my writing better?</p>	<p>Enduring Understandings:</p> <p>Writers can write about the world around them; writing is a tool for learning in the content areas.</p> <p>We can write in many ways, one of them being writing like a scientist.</p> <p>Books can not only be sources for answers and information, they can become mentor texts.</p> <p>Writers use everything they know as readers to read and improve their own writing.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Scientists look closely at the world around them. Writers can also write down our observations, like scientists. • Writers capture what we see using exact details. • In order to share our work with others, we need to spell words as best as we can. • Before we start writing, we plan what we want to teach others. We plan many details. We may even plan with a partner before writing. • Writers look again and again at their work using their skills as a reader, to find any details they may have missed. • Writers see what other authors have done to get ideas for what we might do in our own books. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Creating books that show detailed illustrations of the world around them • A better understanding of letters/sounds in writing. • Utilizing mentor texts to get insight into their own writing. • Creating sentences and patterns on their own. • An increasing understanding of publishing/editing for readers.

<ul style="list-style-type: none"> • Writers, like scientists, add information, sort things into piles, ask questions and compare likeness and differences of objects. • Writers look closely at a piece before considering it finished. 	
<p>Resources: (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library including many books on the topic of study (plants, weather, etc.) Handwriting Without Tears</p>	
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Letter/sound assessment • On demand writing • Conference notes/small group notes 	<p>Final Assessment/Culminating Activity:</p> <ul style="list-style-type: none"> • Published books may be placed on display to teach others about the topics. Students may share their books with another student from another class or grade.

Unit 4	Writing Pattern Books to Read, Write and Teach
<p>CCSS Addressed: W.K.1, W.K.2, W.K.5, W.K.7 L.K.1, L.K.2</p>	

<p>Essential Questions:</p> <p>What is a pattern book?</p> <p>How do I write pattern books?</p> <p>Can I use pattern books to express how I feel about a topic?</p>	<p>Enduring Understandings:</p> <p>Pattern books are books that use repeating words to communicate meaning.</p> <p>Writers first think about how all of the pages will go together to communicate meaning to the reader.</p> <p>Writers notice things like sight words, repeating sentence structure, illustrations, and “twists” at the end are all ways pattern books communicate meaning.</p> <p>Writers have opinions about topics. They can use pattern books to express their opinions. Opinions can appear in: the title, as a beginning or as an ending.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Pattern books have certain characteristics. • Authors first think about how all the pages go together before beginning. They ask themselves: “What are the big things I want to say in this book?”. • Illustrations assist the reader in understanding any new words in the text • The pattern writers choose to use helps them convey the meaning of their book in the best way. • Pattern books can be used to express an opinion about a topic. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Writing pattern books that have the main characteristics discussed in mini-lessons. • Thinking or talking with adults and peers about their planning. • Illustrations that go with the pattern text as well as show new words. • Talk about why they chose the pattern they did for their book. • Create a pattern book that has an opinion.
<p><u>Resources:</u> (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library of pattern books Handwriting Without Tears</p>	

Learning Targets

<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Small moments zoom in on one small part of an event. Writers tell the story over many pages. • When writers begin a new story they: think, touch and tell, sketch and write, then revise. • Writers reread as they write. • Writers work hard to make their stories most readable for others. • Writers work with partners to help them make their writing better, treating their writing as we would any other book in the room. • Writers include feelings in their stories. • Writers look to other texts before deciding if they are finished. • Writers try and end their stories in a strong way 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Writing small moments that zoom in on one particular event. • Rereading before beginning and making changes based on their rereading to make it better. • Working with a partner to improve their work • Using mentor texts to make decisions about their own writing. • Thinking about/modifying story endings
<p><u>Resources:</u> (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library Handwriting Without Tears</p>	
<p>Formative Assessments</p> <ul style="list-style-type: none"> • On demand assessment • Letters and sounds assessment (on-going) 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Celebration of edited and revised piece.

Units 6	Non-fiction: Procedural Writing (How-To Books) & Informational Books
CCSS Addressed: W.K.2, W.K.5, W.K.8 SL.K.5 L.K.1-2	
Essential Questions: What is non-fiction writing? What can I write that is non-fiction?	Enduring Understandings: Non-fiction is writing that teaches the reader about something. It is also called informational writing. Writers can teach “all about” a topic, informational writing. Writers can teach how to do something, procedural writing.
<u>Learning Targets</u>	
Students will be able to understand: There are 2 different types of nonfiction text we will create <ul style="list-style-type: none"> • Procedural Writing (How-to) & Informational Writing (All About) Procedural Writing: <ul style="list-style-type: none"> • Writers think about things that we know about that we can teach others. We can discuss ideas with partners • Writers can re-enact or rehearse our how-to’s with a partner to make sure we did not leave out a step • Writers use precise words in their how-to writing. • Pictures can help show readers what we mean • Writers make their reading easy to read • Writers use charts, mentor texts and partners to determine if a text is finished 	Students will be able to demonstrate: Procedural Writing: <ul style="list-style-type: none"> • How-to books that contain complete directions & illustrations. • Use of mentor texts to make decisions about own writing. • More and more readable texts. • Revision and editing skills.

<ul style="list-style-type: none"> • We can add cautions, tips and warnings to make sure our reader is successful. • Writers revise, edit and make beautiful their pieces <p>Informational Writing:</p> <ul style="list-style-type: none"> • Writers think about topics they know a lot about, topics they are experts on. • Writers think about how they want their book to look to best teach their topic. • Writers study other all about books to make decisions about their writing. • Writers organize their facts, sorting things that go together and putting them on pages near each other. • Writers try many different topics. Sometimes we do not know enough about the topic, and that is ok. • Writers can add comparisons to their work to aid the reader in understanding out topic. • Writers revise, edit and make beautiful their pieces 	<p>Informational Writing:</p> <ul style="list-style-type: none"> • Books that demonstrate reflection on topic and design. • Using mentor texts to assist their own writing. • Sorting of facts to make their book easier to read. • Readable texts • Revision and editing skills.
<p>Resources: (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library Handwriting Without Tears</p>	
<p>Formative Assessments Informational Text performance assessment Letters & sounds assessment (on-going) Conference notes Partner interactions/dialogue</p>	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Celebration/publication of works • Teach a friend day- sharing how to and all about books with peers. Peer may complete a rubric if the text taught the reader what it was intended to.

Unit 7	Poetry and Songs
CCSS Addressed: RF.K.1,2,3 W.K.1-3	
Essential Questions: Are there other ways that I can share my thoughts/experiences with others?	Enduring Understandings: Writers can express their ideas and share experiences through song and poetry.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Writers use many senses to write songs and poems • Writers look with fresh eyes at everyday objects when writing songs and poems • Writers use partners and mentor texts to help them write better. • Writers use line breaks and other formats when writing poetry • Poems and songs can have patterns, rhymes, comparisons and artful language. • Writers revise, edit and share poems and songs. 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Writing that finds significance in the ordinary details of their lives. • Drafting with the intention of capturing life onto the page • Employing strategies of revision • Learning from mentor authors
<u>Resources:</u> (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library Handwriting Without Tears	

<p>Formative Assessments</p> <ul style="list-style-type: none"> • Notes from teacher conferences/small group work • Listening to partner sessions • On-going letter/sound assessments 	<p>Final Assessment/Culminating Activity</p> <ul style="list-style-type: none"> • Poetry/Song performance • Book of class poems
<p>Unit 8 Authors as Mentors</p>	
<p>CCSS Addressed: W.K.3, 5,6,7</p>	
<p>Essential Questions:</p> <p>How do I take what other authors so, integrate it with what I know, and use it to make my writing better?</p>	<p>Enduring Understandings:</p> <p>Writers explore what other authors have done in their texts to get new ideas and add special features to their own writing.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers can explore an author’s small moment story to make their own better • You can learn about new writing devices and use them in your own writing (ex: ellipses) • Writers can re-examine an older piece of their own writing using another author’s work. • Writers can study another author’s work and try new things in their own writing. • Writers ask other writers for help. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Discussion and study of an author’s work; application of traits to their own work. • Revisiting and older piece and making changes based on the author study. • Partnerships with other authors can make our own writing better.
<p><u>Resources:</u> (including but not limited to) A Curricular Plan for the Writing Workshop Units of Study for the Primary Classroom Classroom Library Handwriting Without Tears</p>	

Formative Assessments	Final Assessment/Culminating Activity
<ul style="list-style-type: none">• Letter/sound assessments (on-going)• On demand assessment• Conferencing notes• Small group notes• Notes from observing partnerships	<ul style="list-style-type: none">• Discussion of what they notice after reading an author• Published piece for sharing that was inspired by a mentor.

1st Grade Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September/ October	<ul style="list-style-type: none"> Readers Build Good Habits (Launching the Readers' Workshop) 	<ul style="list-style-type: none"> Launching the Writers' Workshop
2	October/ November	<ul style="list-style-type: none"> Tackling Trouble: <i>When Readers Come to Hard Words and Tricky Parts of Books, We Try Harder and Harder</i> 	<ul style="list-style-type: none"> Small Moments
3	November/ December	<ul style="list-style-type: none"> Readers Meet the Characters in Our Books 	<ul style="list-style-type: none"> Writing for Readers (small moments) Realistic Fiction
4	January	<ul style="list-style-type: none"> Nonfiction Readers Learn About the World 	<ul style="list-style-type: none"> Procedural Writing: <i>How To Books</i>
5	February	<ul style="list-style-type: none"> We Can Be Our Own Teachers When We Work Hard to Figure Out Words 	<ul style="list-style-type: none"> Informational Books (Unit 7 of Curricular Calendar)
6	March/April	<ul style="list-style-type: none"> Dramatizing Characters and Deepening Our Comprehension In Reading Clubs 	<ul style="list-style-type: none"> Authors as Mentors: <i>Craftsmanship and Revision</i>
7	May	<ul style="list-style-type: none"> Readers Can Read About Science Topics to Become Experts 	<ul style="list-style-type: none"> Preparation for Author Celebration date in May TBD Informational Writing About Science
8	June	<ul style="list-style-type: none"> Making Summer Reading Plans 	<ul style="list-style-type: none"> Cross-Genre Writing Projects

*The Poetry Unit will be integrated throughout the year in both Reading and Writing.

First Grade ELA Curriculum: Reading

Unit 1: Readers Build Good Habits: Launching the Readers Workshop	
CCSS: RF1.1, RF1.2, RF1.3, RF1.4 RL1.2, RL1.7 RI1.2, RI1.4, RI1.7 SL1.1, SL1.2, SL1.3	
Essential Questions: How do I get myself ready to read? What strategies can I use to get warmed up for reading? What are some strategies that I can use to stay focused during longer stretches of reading? How can I make pictures in my mind as I read and make changes to those pictures as the story changes? How can I share books with friends to help me become a stronger reader?	Enduring Understandings: Readers push themselves to be the best readers they can be and read for a sustained amount of time (long and strong). Readers have ways to stay focused in their books. Readers set goals for themselves. Readers use envisioning and predicting to make mental pictures while they are reading. Readers have reading friends: people we can read with and talk to about books.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Readers establish good habits and push themselves to be the strongest readers they can be. • Readers read for a variety of reasons including practicing a storyteller voice, reading with “new eyes” to look for information that may have been missed, and to focus on pictures as a source of information. • Readers have strategies such as going back in their reading or rereading when they lose focus. • Readers set goals for themselves. • Readers get themselves ready to read by making a picture in their mind and/or predicting what the story might be about. • Readers anticipate what books will be about and make revisions to their ideas to get meaning from the text. • Readers monitor themselves for understanding while they read. • Readers in partnerships use strategies like taking turns, reading together, holding the book together to be successful. • Readers in partnerships work together to get 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Participate in sustained reading using good reading habits. • Identify various reasons for reading. • Retell stories to demonstrate understanding. • Participate in conversations with partners about the text. • Understanding of texts they read. • Collaboration with reading partners to work together through a text. • Identify tricky words and use strategies to decode them.

<p>through tricky words, read in different ways (choral, echo, taking turns), and coach each other.</p> <ul style="list-style-type: none"> • Readers in partnerships talk about their books by telling about favorite parts, funny parts, sad parts, confusing parts. • Readers in partnerships push each other to think about big questions about their books (e.g. “Why is this book called . . . ?) 	
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> Should include a variety of genres for each independent reading level. Should be organized by reading level to encourage students to select “just-right” books for their book baggies. Should contain large amounts of leveled texts to allow each student at least twelve books per week.</p> <p><u>Other</u> Shared writing can be added to the classroom library to support ELLs Student’s published work can be added to the classroom library. Leveled readers from the classroom library (C/D/E) can be used as additional read aloud text to model strategies. Big books and charts (poetry, daily message) can be used during shared reading to “guess the covered word”. Post-its should be used to mark tricky words that students encounter when reading. Binder rings with words can provide repeated practice of high frequency words. Book baggies can be utilized to hold student book selections of “just-right” books for the week.</p> <p><u>Phrases to Scaffold Student Work:</u></p> <ul style="list-style-type: none"> • What would make sense? • What else might fit in here? • What sound does the first letter make? • Check the ending sound. • Does it make sense? Does it sound right? Does it look right? • What were you thinking this might say? Does that help you figure out this word? • How did you know the word was _____? • What strategies could you use to figure out this word? • Does this word look like a word you know? What could it be? • Does this go with what is happening in the story? 	
<p>Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity: TBD</p>

Unit 2: Tackling Trouble: When Readers Come to Hard Words and Tricky Parts of Books, We Try Harder and Harder.**CCSS:**

RF1.1, RF1.2, RF1.3, RF1.4

RL1.2, RL1.7

RI1.2, RI1.4, RI1.7

SL1.1, SL1.2, SL1.3

Essential Questions:

How can thinking about the story before reading help us tackle tricky words we encounter in the text?

What strategies do good readers use when they encounter tricky words?

Why do good readers reread text?

How do good readers use partners as a resource to tackle tricky words and monitor for meaning?

Enduring Understandings:

Good readers think about the story and how the words will go before reading.

Good readers use what they know about letters, sounds, patterns, and snap words to help them read.

Good readers make sure they check and fix their words when they notice something is not quite right.

Good readers partner to help each other read.

Learning Targets**Students will be able to understand:**

- Demonstrate understanding of the organization and basic features of print.
- Demonstrate understanding of spoken words, syllables, and sounds (phonemes).
- Know and apply grade-level phonics and word analysis skills in decoding words.
- Read with sufficient accuracy and fluency to support comprehension.
- Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- Use illustrations and details in a story to describe its characters, setting, or events.
- Identify the main topic and retell key details of a text.
- Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
- Use illustrations and details in a story to describe its characters, setting, or events.
- Identify the main topic and retell key details of a text.
- Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
- Use the illustrations and details in a text to describe its key ideas.
- Participate in collaborative conversations with diverse partners about *grade 1 topics and texts*

Students will be able to demonstrate:**Respond:**

- Use illustrations and details in a story to make predictions about how the story may go (F).
- Use illustrations and details in a text to describe the main topic (NF).
- Retell stories to demonstrate understanding.
- Participate in conversations with partners about the text, describing key detail and ideas.
- Identify tricky words and use strategies to decode them.

Collect:

- Use post-its to track tricky words.

<p>with peers and adults in small and larger groups.</p> <ul style="list-style-type: none"> • Ask and answer questions about key details in a text read aloud or information presented orally or through other media. • Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. 	
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> Should include a variety of genres for each independent reading level. Should be organized by reading level to encourage students to select “just-right” books for their book baggies. Should contain large amounts of leveled texts to allow each student at least twelve books per week.</p> <p><u>Other</u> Shared writing can be added to the classroom library to support ELLs Student’s published work can be added to the classroom library. Leveled readers from the classroom library (C/D/E) can be used as additional read aloud text to model strategies. Big books and charts (poetry, daily message) can be used during shared reading to “guess the covered word”. Post-its should be used to mark tricky words that students encounter when reading. Binder rings with words can provide repeated practice of high frequency words. Book baggies can be utilized to hold student book selections of “just-right” books for the week.</p> <p><u>Phrases to Scaffold Student Work:</u></p> <ul style="list-style-type: none"> • What would make sense? • What else might fit in here? • What sound does the first letter make? • Check the ending sound. • Does it make sense? Does it sound right? Does it look right? • What were you thinking this might say? Does that help you figure out this word? • How did you know the word was _____? • What strategies could you use to figure out this word? • Does this word look like a word you know? What could it be? • Does this go with what is happening in the story? 	
<p>Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity: TBD</p>

CCSS Addressed:

RL1.2, RL1.3, RL1.4, RL1.7, RL1.9, RL1.10

RF1.1, RF1.2, RF1.3, RF1.4

SL1.1, SL1.2, SL1.3, SL1.4, SL1.6

Essential Questions:

How do I get to know my character and what they do?

What clues do I look for to tell me what kind of person our character is?

What do I do when it is hard to get to know my character?

What strategies do I use to notice how my characters change?

Enduring Understandings:

Readers notice what their characters do and can retell it to others.

Readers study their characters to determine what kind of person they are.

Readers use different strategies when they are having difficulty getting to know their character.

Readers notice the ways their characters change during a story and wonder why.

Learning Targets**Students will be able to understand:**

- It is important to notice what a character does in order to retell it to others
- Readers look for patterns in character behavior to help make predictions
- Readers mark places in their books where they noticed something they want to share with their partners
- Readers discuss characters with others
- Readers gather clues throughout a text to figure out what kind of person a character is
- Noticing what a character says can tell you more about them and how they may feel
- Readers use clues in the book to infer character feelings
- Readers can imagine what a character may be thinking to learn more about them
- Sometimes readers have trouble getting to know their character and there are several strategies readers use to help themselves
- Readers study how characters feel

Students will be able to demonstrate:

- Retell what their characters with their partners
- Mark places in their books to discuss with their partners
- Discuss their characters as well as their partners' characters
- Engage in partner discussions about things they have learned about their characters; including what they think they are doing, feeling, saying, thinking, and what they like or dislike
- Use repair strategies when they have not been able to get to know their characters

- Characters feelings may be different in different parts of a story
- Readers ask themselves how they would feel if they were in their characters position
- Readers ask themselves why a characters feeling may have changed and if they have learned something
- Readers support their ideas with evidence from the text

Resources:

Read-aloud/Mentor Texts

Books from the *Mercy Watson* series by Kate DiCamillo or from the *Dyamonde Daniel* series by Nikki Grimes

The Stories that Julian Tell

Mr. Popper's Penguins

Classroom library

The library should be stocked with books that have strong characters

Series books such as *Puppy Mudge*, *Biscuit*, *Fly Guy*, or *Henry and Mudge*

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Assessments

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- The Reading and Writing Project

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Teacher conference notes

Teacher notes from strategy group and guided reading instruction and partner conversations

Student post-its

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 4: Nonfiction Readers Learn About the World	
CCSS: RF1.1, RF1.2, RF1.3, RF1.4 RL1.2, RL1.7 RI1.1, RI1.2, RI1.3, RI1.4, RI1.5, RI1.6, RI1.7, RI1.8, RI1.9, RI1.10 SL1.1, SL1.2, SL1.3, SL1.5, SL1.6	
Essential Questions: How can I maximize my learning from the nonfiction books I read? How can I interact with nonfiction text? How can I tackle tricky words in nonfiction text? How can I use multiple books about a topic to compare and contrast information?	Enduring Understandings: Nonfiction readers read to become smarter about our world and the things in it. Readers preview a text to get their minds ready for it and then think about the big ideas communicated through the words and text features to learn the most they can from their nonfiction books. Nonfiction readers see more than the text on the page. Readers can use visual cues from unfamiliar words as well as picture clues, context, and background knowledge to solve for unfamiliar words. Readers work with club members to choose a focus for their reading, compare and contrast books on the same subject, and push each other to think more deeply about what they are learning.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Methods of previewing nonfiction that enables them to gain the most from their reading. • How text features can support their understanding of the ideas in nonfiction text. • That nonfiction readers are not simply gathering facts, but thinking about the central ideas in a text and how the facts and ideas fit together with the central ideas. • That the pictures help to carry the meaning in nonfiction text and should be attended to. • That readers need to pay attention to their personal thoughts and responses related to their nonfiction text and record these thoughts. • Ways to visualize the information conveyed in their nonfiction text. • That there are a number of strategies for decoding and defining unfamiliar vocabulary they encounter in nonfiction texts. Some of 	Students will be able to demonstrate: Respond <ul style="list-style-type: none"> • Read their nonfiction text with an “informational voice” • Retell the information they learn from nonfiction text to a reading partner • Sketch their mental pictures and/or movies as they read • Record their personal thoughts and reactions related to their reading • Be active listeners and participants in reading club discussions, using prompts to help to push the members’ thinking deeper. • Compare and contrast books on the same topic. • Use various text features to locate key facts or information in the text.

<p>these are the same strategies they have learned to use previously when reading fiction.</p> <ul style="list-style-type: none"> • That the members of a reading club can work together while reading books on a given topic to select areas of focus. • That the members of a reading club can work together while reading books on a given topic to compare and contrast the books. • Techniques for helping the members of their reading club to think more deeply about their texts. 	<p>Collect</p> <ul style="list-style-type: none"> • Post-its containing personal thoughts and reactions related to the reading • Information related to mutually agreed-upon areas of focus with members of reading club
<p>Resources:</p> <p>Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Read-aloud/Mentor Texts</u></p> <ul style="list-style-type: none"> • Suggested Titles: <ul style="list-style-type: none"> ○ <i>Coming Home: From the Life of Langston Hughes</i>, by Floyd Cooper ○ <i>Hiromi's Hands</i>, by Lynne Barasch ○ <i>Mushroom in the Rain</i>, Ginsburg ○ <i>Remarkable Reindeer</i>, by Jeff Carver ○ <i>Sarah Morton's Day</i>, by K. Wafers ○ <i>Samuel Eaton's Day</i>, by K. Wafers ○ <i>Seasons of Arnold's Apple Tree</i>, by Gail Gibbons ○ <i>Why Do Leaves Change Color</i>, by B. Maestro <p><u>Classroom library</u></p> <ul style="list-style-type: none"> • Make sure you have a substantial nonfiction library to support this unit. You may decide to share books between classrooms or have students share books out of collective “just right” book boxes. • Include many books that are accessible to your readers and of high interest. • To the greatest extent possible, collect sets of books on the same topic within a level. • Of special interest to most first graders are books on animals, plants, properties of water, and weather. • Gather books that connect to the science and social studies curriculum and/or that are on topics that are somewhat familiar to your students. • In general, students may need to read informational books at a lower level than their independent level for fiction. Be sure to have plenty of books at levels somewhat below what is necessary when you are doing a fiction-based unit. <p><u>Nonfiction Journals:</u> <i>Click</i> (grades K-2) <i>National Geographic for Kids</i> (grades 1-3)</p> <p><u>Other</u></p> <p>See the book <i>Growing Readers</i>, by Kathy Collins, for a repertoire of strategies readers can use for word attack.</p>	

Sentence stems to help clubs compare and contrast nonfiction books

- “On this page.... but on this page....”
- “In this book... but in this book....”
- “The difference between and is”
- “What’s the same about these two is....”
- “Unlike the... in this book, the does/doesn’t”

Questioning stems to help clubs think more deeply

- "How do...?"
- “Why do....?”
- “How come....?”
- “Why would...”

Formative Assessments:

Teacher conference notes

Teacher notes from strategy and small group instruction

Student responses in partner conversations (listening-in)

Final Assessment/Culminating Activity:

TBD Each reading club creates a poster, big book display page, or other vehicle for displaying what they’ve learned from reading about their selected topic. Other options include pairing reading clubs to teach one another what they learned, doing a “museum” in which visitors come to each reading club to hear what they learned, oral presentation or a series of diagrams.

Unit 5: We Can Be Our Own Teachers When We Work Hard to Figure Out Words**CCSS:**

RF1.1, RF1.2, RF1.3, RF1.4

RL1.5, RL1.10

RI1.4, RI1.5, RI1.6, RI1.10

SL1.1, SL1.2, SL1.3

Essential Questions:

What strategies do I need to use when I come across a tricky word?

What strategies fit together to help me read harder and more interesting words?

What patterns and sounds can I use from my word study work to decode?

How can I use the meaning of the text to be a successful word solver?

Why do readers work to smooth out the rough parts of a story after they come across harder words?

Enduring Understandings:

I can be my own teacher when I come across tricky words.

Good readers put together everything they know about meaning in the book, how letter, sounds and spelling patterns work to help them read.

Good readers smooth out their reading once they have figured out harder and more interesting words.

Reading partners are important to figuring out harder and more interesting words and in smoothing out our reading voices.

Learning Targets**Students will be able to understand:**

- Readers have many strategies and they think about how they can fit the strategies together to read harder and more interesting words.
- Readers check in to make sure what we think makes sense.
- Readers use the story to “predict” what might happen next.
- Readers can fall back onto our basic strategies and then try something different if one strategy doesn’t work.
- Readers can look at parts, or chunks, of words.
- Readers can mark a tricky word and then check with someone later to see if they understand it correctly.
- Readers read, fix-up, and read again to put it all back together.
- Readers often go back and reread the whole book so they can learn and enjoy their book!
- Reading partners can help us do our best smooth reading.

Students will be able to demonstrate:

- Independent use of multiple reading strategies.
- Application of word study concepts into their reading work.
- Self monitoring and self correction skills

Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

Mentor text which can show series connections:

- *Frog and Toad*
- *Max and Ruby*
- *Junie B Jones*
- *Little Bear*

Classroom library

Multiple copies of F & P Level I/J/K or higher text within a series

Copies of series text to reference such as:

- *Amber Brown*
- *Horrible Harry*
- *Polk Street Kid*
- *Willimena*
- *Horrid Harry*

Other

Other series books which your students may have an interest in

Phrases to Scaffold Interpretation Responses:

- What in the text makes you say that?
- I thought that too because
- Another example of that is
- I thought something different because
- I agree because
- Wait, I'm confused, are you saying
- Can you show me the part in the story where you got that idea

Formative Assessments:

Teacher conference notes
 Teacher notes from strategy and small group instruction
 Student responses in partner conversations (listening-in)

Final Assessment/Culminating Activity:

TBD

Unit 6: Dramatizing Characters and Deepening Our Comprehension In Reading Clubs	
<p>CCSS: RL1.1, RL1.2, RL1.3, RL1.4, RL1.6, RL1.9, RL1.10 RL1.1, RL1.2, RF1.3, RF1.4 SL1.1, SL1.5, SL1.6</p>	
<p>Essential Questions: How does paying close attention to the characters' words and actions help me understand my book more? Why is it important to notice changes in the characters' actions or feelings? How does the plot of the story affect the way I sound when I read? What are the most important moments in the story? What patterns do I notice about the characters in my books?</p>	<p>Enduring Understandings: Paying close attention to the characters' words and actions can help me understand my story better. Readers read and reread to get their voices to sound as smooth as can be. Readers notice what is happening in the text to help match their voice to the story. Readers think and talk more deeply about the most important moments in the story. Readers pay attention to the actions of the characters in their books to predict and understand characters.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers can step into their characters' shoes and "act out" what they are reading. • Readers can take turns pretending to be the character in their book and act out a scene for their reading partner. • Readers can notice what a character is feeling and then match the voice in their head to the character's feelings. • Readers notice the place in a book where a character's feelings change. • Readers read and reread their books to make sure their voices are as smooth as can be. • Readers envision the important moments in a story. • Readers study all the parts of their books closely. • Readers reread and reenact important parts of books. • 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Act out scenes from their stories and bring characters to life. • Tell a story through the eyes of their character. • Envision as they read to help increase fluency and comprehension. • Identify important moments in their stories and use these moments to deepen understanding of the stories.

Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

Mentor text which can show series connections:

Classroom library

Books that have dynamic characters such as:

- *Piggie and Elephant*
- *Mr. Putter and Tabby*
- *Henry and Mudge*
- *Fly Guy*
- *Brand New Reader Series includes characters like Worm, Dinah, Rosie etc.*
- *PM Readers from Rigby*

Other

Other series books which your students may have an interest in

Phrases to Scaffold Interpretation Responses:

- What in the text makes you say that?
- I thought that too because
- Another example of that is
- I thought something different because
- I agree because
- Wait, I'm confused, are you saying
- Can you show me the part in the story where you got that idea

Formative Assessments:

Teacher conference notes
 Teacher notes from strategy and small group instruction
 Student responses in partner conversations (listening-in)

Final Assessment/Culminating Activity:

TBD

First Grade ELA Curriculum: Writing

Unit 1: Writers Build Good Habits: Launching the Writers Workshop	
CCSS: W1.2, W1.3, W1.5, W1.6	
<p>Essential Questions:</p> <p>What are the rules and routines for writers' workshop?</p> <p>What strategies can I use to get warmed up for writing?</p> <p>What are some strategies that I can use to stay focused during longer stretches of writing?</p> <p>How can I use stories from my own life to help me write?</p> <p>How can I add detail to my stories to make them better?</p> <p>What can I use to make my writing understandable?</p>	<p>Enduring Understandings:</p> <p>Writers have routines for writing.</p> <p>Writers have ways to stay focused on their writing.</p> <p>Writers set goals for themselves.</p> <p>Writers use their experiences to help them write about themselves.</p> <p>Writers add details to their pictures and text to make their stories better.</p> <p>Writers use writing conventions correctly.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers learn the rules and routines for the writing workshop. • Writers build writing stamina. • Writers select paper to match their writing needs. • Writers learn about writing from studying mentor texts. • Writers tell stories orally to get ready to put their writing down on paper. • Writers use the pictures, labels and sentences to tell their stories. • Writers reread their work to add details to their pictures and words. • Writers use appropriate spacing, basic punctuation, and capitals to make their writing easy to understand. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Participate in sustained writing using good writing habits • Generate story topics independently • Planning of stories
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears</p>	

Safari Montage ®	
Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)	Final Assessment/Culminating Activity: TBD

Unit 2: Launching with Small Moments	
CCSS: W1.3, W1.5, W1.6	
Essential Questions: How can I think of many ideas to write about? How can I plan my story? How can I write like an author rereading my work, editing my work and moving on to new pieces when I am ready? How can I build my writing stamina and write sentences across pages. How can I be brave and resourceful when I am trying to be a word solver? I can attach letters to the sounds that I hear. How can I use words I know how to spell to help me "build" and spell other words? How can I stretch my story and drawings across pages? How can I interact with my writing partner?	Enduring Understandings: Writers think about things they do to write true stories. Writers have ways to plan their stories. Writers write and revise a lot from the start. Writers have ways to be resourceful word solvers. Writers attach letters to the sounds they hear. Writers use writing conventions correctly. Writers put themselves into the time and place they are writing about to recreate in their mind the events of that time and place. Writers' have details in their lives that matter. Writers have partners to share their writing and give responses. Writers celebrate their piece and themselves.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Writers think, draw, and then write. • Writers write a lot and revisit their writing- when we are done. . . we've just begun! • Writers have special tools and special places that they use for writing. • Writers use their tools to revise their writing including pieces of paper and special pencils. • Writers don't give up when they get stuck on a part 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Participate in sustained writing using good writing habits. • Identify story ideas. • Planning for writing.

<p>of their story.</p> <ul style="list-style-type: none"> • Writers reread their stories for sense, adding missing information and to return to the especially important parts of their stories. • Writers use both pictures and words when they write. • Writers stay close in to the moment they are writing about. • Writers are resourceful spellers using environmental print to help them with writing and knowing many words automatically. • Writers read their stories to a partner using rich oral storytelling language and reading the print as it is written. • Writers talk about their writing with their partner. 	
<p>Resources:</p> <p>Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ® Classroom library</p>	
<p>Formative Assessments:</p> <p>Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity:</p> <p>TBD</p>

Unit 3: Writing for Readers	
<p>CCSS: W1.3, W1.5, W1.6</p>	
<p>Essential Questions:</p> <p>How can I make my writing readable for others?</p> <p>What are some strategies I can use to write tricky words?</p> <p>How can I push myself to write more like the authors of the books I am reading?</p> <p>How does rereading my words, sentences, and story help to clarify my writing for others?</p> <p>How can I interact with my writing partner to make</p>	<p>Enduring Understandings:</p> <p>Writers make sure their writing is readable to others.</p> <p>Writers have strategies they can draw on to spell tricky words.</p> <p>Writers push themselves to write more.</p> <p>Writers reread their writing to make sure it makes sense.</p> <p>Writers celebrate their piece and themselves.</p>

sure my writing is readable?	
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers can stretch out the sounds of the words they are trying to spell. • Writers have other strategies to spell tricky words. (e.g., listening for beginning and ending sounds, using familiar word patterns, giving every sound a letter. and using the word wall as a reference). • Writers reread within a word as they write it, reread after they write a word and reread parts of sentences as they add more words to the sentence. • Writers write a lot and revisit their writing- when we are done. . . we've just begun! • Writers continually reread their stories for sense, adding missing information and to return to the especially important parts of their stories. • Writers use mentor texts from their "just right" books when they write. • Writers think of a whole thought and write without stopping until they get to the end of their thought. • Partners read each other's work and give tips and compliments about the writing. • Writers talk about their writing with their partner. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Participate in sustained writing using good writing habits. • Identify story ideas. • Planning for writing. • Utilize word solving strategies when writing independently. • Work with a partner to revise their writing
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ® Classroom library</p>	
<p>Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity: TBD</p>

Unit 4: Realistic Fiction	
CCSS: W1.3, W1.5, W1.6	
<p>Essential Questions:</p> <p>How can I create characters that have realistic problems and solutions like the authors of books that I am reading?</p> <p>How can I choose paper to match the type of story I am expected to write?</p> <p>How can I elaborate on the character’s problem to make my story more interesting?</p> <p>How can I write a solution to my story that makes sense?</p> <p>How can I continue to use what I already know about writing independently?</p> <p>How can I revise my story to make it the best it can be?</p>	<p>Enduring Understandings:</p> <p>Writers create characters and stories that have realistic problems and solutions much like themselves.</p> <p>Writers choose paper to reflect the kinds of writing they are doing.</p> <p>Writers add detail to their characters’ problems and solve those problems with realistic endings.</p> <p>Writers recall and use what they know about writing to write with increased independence and power.</p> <p>Writers have different strategies they can try when revising their stories.</p> <p>Writers have partners read their stories and give tips for revisions.</p> <p>Writers celebrate their piece and themselves.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers have ways to plan realistic fiction stories. • Writers develop characters that are like themselves or someone they know. • Writers start with familiar problems. • Writers generate many problems and solutions for their characters to use for story ideas. • Writers write a lot and revisit their writing- when we are done. . . we’ve just begun! • Writers go back to what they know about writing with increased independence (e.g., making effective punctuation choices, making their writing and spelling legible for others to read) • Writers use mentor texts from their “just right” books when they write. • Writers can revise using many different strategies (e.g., by “storytelling”, focusing on the “most important part”, and creating more literary beginning or endings to a story) 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Participate in sustained writing using good writing habits. • Planning for realistic writing that includes a character, problem and solution. • Power and independence in writing using what they have already been taught. • Work with a partner to revise their writing.

<ul style="list-style-type: none"> Partners read each other's work and give tips and compliments about the writing. Writers talk about their writing with their partner. 	
Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ® Classroom library	
Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)	Final Assessment/Culminating Activity: TBD

Unit 5: Procedural Writing: <i>How To Books</i> **Unit 4 of Curricular Calendar**	
CCSS: W1.1,W1.2, W1.5, W1.6, W1.7, W1.8	
Essential Questions: What are some ways that I can develop topics to write and teach about? What topics can I teach others about through writing? For whom am I writing this text? How can I write so that readers can read the text and follow the directions? How can I use feedback to make my writing better?	Enduring Understandings: Writers have many things that they can do that they could teach others. Procedural writing is part of everyday writing. Writers use procedural writing to teach others about a topic they know about. Writers envision the audience that they will be writing for. Writers research other procedural texts. Writers revise their how-to texts and make new texts better. Writers celebrate their piece and themselves.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> Writers choose topics they are interested in when writing. Writers look for topics to teach about in their everyday life. 	Students will be able to demonstrate: <ul style="list-style-type: none"> Participate in sustained writing using good writing habits.

<ul style="list-style-type: none"> • Writers plan their writing by envisioning their topic and then by talking about it with a partner. • Writers research things they know how to do both at school and at home. • Writers look at other procedural texts and their features as models. • Writers consider their audience when writing procedural texts. • Writers of procedural text give clear directions to their readers. • Writers use precise words to convey actions. • Writers continue to notice features they see in other procedural texts and incorporate them into their writing. • Writers use punctuation differently in procedural texts. 	<ul style="list-style-type: none"> • Identify topics. • Planning for procedural writing. • Knowledge of their targeted audience • Effective use of nonfiction text features in their writing. • Utilize word solving strategies when writing independently. • Work with a partner to revise their writing
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ® Classroom library</p>	
<p>Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity: TBD Suggested Culminating Activity: Visit a younger classroom and share how-to writing with a partner.</p>

Unit 6: Informational Books: <i>All About Books</i> * Curricular Calendar Chapter 7	
CCSS: W1.1, W1.2, W1.5, W1.6, W1.7, W1.8	
<p>Essential Questions: How do writers write, revise and categorize/organize their nonfiction writing?</p> <p>How do writers begin writing longer books from the start?</p> <p>How can I incorporate more text features from the start?</p>	<p>Enduring Understandings: Writers revise books in their folders to make new books even more ambitious.</p> <p>Writers revise and write to support categorization in their books.</p> <p>Writers of nonfiction use different features to convey information.</p> <p>Writers of nonfiction consider their audience when writing and revising their work.</p> <p>Writers use writing conventions correctly.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers use tools like a “tiny topics” notepad to gather topics to write about. • Writers decide to write about topics they are “experts” on. • Writers consider the audience they are writing for. • Writers plan chapters for their books and sort information into subheadings. • Writers can use post-its to add examples to their writing. • Writers can answer their readers’ questions in their books. • Writers add nonfiction features to their writing (e.g., diagrams, glossaries, charts, pictures, captions). • Writers can add suggestions and warnings for readers to their books. • Writers select paper to match their writing needs. • Writers learn about writing from studying mentor texts. • Writers use appropriate spacing, basic punctuation, and capitals to make their writing easy to understand. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Sustained writing using good writing habits. • Use of nonfiction text features and categorization of information.
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ® Classroom library</p>	

<p>Formative Assessments: Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in)</p>	<p>Final Assessment/Culminating Activity:</p> <p>TBD</p> <p>Suggested Activities:</p> <ul style="list-style-type: none">• Revisit anchor charts to review elaboration strategies in nonfiction writing prior to revising.• Revise keeping partner questions in mind and by looking at mentor texts to find new ways to revise.• Have a partner read the final piece and then write a “back cover blurb” about the nonfiction book.• Have an “expert share fair” where students invite others in to learn more about their expert topic. They can wear signs that say, “Ask me about. . .” “This would target the listening and speaking standards in the common core.
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2nd Grade Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September	<ul style="list-style-type: none"> Taking Charge of Reading 	<ul style="list-style-type: none"> Launching with Nonfiction
2	October	<ul style="list-style-type: none"> Tackling Trouble: Assessment-Based Small-Group Work 	<ul style="list-style-type: none"> Authors as Mentors - narratives
3	November	<ul style="list-style-type: none"> Characters Face Bigger Challenges – and So Do Readers 	<ul style="list-style-type: none"> Writing and Revising Realistic Fiction
4	December	<ul style="list-style-type: none"> Reading Nonfiction, Reading the World 	<ul style="list-style-type: none"> Expert Projects: Informational Writing
5	January/February	<ul style="list-style-type: none"> Series Reading and Cross-Genre Reading Clubs 	<ul style="list-style-type: none"> Opinion Writing: Persuasive Review (letter writing) Write Gripping Stories with Meaning and Significance (Narratives)
6	March	<ul style="list-style-type: none"> Nonfiction Reading Clubs 	<ul style="list-style-type: none"> Using Nonfiction Texts as Mentors to Support Nonfiction Writing
7	April/May	<ul style="list-style-type: none"> Reading and Role Playing: Fiction, Folktales, and Fairy Tales 	<ul style="list-style-type: none"> Writing Adaptations of Familiar Fairy Tales and Folk Tales
8	May/June	<ul style="list-style-type: none"> Readers Can Read about Science Topics to Become Experts 	<ul style="list-style-type: none"> Informational Writing about Science Poetry: Powerful Thoughts in Tiny Packages

Second Grade ELA Curriculum: Reading

Unit 1:	Taking Charge of Reading - September	
CCSS Addressed: RF2.3, RF 2.4 RL2.1, RL 2.4, RL 2.5, RL 2.7, RL 2.10 RI2.1, RI 2.4 SL 2.1, SL 2.2, SL 2.3, SL 2.4 L2.3, L 2.4, L2.5, L2.6		
Essential Questions:	Enduring Understandings:	
<p>How and what do I do to take responsibility for their reading habits, volume, and stamina?</p> <p>What reading strategies can I use to build comprehension before, during, and after reading?</p> <p>How can I take my basic comprehension strategies and turn them into conversations that support ideas and encourage deeper thinking about my books when working in a partnership)?</p> <p>What can I do to be an independent problem solver while formal and one-on-one assessments, conferring, and small group work is taking place?</p>	<p>Readers will make independent and appropriate choices for just right books. Readers keep track of their reading. Readers set goals for reading.</p> <p>Readers use a repertoire of comprehension strategies as opposed to individual strategies. Readers use strategies to monitor if a book is making sense before, during, and after reading.</p> <p>Readers engage in high-level conversation with partners – readers speak clearly, listen actively, disagree civilly, add to what someone has said, stay with the text instead of going off track.</p> <p>Readers monitor for sense and use accuracy and fix-up strategies to remain an independent reader during readers’ workshop.</p>	
<u>Learning Targets</u>		
Students will be able to understand:	Students will be able to demonstrate:	
<ul style="list-style-type: none"> • Make decisions about how personal reading lives will go. • Use a five-finger rule to “try on” a book and see if it’s a good fit. • Track how much has been read in order to look back and see if more is being read. • Conference with peers and adults about reading and how to strengthen reading. • Think before, during, and after reading. • Gather information from the cover and inside the book before reading to imagine some ways the book may go. • Think about the story throughout the book. Pay attention to how each part of the story fits together. • Reread a book to read smoothly, quickly, and with 	<p>Respond:</p> <ul style="list-style-type: none"> • Participate in sustained reading using good reading habits. • Identify various reasons for reading. • Find a good fit book. • Gather meaningful information as they preview a story. • Participate in conversations with partners and adults about the text. • Collaboration with reading partners to work together through a text. <p>Collect</p> <ul style="list-style-type: none"> • Track and compare/analyze the quantity of 	

<p>more understanding.</p> <ul style="list-style-type: none"> • Use strategies to fix up reading when it doesn't make sense. • Pay attention to how and why characters feel the way they do. • Partnerships work together to monitor and fix-up reading. • Partnerships plan and prepare before reading and sharing big ideas, where new strategies were tried, or where parts were confusing. • Partnerships find new ways to talk about books, collect thinking, or figure out tricky parts. Partners work cooperatively to use reading strategies and have accountable talk about books. • A variety of strategies can be used to monitor and fix-up comprehension when reading independently. • A variety of strategies can be used to figure out an unknown word independently. 	<p>reading they are and have been doing.</p> <p>Culminating Activity:</p> <ul style="list-style-type: none"> • Retell stories to demonstrate understanding. • Apply fix-up strategies when needed. • Understanding of texts they read. • Identify tricky words and use strategies to decode them.
<p>Resources:</p> <p>Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> Should include a variety of genres for each independent reading level. Should be organized by reading level to encourage students to select “just-right” books for their book baggies. Should contain large amounts of leveled texts to allow each student at least twelve books per week.</p> <p><u>Other</u> Shared reading can be added to the classroom library to support ELLs Student’s published work can be added to the classroom library. Leveled readers from the classroom library can be used as additional read aloud text to model strategies. Big books and charts (poetry, daily message) can be used during shared reading to “guess the covered word”. Post-its should be used to mark tricky words that students encounter when reading or to keep track of thoughts and questions. Binder rings with words can provide repeated practice of high frequency words. Book baggies can be utilized to hold student book selections of “just-right” books for the week.</p> <p><u>Phrases to Scaffold Student Work:</u></p> <ul style="list-style-type: none"> • What would make sense? • What else might fit in here? • What sound does the first letter make? • Check the ending sound. • Does it make sense? Does it sound right? Does it look right? • Who is in the story, what is happening? 	

- What were you thinking this might say? Does that help you figure out this word?
- How did you know the word was _____?
- What strategies could you use to figure out this word?
- Does this word look like a word you know? What could it be?
- Does this go with what is happening in the story?

Formative Assessments:

Reading Level Assessments (DRA, Columbia...)

Teacher conference notes

Teacher notes from strategy and small group instruction

Student responses in partner conversations (listening-in)

Teacher observation

Post-it notes

Reading logs

Partner shares

Student book shares (read aloud or book talk)

Turn and talk discussions

Read aloud discussions

Unit 2: Tackling Trouble: Assessment-Based Small Group Work - October

CCSS Addressed:

RF2.3, RF 2.4

RL2.1, RL 2.4, RL 2.5, RL 2.7, RL 2.10

RI2.1, RI2.4

SL 2.1, SL 2.2, SL 2.3, SL 2.4

L2.3, L2.4, L2.5, L 2.6

Essential Questions:

What strategies do I use when I encounter tricky words?

How can reading known words with automaticity allow me to better tackle new words?

Why do I reread text?

Why is it important for me to notice and take action when my comprehension has broken down?

Enduring Understandings:

Readers notice and tackle tricky words through chunking parts of words, drawing on meaning as well as phonics.

Readers read known words in a snap and check to make sure new words make sense.

Readers make sure they check and fix their reading when they notice something is not quite right.

Readers know that text has meaning and they make sure they don't just read the words, they understand them.

Learning Targets

Students will be able to understand:

- Know and apply grade-level phonics and word analysis skills in decoding words.
- Read with sufficient accuracy and fluency to support comprehension.
- Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.
- Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text
- Determine the meaning of words and phrases in a text relevant to a *grade 2 topic or subject area*.
- Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.
- Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen

Students will be able to demonstrate:

Respond:

- Integrate and use a variety of phonics and meaning based strategies to tackle difficulties encounter while reading
- Record personal responses, including “bumps in the road” or tricky or difficult parts of text, in reading response journals
- Discuss the strategies used to tackle difficult or tricky text

Collect:

- Use post-it notes to track thinking and strategies utilized to figure out the tricky or difficult parts of text
- Use reading response journals to further understanding of strategy use and notice patterns that may emerge in difficult text

Culminating Activity:

- Students may share the use of a strategy to tackle tricky words
- Perform Readers Theater
- Read aloud a favorite passage from a just right text
- Share reading response or graphic organize

understanding of a topic or issue.	
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Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

Picture books that lend themselves to book introductions and retelling.

Suggested Mentor Texts: Kevin Henkes books

insert list of Readers/Writers Workshop text

Classroom library

Should include a variety of genres for each independent reading level.

Should be organized by reading level to encourage students to select “just-right” books for their browsing boxes, book bins or baggies.

Should contain large amounts of leveled texts to allow each student access to enough books to read independently from a variety of sources.

Other

High Frequency Word Wall is essential as a resource

Posters of strategies for tackling tricky words

Reading Response Journals

Shared writing can be added to the classroom library to support ELLs

Student’s published work can be added to the classroom library.

Post-its should be used to mark tricky and interesting words that students encounter when reading.

Binder rings with words/phrases can provide repeated practice of high frequency word or phrases

Timers to provide immediate feedback to readers building fluency

Computers to provide access to online fluency practice websites

Comfortable book nooks for independent reading

Book baggies or boxes can be utilized to hold student book selections of “just-right” books for the week.

Phrases to Scaffold Student Work:

- What could the word say and what’s happening in the story to help us figure it out?
- Do any of these letters go together to make special sounds? Can I use those sounds to help me read?
- Do I know any words that can help me read this?
- Does this go with what is happening in the story?
- Does this sound like it would sound in a book?
- Do the letters I see match the sounds in the word I’m saying?
- Can I say it that way?
- What’s happening in the story? What will the words say?
- What would make sense?
- What else might fit in here?
- What sound does the first letter make?
- Check the ending sound.
- Does it make sense? Does it sound right? Does it look right?

- What were you thinking this might say? Does that help you figure out this word?
- How did you know the word was _____?
- What strategies could you use to figure out this word?
- Does this word look like a word you know? What could it be?
- Does this go with what is happening in the story?

Formative Assessments:

Reading Level Assessments (DRA, Columbia...)

Teacher conference notes

Teacher notes from strategy and small group instruction

Student responses in partner conversations (listening-in)

Teacher observation

Post-it notes

Reading logs

Partner shares

Student book shares (read aloud or book talk)

Turn and talk discussions

Read aloud discussions

CCSS Addressed:

RL2.1, RL2.3, RL2.6, RL2.7, RL2.10

RF2.3, RF2.4

SL2.1, SL2.2, SL2.3

Essential Questions:

What can I do to make sure I understand what my characters wants and the struggles they go through?

How do I look for clues about what type of person my character is and when he/she acts differently?

What kinds of questions can I ask myself to think about my characters and the ways they may have changed or the lessons they learned?

Enduring Understandings:

We can get to know our characters by thinking about the things they want and how they handle some of the problems they experience. We can also make predictions based on what we notice.

Readers make note of places in their stories that provide evidence about what traits a character has and when they act out of character.

Readers and their partners can learn things about themselves and their world by studying their characters and the struggles and changes that they go through.

Learning Targets**Students will be able to understand:**

- Characters have wants and face problems
- We hold on to the things we learn about a character as we read to better understand them
- Readers can use what they know about how they face a problem and what they know about a character to make predictions.
- Readers confirm and revise their predictions based on new information from the story
- Sometimes characters do things that are surprising
- We reread when character does something surprising to better understand it
- It is important to find specific places in a story that gives us evidence that our character displays a certain trait
- Tracking a character's feelings through a story helps us understand him/her
- We talk to our partners about our characters and we listen when they speak about their characters and help

Students will be able to demonstrate:

- Use Post-it notes to track major events in a story and use them to help retell the story
- Use event Post-its to create a timeline
- Use Post-it notes to track how a character's feeling through a story
- Align event Post-it notes with the change of feeling Post-its to explore the characters reactions to certain events
- The use of Post-its to support partner discussions
- Demonstrate good listening skills during partner, small group, and whole class discussions.
- Share independent reading with whole class by giving a book talk or reading aloud.
- Record daily reading on log.
- Record home reading on log.

<p>them think about their characters by asking questions</p> <ul style="list-style-type: none"> • Sometimes strong emotions are a sign that something big is happening in the story and the author may be trying to teach us something • We think about how we feel about what a character does and how we might act if we were in their place • It is important to think about how a characters feeling may have changed and why they may have changed • We can learn about ourselves and our world by thinking about our characters and the things they experience 	
<p><u>Resources:</u></p> <p><u>Read-aloud/Mentor Texts</u> <i>Poppleton Series</i> <i>Henry and Mudge Series</i></p> <p><u>Classroom Library</u> Leveled Independent Reading Books with Strong Characters Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p>	
<p>Formative Assessments</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum-- The Reading and Writing Project</i> <i>Building a Reading Life</i> Flag Situation Chart-- <i>The Reading and Writing Project</i> Responses to Questions/Prompts on Short Text Passages (ex. <i>Abby Takes A Shot</i>) Teacher Observation Reading Conference Notes Post-it Notes Reading Logs Students' Self-Assessments Student Book Shares (Read Aloud or Book Talk) Partner Shares Turn and Talk Discussions Read Aloud Discussions</p>	

Unit 4: Reading Nonfiction, Reading the World - December**CCSS Addressed:**

RF2.3, RF 2.4,
 RL2.1, RL2.4, RL 2.5, RL2.7, RL 2.10
 RI2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10
 SL2.1, SL2.2, SL2.3, SL2.4, SL2.5, SL2.6
 L2.3, L2.4, L2.5, L2.6

Essential Questions:

Why do I read nonfiction?

How do I learn information from a nonfiction text?

As a nonfiction reader, how to I grow from my reading?

Enduring Understandings:

Readers read nonfiction to become more knowledgeable about the world around us.

Readers pay attention to not just the text on the page but also to pictures and other text features to make meaning from a nonfiction book.

Nonfiction readers push themselves to form thoughts and grow ideas from the things they learn. They gather information from more than one text on a subject to form a “big picture” and increase their understanding of a topic.

Learning Targets**Students will be able to understand:**

- Use previewing strategies (lay of the land) to navigate and enhance comprehension
- Text features support the meaning-making process
- Informational texts are organized
- How to monitor for meaning and repair comprehension
- Context can be used to help a reader figure out unfamiliar words
- Text features help figure out tricky words
- Information can be synthesized and analyzed from text, text features and illustrations across multiple texts

Students will be able to demonstrate:**Respond**

- Use previewing strategies (lay of the land) to navigate and enhance comprehension
- Analyze how informational texts are organized
- Monitor for meaning
- Begin discussing their ideas and responses to text with a partner
- Respond to informational texts through questioning and jotting ideas on post its
- Figure out words in context
- Utilize strategies for figuring out tricky words
- Use text features to help figure out tricky words
- Discuss new and tricky vocabulary with partners
- compare and contrast multiple texts
- Create poster or Big Book page to share what the club has learned
- Use text features to locate key facts or information.

	<p>Collect</p> <ul style="list-style-type: none"> • Post-its to track their thinking through and across texts • Examples of nonfiction text features • Facts across texts and synthesize the information • Post-its in club folders • Ideas for poster of Big Book page to share what the club has learned
<p>Resources:</p> <p>Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Read-aloud/Mentor Texts</u></p> <ul style="list-style-type: none"> • <i>Frogs!</i> National Geographic Kids/ E. Carney • <i>Whales The Gentle Giants</i> J. Milton • <i>Exploding Ants</i>, by Joanne Settel • <i>The Pumpkin Circle</i>, by G. Levenson • <i>What Do Authors Do?</i>, by E. Christelow • <i>Salt in His Shoes</i>, by D. Jordan • <i>What's It Like to Be a Fish</i>, Pfeffer • <i>Why do Snakes Hiss</i>, Holub • <i>A Pair of Polar Bears</i>, by Joanne Ryder • <i>Antarctica</i>, Cowcher • <i>Are Trees Alive</i>, Miller • <i>Hungry, Hungry Sharks</i> • <i>Koko's Kitten</i>, Patterson • <i>Polar Bears</i>, by Gail Gibbons • <i>The Emperor's Egg</i>, by Steve Jenkins • <i>Wings, Stings, and Wiggly Things</i>, by Steve Jenkins • <i>How Do You Raise a Raisin</i>, by Pam Ryan • <i>Mammoths on the Move</i>, by Lisa Wheeler <p><u>Classroom library</u></p> <ul style="list-style-type: none"> • Nonfiction books- organized by topic (but still leveled!) by students in class • Multiple copies for partnerships and clubs <p><u>Nonfiction Journals:</u> <i>Scholastic News</i></p> <p><u>Other</u> <u>Stems to Push Ourselves to Respond</u></p>	

- “This makes me think”
- “This makes me wonder
- “This is just like”
- “This surprises me.....”

Prompts for Comparing and Contrasting

- “On this page (or in this book_....., but on this page (or in this book)”
- “The difference between ... and ... is.....”
- “What’s the same about these two is....”
- “Unlike the in this book, the... does(doesn’t)”
-

Formative Assessments:

Reading Level Assessments (DRA, Columbia...)
 Teacher conference notes
 Teacher notes from strategy and small group instruction
 Student responses in partner conversations (listening-in)
 Teacher observation
 Post-it notes
 Reading logs
 Partner shares
 Student book shares (read aloud or book talk)
 Turn and talk discussions
 Read aloud discussions

Unit 5: Series Reading and Cross-Genre Reading Clubs – January/February

CCSS Addressed:

RF2.3, RF2.4

RL2.1, RL2.2, RL2.3, RL2.5, RL2.6, RL2.7, RL2.10

SL2.1, SL2.2, SL2.3, SL2.4, SL2.6

L2.3, L2.4, L2.5, L2.6

Essential Questions:

How does understanding a text’s structure help me better understand its meaning?

What do I do when I do am surprised by how the series goes when it doesn’t follow the pattern or my prediction?

How do I look across different series and use cooperative work to push my thinking?

How can I let a series lead me to learning about a topic?

Enduring Understandings:

Understanding of a text’s features, structures, and characteristics facilitate the reader’s ability to make meaning of the text.

Readers employ strategies to help them understand text. Strategic readers can develop, select, and apply strategies to enhance their comprehension.

Readers compare, infer, synthesize, and make connections (text to text, text to world, text to self) to make text personally relevant and useful.

Learning Targets

Students will be able to understand:

- Notice the predictable patterns and be on the lookout for those patterns in a particular series – recurring cast of characters or setting, how problems are presented, similar actions, etc.
- Pay attention to parts where a main character experiences trouble, seems to change, or experiences a big feeling
- Post-its and journals can be used to record information about a story and be used for reference or when discussing books with others
- Characters grow and evolve throughout a story and series - identify traits, feelings, actions, sayings, and thoughts that shape a character, determine how various traits affect the perception of a character, and determine how character traits affect the outcome of the story
- Readers may have to revise their thinking about a character even if they are often predictable.
- Recognize that just like real people, characters can act differently depending on who they are with or who they are around
- Reflect on reading by asking “What was the whole book about?” and “Was the author trying to teach us something?”
- Cooperative clubs can compare and contrast not only one series, but can also compare and contrast

Students will be able to demonstrate:

Respond

- Identify the familiar characters, setting, and theme of books within a series
- Identify predictable events that may or do occur in a series book
- Identify feelings, actions, sayings, and thoughts characters have
- Use questioning to explain events and details from the text
- Identify the main idea and details and how they affect characters actions
- Compare and contrast the various characters and identify how each responds to various situations and events
- Compare and contrast characters, problems, and messages across a variety of series

Collect

- Record patterns or parts where the main character experiences trouble, seems to change, or experiences a big feeling.
- Record information about what happens or is noticed in a story so a reader can explore their thinking about the book
- Track how a character behaves, feels,

<p>characters, problems, and messages across a variety of series</p> <ul style="list-style-type: none"> • Reading can lead to wondering about new topics – keep track of that wondering to guide further research or reading 	<p>thinks, says, grows, and learns throughout the story</p> <ul style="list-style-type: none"> • Record questions and musings that arise as a book is being read
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Read-aloud/Mentor Texts</u> Mentor text which can show series connections:</p> <ul style="list-style-type: none"> • Frog and Toad • Cam Jansen • Junie B. Jones <p><u>Classroom library</u> Multiple copies of F & P Level I/J/K or higher text within a series Copies of series text to reference such as:</p> <ul style="list-style-type: none"> • Amber Brown • Horrible Harry <p>Other series books which your students may have an interest in</p> <p><u>Phrases to Scaffold Interpretation Responses:</u></p> <ul style="list-style-type: none"> • What in the text makes you say that? • I thought that too because • Another example of that is • I thought something different because • I agree because • Wait, I'm confused, are you saying • Can you show me the part in the story where you got that idea 	
<p>Formative Assessments: Reading Level Assessments (DRA, Columbia...) Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in) Teacher observation Post-it notes Reading logs Partner shares Student book shares (read aloud or book talk) Turn and talk discussions Read aloud discussions</p>	

Unit 6: Nonfiction Reading Clubs – February/March**CCSS Addressed:**

RF2.3, RF2.4

RL2.1, RL2.5, RL2.7, RL2.9

RI2.1, RI 2.2, RI 2.3, RI 2.4, RI 2.5, RI 2.6, RI 2.7, RI 2.8, RI 2.9, RI 2.10

SL2.1, SL 2.2, SL 2.4, SL 2.5, SL 2.6

L2.3, L2.4, L2.5, L2.6

Essential Questions:

How can I be a strong nonfiction reader in a club?

What can I do to build upon and share my ideas that stem from nonfiction text?

How do I compare and contrast information about nonfiction topics?

Enduring Understandings:

Readers already know the most essential, foundational thing about being a nonfiction reader – to monitor for meaning and learn what the author is trying to teach. In a club, a reader will share, learn from one another, and guide each other in understanding and thinking deeply about nonfiction text.

Readers confirm and revise their knowledge as they read nonfiction texts. Readers also come up with new thoughts, ideas, and questions as they continue to explore their topic. Readers become flexible and deep thinkers by revising their thinking, confirming what they knew and adding to knowledge, or asking questions such as, “Why do? How come? Why would? How do?”

Readers compare and contrast information shared in various texts by taking note of how information is presented, what information is presented, what is the same and what is different, or how things are described.

Learning Targets**Students will be able to understand:**

- Nonfiction readers pause after a few words and explain what has been read in their own words
- The main idea is figured out by noticing the who and the what of the page or part
- Information is read, explained, and discussed in a club
- Partnerships and clubs help clarify confusions and misunderstandings their peers may have while reading nonfiction texts
- Respond to and record reactions to and thoughts about information presented in nonfiction texts. This is really important because...this part makes me feel...this seems really surprising because...

Students will be able to demonstrate:

Respond:

- Explain what is being read in own words
- Identify the main idea using textual support
- Guide partnerships in any confusions or misunderstandings – use texts to provide support
- Express reactions to nonfiction material
- Envision what the author is saying
- Revise thinking
- Compare and contrast books of the same topic or books within a larger group (cats vs. dogs – both are mammals)

<ul style="list-style-type: none"> • Envision what the author is saying to really think about the information being resented • Revise thinking with club members – I think I know...now I know • Readers can make independent plans or with clubs to take action based on the ideas in the books and reactions to them • Compare information in nonfiction books to what was known from personal lives • Compare and contrast the information presented in different books – this is in both books, but on this page it says _____ and on this page it says _____... • Compare and contrast two different parts of one larger topic • 	<p>Collect:</p> <ul style="list-style-type: none"> • Use post-its to record reactions and responses • Keep track of what is known, what you want to learn, and what is learned in a kwl or RAN (reading and analyzing nonfiction) chart – the columns in the RAN chart are “What I think I know”, “Oops”, “Yes”, “New Information”, “Wondering” • Comparison charts (Venn diagrams) for books of same topic or in a larger group <p>Culminating Activity:</p> <ul style="list-style-type: none"> •
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Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Classroom library

Baskets of books on various topics in various levels
 Baskets of books should contain books that relate with each other in some way

Other

KWL charts
 RAN charts
 Venn Diagrams

Phrases to Scaffold Student Work:

- What I think I know...
- How does this page fit with the one before it?
- What are both of these pages talking about?
- The big think I learned in this book/section today is...
- I used to think...but now I'm thinking...
- My new thinking about...is different because...
- I thought I knew something about...but then I read this part that says...so now I think...
- I was right about ...and I also learned...so now I think...
- Why do...
- How come...
- Why would...
- Since it says here...I'll bet...
- On this page...but on this page...
- In this book...but in this book...

- The difference between...and...is...
- What's the same about these two...is...
- Unlike the...in this book the...does (doesn't)...
- When we were learning about...we learned...but now that we're learning...
- I've learned that...
- I think the author wants us to know...
- This teaches me...
- Why is it important to know about...
- What does the author mean by that?

Formative Assessments:

Reading Level Assessments (DRA, Columbia...)
 Teacher conference notes
 Teacher notes from strategy and small group instruction
 Student responses in partner conversations (listening-in)
 Teacher observation
 Post-it notes
 Reading logs
 Partner shares
 Student book shares (read aloud or book talk)
 Turn and talk discussions
 Read aloud discussions

Unit 7: Reading and Role Playing: Fiction, Folktales, and Fairy Tales – April/May

CCSS Addressed:

Grade 2 Reading Standards for Foundational Skills
 Grade 2 Reading Standards for Literature
 Grade 2 Reading Standards for Informational Text
 Grade 2 Reading Standards for Speaking and Listening:
 Grade 2 Language:

Essential Questions:

Enduring Understandings:

Learning Targets

Students will be able to understand:

Students will be able to demonstrate:

Respond:

Collect:

	Culminating Activity:
Resources:	
Formative Assessments: Reading Level Assessments (DRA, Columbia...) Teacher conference notes Teacher notes from strategy and small group instruction Student responses in partner conversations (listening-in) Teacher observation Post-it notes Reading logs Partner shares Student book shares (read aloud or book talk) Turn and talk discussions Read aloud discussions Participation and performance in group fractured fairy tale play	Final Assessment/Culminating Activity: TBD

Unit 8: Readers can Read about Science Topics to Become Experts – May/June**CCSS Addressed:**

RF2.3, RF2.4

RL2.1, RL2.2, RL 2.5, RL 2.7, RL 2.9, RL 2.10

RI2.1, RI 2.2, RI 2.3, RI 2.4, RI 2.5, RI 2.6, RI 2.7, RI 2.8, RI 2.9

SL2.1, SL 2.2, SL 2.3, SL 2.4, SL 2.5, SL 2.6

L2.3, L2.4, L2.5, L2.6

Essential Questions:

How do I build up a base of knowledge on a topic?

How do I compare and contrast different texts on the same topic?

How do I learn from science/informative texts?

Enduring Understandings:

Science readers will build a background by choosing easier texts first, gathering information from the cover blurb, table of contents, the organization of the book, and the details of illustrations and captions.

Readers carry forth the information gathered from their previous texts as they enter into a next text. Readers compare texts side by side and find similarities and differences. Readers will continue comparing and contrasting texts previously read with ones they are currently reading to build connections and deepen their thinking.

Science readers learn by asking questions.

Learning Targets**Students will be able to understand:**

- One way that science readers push themselves to understand their reading well is to know it well enough to be able to explain it to others. After reading a chunk, think to ourselves or say to a partner, “What this means is…”
- Study, read, think, talk, and recall personal experiences about a topic to build knowledge
- Skim and scan across the features of the page to gain knowledge quickly
- Anticipate answering questions like “Why is that important?” and “How is that important to the topic?” when working with a partner
- Collect and use the vocabulary presented in the texts
- Use text to defend or support responses to questions about the text
- Look across texts, at parts of texts, or at whole texts to discover similarities and differences in information
- Wonder what the author really wants a reader to think about a topic

Students will be able to demonstrate:**Respond:**

- Search for information about a nonfiction topic
- Track our thinking by chunking the text using subheadings or section headings to determine the key ideas and details of text
- Use a variety of graphic organizers to gather information
- Summarize learned information by putting it into our own words
- Make sense about what we are reading by moving between pictures and text
- Think about information collected by asking questions – “What does this make you think of?” “Why did I think that?”
- Question information that contradicts between two different texts and authors
- Generate more ideas that we want to know about our topics using conversational behavior and questions

<ul style="list-style-type: none"> • Jot down questions and thoughts on post-its thinking about what is already known • Predict or hypothesize answers to questions and ponderings • Rethink what is being learned and ask questions about what we still want to know 	<ul style="list-style-type: none"> • Include everyone in the conversation to share different thoughts • Talk about a topic and get others excited about a topic <p>Collect:</p> <ul style="list-style-type: none"> • Collect information by using features of nonfiction • Organize our information using post-its or index cards • Group and record information using post-its and index cards • <p>Culminating Activity:</p> <ul style="list-style-type: none"> •
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Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Classroom library

Nonfiction books – organized by topic (but still leveled)
 Multiple copies for partnerships and clubs
 Books that coincide with Science unit

Other Nonfiction texts:

Scholastic News

Other

Brochures, blogs

Phrases to Scaffold Student Work:

- This makes me think...
- This makes me wonder...
- This is just like...
- This surprises me...
- Why is that...
- It says here that _____ so that must mean _____.
- This is different from that because...
- It might be possible that...
- Maybe this is because...
- This may occur because...
- Maybe...
- The topic on this page is _____, since it says it _____. But as I read on, I realize that this

section is really mostly about _____.

- The heading on this page says _____. When I turn that into a sentence, I would say that this page is mostly about _____.
- When I read the facts on this page and look back at the heading, I realize that a different way to say the heading could be _____.
- The heading says _____. As I read the words and look at the pictures/diagrams/captions and put all the information together, I realize it's really mostly about _____.
-

Formative Assessments:

Reading Level Assessments (DRA, Columbia...)

Teacher conference notes

Teacher notes from strategy and small group instruction

Student responses in partner conversations (listening-in)

Teacher observation

Post-it notes

Reading logs

Partner shares

Student book shares (read aloud or book talk)

Turn and talk discussions

Read aloud discussions

Second Grade ELA Curriculum: Writing

Unit 1: Writing - Launching with Nonfiction - September	
CCSS Addressed: W2.2, W2.5, W2.6, W2.7, W2.8 SL2.1, SL2.3, SL2.4, SL2.6 L2.1, L2.2, L2.3	
<p>Essential Questions: How do I draw on what I already know and write up a story and then make my pieces even better?</p> <p>How can I work in a partnership in a grown-up way and help each other share information effectively? What can I do to revise my writing and make it better? How do I prepare my writing for publication?</p>	<p>Enduring Understandings: Writers build upon what they have learned in kindergarten and first grade writer’s workshop (choosing the right paper, finding their own topics, beginning their writing) to write in a more “grown-up” way (with independence and confidence).</p> <p>Writers read each other’s writing and think about ways that another person’s writing could be made even stronger. Writers then become readers of their own writing and ask how they could build upon or repair their own writing.</p> <p>Writers use strategies like the authors of the books in the library use. Writers write and revise continuously. Writers turn to mentors, charts, and partners to make their books the best they can be.</p> <p>Writers act as teachers and share information in their books in order to deeply and extensively revise their writing. Writers reread and edit their writing for word wall or high frequency word spellings and conventions including periods and capital signaling the endings and beginning of sentences.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Know what to do during writer’s workshop on an independent level. • Write long and strong and keeping minds thinking and pencils writing (stamina). • Think about what is going to be said, who it will be said to, and determine what kind of piece is going to be written. • Solve problems independently. • Organize ideas by sketching, telling, or jotting notes about what will be written – writer’s plan. • Keep the audience in mind so the writing is directed at the reader. • Write information that is important and helps 	<p>Students will be able to demonstrate:</p> <p>Respond:</p> <ul style="list-style-type: none"> • Independently working with stamina. • Writing will target a particular audience. • Partnerships listen, compliment, question, and make suggestions to a each other. • Independently and in a partnership, writers focus on ways to make a reader really care about the non-fiction text. <p>Collect:</p> <ul style="list-style-type: none"> • A collection of webs, sketches, notes, or other graphic organizers to plan and organize thoughts. • Set goals for independent writing

the reader know why he/she should care about the topic.

- Use a partnership as professional writer's do.
- Listen, compliment, question, and make suggestions to a partner as they read, plan, and think about their writing.
- Set goals with partners and notice how a partner has become a stronger writer.
- Read their own writing and decide what can be done to make it better. Add, take away, and change things within a piece just like a cook does.
- Revise using strips, flaps, and writing a second draft.
- Use mentor texts to notice what other writer's did and use that example to make writing better.
- Use a partnership to choose and revise in depth a best focusing on what else can be included to make a reader really care about what is written and answer any questions that may arise from the book.
- Reread writing like detectives searching for and fixing up words that need to be fixed up and spelled better.
- Edit writing like a detective giving direction to readers when a thought or action ends and a new one begins.

- A variety of revision materials will be used while revising independently or in partnerships.
- Multiple pieces will be written, but a small few will be revised and edited.

Culminating Activity:

- An edited and revised piece of nonfiction writing will be shared and celebrated.

Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

Picture books that lend themselves to book introductions and retelling.

Classroom library

Gail Gibbons books

Other

High Frequency Word Wall is essential as a resource
 Posters of strategies for tackling tricky words

Shared writing can be added to the classroom library to support ELLs
 Student's published work can be added to the classroom library.
 Binder rings with words/phrases can provide repeated practice of high frequency word or phrases

Phrases to Scaffold Student Work:

- You already know what to do...
- You got started in your booklets in a really grown-up way...I think you are ready to write more and make your writing go from good to great...
- You are in charge of your own writing...what are your stories begging for? What information do you need to add to books? What do you need to pay attention to?
- When writers are stuck and don't know what to do next, we think over our list of all the stuff we know how to do, and we solve our own problems.
- Partners help each other plan writing and partner help each other revise writing
- What's working that I could build upon?
- What's not working that I could repair?
- If we want to write books that others will want to learn from, we can remember that other writers have already done writing that is like the work we are doing and we can use their writing to make our writing better.
- Writers are like cooks. A cook doesn't just pour in some ingredients and then Presto! The soup is done...Instead, the cook adds things, takes things away, and changes things until the soup (writing) is the best it can be.
- Partnership talk - But I don't understand...what do you mean? Why is this important?
-

Formative Assessments:

Benchmark or informal on-spot writing samples
 Writing conferences
 Teacher conference notes
 Teacher notes from strategy and small group instruction
 Student responses in partner conversations (listening-in)
 Teacher observation
 Collaborative writing discussions
 Published/shared written pieces

Unit 2: Authors as Mentors - October	
CCSS Addressed: W2.2, W2.5, W2.6, W2.7, W2.8 SL2.1, SL2.3, SL2.4, SL2.5, SL2.6 L2.1, L2.2, L2.3, L2.4, L2.5, L2.6	
Essential Questions: How do I rehearse and draft lots of stories under the influence of an author? How do I write stronger and longer drafts using an influential author? How do I revise in a deeper, more powerful and thoughtful way?	Enduring Understandings: Writers collect ideas like their mentor authors throughout their daily lives. Writers use mentor author structures and techniques to guide their writing. Writers investigate how mentor authors make their stories as strong as possible. Writers allow mentor authors influence their writing and give ideas for ways to make stories even better. In addition to writers revising on the run as they compose new pieces, writers take some time to stop composing new pieces and just work on revising. Writers use a variety of techniques to independently revise their writing.
Learning Targets	
Students will be able to understand: <ul style="list-style-type: none"> • A mentor author writes for a reader • An author collects and records ideas throughout their daily lives • Characters become more developed as writers get stronger - like a stick figure becomes a fully fleshed out person. • Use a mentor author for similar techniques • Study how a mentor author makes his/her story stronger as a model for making individual writing stronger • Make reading-writing connections to take note of ways authors use words • Analyze text to identify what was done that worked so well for the mentor author • Model punctuation use after a mentor author • Write with readers in mind • Use sparkling and unusual words, short sentences, and sentence fragments mentor authors may use to increase pace and excitement • Use craft techniques such as building suspension, using sensory images, 	Students will be able to demonstrate: Respond: <ul style="list-style-type: none"> • Notice a pattern or style an author uses • Tell how a mentor author makes his story stronger • Use punctuation and language similar to a mentor author • Crafting a story using a variety of techniques like mentor authors • Collect: <ul style="list-style-type: none"> • Collect ideas for writing just like a mentor author would do • Multiple books by the same author to generate ideas for writing • Interesting vocabulary and/or language like a mentor author may use Culminating Activity: <ul style="list-style-type: none"> • Share and celebrate a published piece that followed the style of a mentor author.

comparisons, repetition, sound words, dialogue and small actions to slow down the story

- Review and return to craft techniques throughout the year
- Revise on the run as each piece is written
- Use a variety of tools and techniques to revise in depth

Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

- Some authors to use as mentor authors may include Donald Crews, Angela Johnson, and Ezra Jack Keats. *Owl Moon* by Jane Yolen
- *The Leaving Morning* and *A Sweet Smell of Roses* by Angela Johnson
- *The Snowy Day* and *Pet Show!* By Ezra Jack Keats
- *Short Cut* by Donald Crews
- *My Father's Hands* by Joanne Ryder
- *I Love My Hair* and *Bippity Bop Barbershop* by Natasha Anastasia Tarpley
- Kevin Henkes' books such as *Sheila Rae, the Brave*, *Wemberly Worried* and *Sheila Rae's Peppermint Stick*
- *I'm in Charge of Celebrations* and *The Other Way to Listen* by Byrd Baylor
- Georgia Heard's books

Classroom library

- A variety of books from the same author

Phrases to Scaffold Student Work:

- I bet this author got the idea for this story from something that happened in his/her life...
- Writers don't just dive right into writing. We take a minute to plan how our story will go
- Writers think, "Which strategy will I use today?" then they begin to rehearse a piece
- Is this how I want this part to go?
- Could I add something more here?
- The author doesn't just say _____, he/she takes the time to really make a movie for the reader. It's not one page, problem, next page, solution, but many pages on each.
- What did the writer do to get this response?
- When we read beautiful, tasty stories by other authors, we sometimes need to remind ourselves to slow our reading down and really notice the beauty of literature. We need to savor the parts of the story that most speak to us...our favorite parts.
- I'm so inspired! I want to write just like that!
- What did the author do that worked so well?
- What did he do to make this part stand out?
- What did the author do to make me feel _____ (sad, excited, filled with laughter...)

- What did the author do to convey feelings in such a powerful way?
- What is it I really want to do to make my pieces stronger?
-

Formative Assessments:

Benchmark or informal on-spot writing samples
Writing conferences
Teacher conference notes
Teacher notes from strategy and small group instruction
Student responses in partner conversations (listening-in)
Teacher observation
Collaborative writing discussions
Published/shared written pieces

Unit 3: Writing and Revising Realistic Fiction - November**CCSS Addressed:**

W2.2, W2.5, W2.6, W2.7, W2.8
 SL2.1, SL2.2, SL2.3, SL2.4, SL2.5, SL2.6
 L2.1, L2.2, L2.3, L2.4, L2.5, L2.6

Essential Questions:

What do I draw on as they write fiction stories?
 How do I lift my quality of effective fiction writing?
 Although I am revising as I go, what else can I do to revise and publish my best writing?

Enduring Understandings:

Writers draw upon a variety of strategies such as tapping into previous fiction writing experiences, partner discussions, rehearsing a story, and/or touching through the pages of a blank booklet to tell the story before writing.

Writers tell their stories (not summarize) and decide what exactly will be happening in any given part of their story. Writers bring their characters to life through description and dialogue.

Writers elaborate upon their writing. Writers create little scenes in their minds with dialogue and small actions and then let the story unfold on paper. Writers revise to draw forth the meaning of the story and thinking about why the story matters.

Learning Targets**Students will be able to understand:**

- Getting ready to write a story involves dreaming about possible stories and writing first pages. First pages are chosen to become fiction stories.
- Planning for writing can be done in multiple ways and multiple times (examples include sketching it out across the pages of a booklet, jotting a quick post-it for each page, touching the pages to tell what will be written, or saying the story across fingers).
- Revision is done right from the start of writing.
- Partners help revise by discussing other possible ways stories could go.
- New ideas and stories are begun after one is finished.
- Characters are created that feel real, just like in mentor texts. Characters are developed with the question “What does my character really

Students will be able to demonstrate:**Respond**

- Sharing ideas for possible stories
- “life like” characters
- Time order words move a story along
- Using action to show how a character feels
- Using tension in the story to keep reader interested

Collect

- Planning for writing – collect tiny topics
- Multiple beginnings for a story
- Revised pieces as writing progresses

Culminating Activity:

- Share and celebrate a published piece

want?" in mind.

- Writing movies of our stories in our mind bit by bit help readers imagine the tiniest details of our writing.
- Time transitions help make writing flow.
- Rereading and checking mental movies is a way to make sure each part of a story is giving readers a clear picture.
- Showing rather than telling how characters feel helps readers understand the character and make a clear picture in their mind as they read our writing.
- Mentor texts help writers find ways to make pieces even better by giving ideas for how to start a story, how to make the character come alive, how to get a character in and out of trouble.
- Building tension in realistic fiction draws readers in.
- Revision can be done by adding to or removing parts from stories.
- Partners help think of what to add in and what to take out of our writing.
- Stretch out the most important part of the story or for the character while revising.
- Capital letters are used in the beginning of a sentence as well as for character names and names of special places (proper nouns).
- Reread writing to add to, fix up, and make sure writing is clear and easy to follow.

Resources:

Curricular Calendars
 Words Their Way
 Handwriting Without Tears
 Safari Montage ®

Read-aloud/Mentor Texts

Books by Mo Willems

Classroom library

A variety of realistic fiction stories to use as a mentor text

Other

A Quick Guide to Teaching Second-Grade Writers with Units of Study by Lucy Calkins

Phrases to Scaffold Student Work:

This year, because you are older now, let's now try...

Wait, I have a better idea!

How exactly did that happen?

Then what happens on the next page or later in the story?

Is your character timid, shy, frantic...?

What exactly will be happening at the start of your story?

How does the character show what he/she wants?

What actions would your character do?

What would your character say?

Writers use what *they* want to flesh out the characters in their stories

What does the character want and what troubles does the character face when trying to achieve the goal?

How will I make my piece the very best it can be?

Which page of your story is most important?

Where does my main character have the biggest feelings?

Formative Assessments:

Benchmark or informal on-spot writing samples

Writing conferences

Teacher conference notes

Teacher notes from strategy group instruction and book club conversations

Student responses in partner conversations (listening-in)

Student post-its

Student responses in reading journals

Teacher observation

Collaborative writing discussions

Published/shared written pieces

Unit 4: Expert Projects: Informational Writing - December	
<p>CCSS Addressed: W2.2, W2.5, W2.7, W2.8 SL2.1, SL 2.2, SL 2.3, SL 2.4, SL 2.5, SL 2.6 L2.1, L2.2, L2.3, L2.4, L2.5, L2.6</p>	
<p>Essential Questions: What can I do to generate topics for non-fiction writing?</p> <p>How do I plan nonfiction texts?</p> <p>What are strategies I can use when I am planning their stories?</p> <p>Why is it important to keep my audience in mind when I write expert texts?</p> <p>What are some ways that I can draft and revise my writing like other authors of nonfiction text?</p> <p>What are some ways that I can elaborate on the information to defend my claims? How do I, as a nonfiction writer, use examples and comparisons to teach ideas?</p> <p>What are some ways that my partner and I can work together to revise our writing?</p> <p>What are some unique ways that I, as a nonfiction writer, can publish my work so that I can teach my readers and audience in the most exciting and clear way?</p>	<p>Enduring Understandings: Writers generate lists and choose topics that they can stay with for a longer period of time.</p> <p>Writers start with their expert lists and plan their writing.</p> <p>Writers keep their audience in mind when they write informational text.</p> <p>Writers use writing conventions correctly.</p> <p>Writers can plan the structure of their books using mentor texts for inspiration.</p> <p>Writers become researchers searching for more information that they can integrate into their texts.</p> <p>Partners work together to act as an audience, help clarify information, and fill in gaps in expert texts.</p> <p>Writers use innovative editing strategies like underlining or highlighting technical vocabulary, adding in a glossary of terms, careful selection of cover pictures to make their writing exciting for their audience.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Nonfiction writers generate all the information they know about a topic and then do this again for other topics they feel strongly about. • Nonfiction writers can talk to their partners about their topics to help decide which topic is an especially good topic. • Nonfiction writers can gather more 	<p>Students will be able to:</p> <p>Respond:</p> <ul style="list-style-type: none"> • Think analytically about a topic, sorting through the subtopics – the component parts – of a topic • Plan stories keeping the audience in

<p>information about what they already know about their topic.</p> <ul style="list-style-type: none"> • Nonfiction writers keep their audience in mind when they are planning and writing their expert texts. • Nonfiction writers can begin writing their expert texts using formats they have seen in mentor texts. (e.g., including an introduction about <i>why</i> they have chosen their topic, writers write with voice, writers strive to organize their writing with a purpose.) • Nonfiction writers defend their claims by writing with evidence (e.g., “Dogs eat a lot” followed by “Last week we went through three small bags of dog food in a week!”) • Nonfiction writers use examples or comparisons to help their readers understand what they are trying to teach. • Nonfiction writers think about the organization of their expert text and how the effect they want to leave with their audience. • Nonfiction writers can gather “artifacts” (e.g., photographs, actual items, interviews) that can be incorporated into their writing using them for diagrams, examples, narrative portions of information. • Nonfiction writers edit, fancy up, and publish their writing to make sure they teach their readers and audience in the most exciting way by incorporating new editing strategies. (e.g., focusing on ways to highlight technical vocabulary, adding a glossary, looking to add information to their cover/back cover) 	<p>mind</p> <ul style="list-style-type: none"> • Defend their claims by elaborating on their details, using examples and comparisons in their texts • Organize their nonfiction in ways that are exciting for their audience and incorporate new editing strategies into their published piece • <p>Collect</p> <ul style="list-style-type: none"> • Select topics for nonfiction writing pieces • Generate story topics independently <p>Culminating Activity:</p> <ul style="list-style-type: none"> • Share and celebrate a published piece with an authentic audience so they can teach others what they know about their topic.
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> Mentor texts such as <i>Earthworms</i> by Claire Llewellyn, <i>Bugs! Bugs! Bugs!</i> By Jennifer Dussling, and <i>Surprising Sharks</i> by Nicola Davies</p>	

Other

Newspapers, blogs, books, brochures, magazines, website articles containing information that interests the writers

Phrases to Scaffold Student Work:

What is the main way that this kind of text seems to go?

What do I notice about the genre of informational writing?

What's different about this kind of writing in comparison with narrative writing? The important thing to know is...

What might surprise you is...

Have you ever stopped to think about...

Every time you do...you are ...

Did you know that...

It is also true that...

This is important because...

You might be surprised to learn that...

This shows that...

I used to not realize that...but now I have found that...

The thing I am realizing about this is...

The surprising thing about this is..

Notice that...

Transitional words such as most, some, for example, beside, during and on.

Are some of my chapters a lot shorter than others?

Where could I get more information to add to that chapter?

Is there a chapter missing?

What will readers ask, that I haven't answered?

What parts of this will be confusing to readers?

Formative Assessments:

Benchmark or informal on-spot writing samples

Writing conferences

Teacher conference notes

Teacher notes from strategy group instruction and book club conversations

Student responses in partner conversations (listening-in)

Student post-its

Student responses in reading journals

Teacher observation

Collaborative writing discussions

Published/shared written pieces

Unit 5: Opinion Writing: Persuasive Reviews - January**CCSS Addressed:**

W2.1, W2.2, W2.5, W2.6

SL2.1, SL2.2, SL2.3, SL2.4, SL2.5, SL2.6 L2.1, L2.2, L2.3, L2.4, L2.5, L2.6	
<p>Essential Questions:</p> <p>How can I use my voice to express my opinion and influence others?</p> <p>How do I gather ideas for opinion pieces?</p> <p>What are some writing strategies that reviewers use to make their reviews more persuasive?</p> <p>Why is it important to keep my audience in mind when writing persuasive reviews?</p> <p>What are some ways that I can get my persuasive reviews ready to share with the world?</p>	<p>Enduring Understandings:</p> <p>Writers have a voice and they can use their writing as a vehicle to share what they think with others.</p> <p>Writers can write reviews on <i>almost anything</i> they care strongly about. (School lunches, movies they have seen, playground equipment).</p> <p>Writers add details and use specific language to make their reviews more effective.</p> <p>Writers use mentor reviews when deciding what to elaborate on in their writing.</p> <p>Writers of persuasive reviews have many avenues in which to present their opinions (i.e., publishing their writing with other writers who have also chosen the same idea/topic/format, making a travel pamphlet full of similar reviews, orally presenting their reviews like famous movie reviewers Ebert and Roeper.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers share their opinions with the world and try to convince others why something is exceptionally great, terrible or just okay. • Writing partners can help us think about different people, places and things to review by having conversations about our likes and dislikes. • Writers consider their audience when they write a persuasive review and they ask themselves questions like, “How can I convince my audience?” • Writers plan their reviews with their writing partners by saying out loud what they will write in their review. • Writers reread each review before starting a new one to ensure they have said everything clearly so that our readers will understand and care as much as we do. 	<p>Students will be able to:</p> <p>Respond:</p> <ul style="list-style-type: none"> • select topics for persuasive reviews • generate story topics independently • plan reviews keeping the audience in mind • use details, precise language and small moments to effectively persuade their reader • present their review to the appropriate audience using various text features of mentor reviews <p>Collect:</p> <ul style="list-style-type: none"> • list of likes and dislikes and opinions for them • detailed and specific reviews for a

<ul style="list-style-type: none"> • Writers need to pay careful attention to the kinds of details and precise language they use to help their readers envision their experiences. • Writers of persuasive reviews include reasons, give examples, specific details and make comparisons. • Writers can include a small moment story to help their readers experience exactly what they experienced. • Writers try out different introductions to pick the one that sounds the most impressive or persuasive. • Writers of persuasive reviews look carefully at their work and select pieces that they want to revise and share with the world. • Writers take away parts or claims that <i>don't</i> support their ideas. • Writers carefully select revision strategies that make their writing more persuasive (e.g., should I add more details? Should I add a small moments story to give a clearer picture?) • Writers revise the beginnings of their stories to make them more persuasive. • Writers make their reviews readable by carefully editing for spelling, capitals, punctuation and overall neatness. • Writers often add features to catch their reader's eye (e.g., real photographs, rating systems, catchy titles) 	<p>variety of topics</p> <p>Culminating Activity:</p> <ul style="list-style-type: none"> • publish or share a review with a small audience to persuade them • share a persuasive letter with a company or local business
<p>Resources:</p> <p>Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> Movie, restaurant, book, video games, and other real reviews Newspapers, magazines, internet articles/reviews, book reviews on the covers <i>Check Please!</i> <i>Frankly Frannie</i> series</p> <p><u>Other</u></p>	

<p>Phrases to Scaffold Student Work:</p> <p>What did this reviewer do that I/you might want to do? One reason is...another reason is...also...because... Are we writing the review for a grown-up or another kid? How can I convince my audience? What details and reasons will persuade the readers? What does the audience need to know? What can you add to make sure the reader gets a clear picture of your experiences with the thing you are reviewing? What specific details or comparisons can you give to persuade your reader? How can you make that more convincing? Do you have any details that don't support your idea? Should you add more reasons to express your opinion? Should you envision the scene and add more descriptive details to give a clearer picture? Should you add more specific details? How can you revise your beginning and ending to captivate your audience? What can you do to draw attention to words, phrases, or titles you want to emphasize or have the reader pay special attention to?</p>	
<p>Formative Assessments:</p> <p>Benchmark or informal on-spot writing samples Writing conferences Teacher conference notes Teacher notes from strategy group instruction and book club conversations Student responses in partner conversations (listening-in) Student post-its Student responses in reading journals Teacher observation Collaborative writing discussions Published/shared written pieces</p>	

<p>Unit 6: Writing Gripping Stories with Meaning and Significance - February</p> <p>CCSS Addressed: W2.3, W2.5, W2.6, W2.8 SL2.1, SL2.2, SL2.4, SL2.5, SL2.6 L2.1, L2.2, L2.3, L2.4, L2.5, L2.6</p>
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<p>Essential Questions:</p> <p>How can I use all I know to write a strong narrative piece?</p> <p>How can I pull a reader to edge of their seat?</p> <p>What lessons will I accumulate while I repeat the process?</p>	<p>Enduring Understandings:</p> <p>Writers write stories that draw upon personal experiences and add emotional buildup and strong emotions.</p> <p>Writers don't just write details to their stories, but the details will make it come alive, make it feel more exciting and meaningful. Writers highlight the "heart" of the story. Writers build tension in their stories to keep their readers engaged and turning pages.</p> <p>Writers draw upon all they have learned and work to make their writing better. Writers continue to practice and reflect upon what they have done well, what they could do better, and what they would like to learn more about.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Remember and practice all the things writers know how to do • Connect strong feelings (times when a writer felt angry, excited, embarrassed, hopeful, worried...) to their writing to write gripping, true stories. • Use strategies to make writing long and strong • Stretch out a story by setting a goal of writing a longer amount • Fill the most important part of the story with details that help a reader know exactly what is happening and why • Rewrite the parts of stories where we had strong feelings, showing exactly what happened first and how we reacted, then what happened next and how we reacted • Either independently or with a partner, make sure each part has feelings • "Hook" a reader by slowing down the big problem and creating tension • Keep readers at the edge of their seats wondering "What will happen next?" by making stories come alive and telling each part bit by bit 	<p>Students will be able to:</p> <p>Respond:</p> <ul style="list-style-type: none"> • Envision and select real life stories with strong emotions connected • Practice strong writing strategies • Stretch out important parts of stories • Ideas to captivate a reading audience • <p>Collect:</p> <ul style="list-style-type: none"> • A variety of stories with strong emotion and filled with feeling and tension • Strong beginnings and endings describing lessons learned in story <p>Culminating Activity:</p> <ul style="list-style-type: none"> • Publish and/or share the best piece either in a read aloud, in a partnership with accountable talk, or in a class library

<ul style="list-style-type: none"> • Include what a character is feeling and thinking to captivate a reader • Introduce the problem at the beginning of a story and then complicate it as the story moves forward • Use all you know about good writing to create a plan and make stories even better – what did I do in my last story...what else might I try? • Give stories powerful endings by sharing the lesson the character learns • Ensure all the parts of our stories fit together 	
<p>Resources: Curricular Calendars Words Their Way Handwriting Without Tears Safari Montage ®</p> <p><u>Classroom library</u> <i>Short Cut</i> by Donald Crews <i>The Ghost-Eye Tree</i> by Bill Martin <i>Koala Lou</i> by Mem Fox <i>Too Many Tamales</i> by Gary Soto <i>Iris and Walter and the Field Trip</i> <i>Junie B. Jones</i> <i>Horrible Harry</i></p> <p><u>Other</u></p> <p><u>Phrases to Scaffold Student Work:</u></p> <p>What did I do in my last story that made it so good that I want to do again? What else might I try? What does my story teach other people? Does this part go with the last part I just read? What is going to happen? How are they going to get out of this? What did I begin doing in my story that I could try in more places? What else might I work on today to make this my strongest piece of writing yet? What goal am I working on as a writer?</p>	
<p>Formative Assessments:</p> <p>Benchmark or informal on-spot writing samples Writing conferences</p>	

<p>Teacher conference notes Teacher notes from strategy group instruction and book club conversations Student responses in partner conversations (listening-in) Student post-its Student responses in reading journals Teacher observation Collaborative writing discussions Published/shared written pieces</p>	
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3rd Grade Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September/ October	<ul style="list-style-type: none"> • Launching Reader's Workshop 	<ul style="list-style-type: none"> • Launching Writer's Workshop
2	October/ November	<ul style="list-style-type: none"> • Character Study 	<ul style="list-style-type: none"> • Raising the Quality of Narrative Writing
3	November/ December	<ul style="list-style-type: none"> • Non-fiction- Reading Expository Text 	<ul style="list-style-type: none"> • Persuasive Reviews/Informational Writing
4	January	<ul style="list-style-type: none"> • Book Clubs - Series 	<ul style="list-style-type: none"> • Realistic Fiction (Jan./Feb.)
5	February/ March	<ul style="list-style-type: none"> • Reading, Research, & Writing in the Content Areas 	<ul style="list-style-type: none"> • Informational Writing
6	April	<ul style="list-style-type: none"> • Test Prep 	<ul style="list-style-type: none"> • Test Prep
7	May/June	<ul style="list-style-type: none"> • Book Clubs -Mystery 	<ul style="list-style-type: none"> • Poetry

Unit 1	Building a Reading Life
<p>CCSS Addressed: RL3.1, RL3.2, RL3.3, RL3.4, RL3.5, RL3.6, RL3.7, RL3.10, RF3.3, RF3.4, W3.1, SL3.1, SL3.2, SL3.3, SL3.4, SL3.6 L3.1, L3.3, L3.4, L3.5, L3.6</p>	
<p>Essential Questions:</p> <p>How does knowing yourself as a reader help to improve reading skills?</p> <p>How do I build a relationship with a book/story and what do I when meaning breaks down?</p> <p>How can my reading partner and I help each other to become better readers?</p>	<p>Enduring Understandings:</p> <p>Readers are aware of the kinds of books they like to read and the environment that promotes their best reading. They apply strategies to find “just right” books and improve their reading stamina.</p> <p>Readers read with “their minds on fire” and allow books to matter. They are active readers who are cognizant of when meaning has been lost and apply comprehension strategies to regain the meaning of the story.</p> <p>Reading partners act as a cheerleader for each other, discussing the formation and acquisition of reading goals, and help with the achievement of these goals.</p> <p>Reading partners discuss the books they are reading. Retelling leads partners to dig deeper into stories, share thoughts and feelings, and discuss characters and their role in the story.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers are responsible for making their own reading life the best it can be • Readers make reading resolutions to help improve reading skills • Readers choose books that are “just right” • Readers collect evidence of reading, such as reading logs, post-its, etc., which can be used to improve reading skills • Readers strive to read faster, stronger, longer by using previously learned strategies • Readers have emotional reactions to books • Readers recommend books to help 	<p>Students will be able to demonstrate:</p> <p>Respond</p> <ul style="list-style-type: none"> • Identify times/places when reading is best to create reading goals/resolutions • Select books that are “just right” • Use information on daily Reading Logs to improve pace and stamina • Retell and discuss with reading partner • Respond to stories verbally and in written form • Demonstrate good listening skills <p>Collect</p> <ul style="list-style-type: none"> • Lists or pictures of good/bad reading times • Reading goals/resolutions

<p>other readers become excited about books</p> <ul style="list-style-type: none"> • Reading partners learn about each other's reading lives in order to encourage stronger reading • Reading partners retell their stories, including their thoughts and feelings, about the story and characters • Readers practice good listening skills to improve the quality of book talks 	<ul style="list-style-type: none"> • Reading Logs • Post-its for partner discussions and reactions to stories
<p><u>Instructional Materials/Additional Resources</u></p> <p><u>Read-aloud/Mentor Texts</u> <i>Stone Fox</i> by John Reynolds Gardiner <i>My Name is Maria Isabel</i> by Alma F. Ada <i>Jake Drake Bully Buster</i> by Andrew Clements</p> <p><u>Classroom Library</u> Independent Reading Books of Varied Levels and Genres Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Reading-A Guide to the Reading Workshop</i> by Lucy Calkins <i>Units of Study for Teaching Reading--Building a Reading Life</i> by Lucy Calkins and Kathleen Tolan <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>The Art of Teaching Reading</i>, by Lucy Calkins <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston <i>Common Core State Standards Appendix B: Text Exemplars and Sample Performance Tasks</i> https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf</p>	
<p>Assessment Evidence</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum--The Reading and Writing Project</i> <i>Building a Reading Life</i> Flag Situation Chart--<i>The Reading and Writing Project</i> Teacher Observation Reading Conference Notes-Teacher Post-it Notes Reader's Notebook Reading Logs Student Book Shares Partner Shares Turn and Talk Discussions Read Aloud Discussions</p>	
<p>Unit 2</p>	<p>Character Study</p>

<p>CCSS Addressed: RL3.1, RL3.2, RL3.3, RL3.4, RL3.5, RL3.6, RL3.7, RL3.9, RL3.10 RF3.3, RF3.4 SL3.1, SL3.2, SL3.3, SL3.4, SL3.6</p>	
<p>Essential Questions: How can I better understand my character, his/her feelings, and then use that information to make predictions? How can I look closely at my character to help me think about what kind of person they are? How can the things my character experiences and learns change the way I behave in my life?</p>	<p>Enduring Understandings: Readers use many different strategies to become their character and use that information to make predictions. Readers look for evidence about what a character is like and use the evidence to grow an idea(s) about their character. Readers think about the struggles characters go through, the lessons characters learn, and think about how this may change the way they themselves act.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers try to become the characters in their books. • Readers check in with themselves to make sure they are taking in the feelings within the book. • Readers use different strategies to help themselves envision what is happening in the book. • Readers revise their mental movie based on new information from the text. • Readers become their characters and use this feeling to predict what the character will do next. • Readers think not only about what might happen next, but how it will happen. • Readers become characters and read a text closely and they also pull-out back and look at a text like a professor. • Readers look at the actions of a character to help understand what kind of person they are. • Readers understand that characters are not just one way and that we should think deeply when we notice them act out of character. • Readers know that the possessions a character keeps close may tell us something important about them. • Readers know that when they are thinking about a character it helps to notice the ways that other characters treat them and they look for patterns. • Readers use precise language to describe their characters, which helps them understand their characters better. • Readers recognize that the parts of books that make our hearts race are often points where the characters with face a test or a turning point. • Readers often discover characters have what it takes within them to solve the problems they encounter. • Readers think about the lessons that characters learn and wonder how it may change the way they behave in their own their own lives. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Participate in read aloud discussions about characters. • Sketch or jot ideas to build visualizations. • Act out or read a scene dramatically. • Using jottings, theory charts, or boxes-and-bullets to track ideas and to foster deeper partner conversations about characters. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class by giving a book talk or reading aloud. • Use Post-its and Reader's Notebooks to track and grow ideas about characters, events, recurring threads, and theories. • Record daily reading on log. • Record home reading on log. • Record responses on Post-its and in Reader's Notebooks.

Resources:

Read-aloud/Mentor Texts

Because of Winn Dixie series by Kate DiCamillo

Classroom Library

Leveled Independent Reading Books

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Other

Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2 by Lucy Calkins and Kathleen Tolan and the *Constructing Curriculum - Bringing Characters to Life and Developing Essential Reading Skills* by Mary Ehrenworth, Hareem Atif Khan, and Julia Mooney

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project Words Their Way* by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Formative Assessments

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 3	Nonfiction Reading: Expository Texts
<p>CCSS Addressed: RI.3.1, RI 3.2, RI 3.3, RI 3.4, RI 3.5, RI 3.6, RI 3.7, RI 3.8, RI 3.9, RI 3.10 RF3.3, RF3.4 SL3.1, SL 3.2, SL 3.3, SL 3.4, SL 3.6 L3.1, L 3.2, L 3.3, L 3.4, L 3.6</p>	
<p>Essential Questions: How do readers use the information in a nonfiction text to become more informed on a particular topic?</p> <p>How do nonfiction readers move beyond the facts they are learning to respond to the text?</p> <p>How do readers expand their understanding of a topic by reading multiple texts?</p>	<p>Enduring Understandings: Readers read nonfiction not just to gather interesting facts, but rather to learn “what the author wants to teach”. They categorize what they learn into main ideas and supporting details and examples to help them hold onto the most important information.</p> <p>Readers think and talk with others to allow a text to change their thinking. They ask themselves questions and think beyond the words on the page to grow ideas.</p> <p>Readers compare and synthesize information and ideas across texts, adding onto their original understanding and sometimes revising it based on new insights gained from additional reading.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers read nonfiction texts differently than fiction texts. • Readers use nonfiction text features and previewing strategies (revving up our minds) to navigate and enhance comprehension of nonfiction text. • Readers read nonfiction to learn what the author is trying to teach, not just to collect interesting facts. • Readers stop periodically to mentally rehearse what the reader has learned in so far, realizing some ideas may change with further learning. • Readers determine the main idea and supporting details of a “chunk” of text, and use a boxes-and- bullets form of note-taking to organize the important information in a text. • Readers talk about a text with a partner to enhance comprehension and to help grow and connect ideas. • Readers use strategies when encountering new, content-specific vocabulary and add these new words to their repertoire. 	<p>Students will be able to demonstrate:</p> <p>Respond</p> <ul style="list-style-type: none"> • Use nonfiction text features and previewing strategies (revving up our minds) to navigate and enhance comprehension • Discuss learning and ideas about a text with a partner • Determine the main idea and supporting details and take notes in a boxes-and-bullets format • Respond to informational texts through questioning and jotting ideas on post-it notes • Incorporate newly learned content-specific vocabulary into conversations with others • Organize information gleaned across texts, showing evidence of synthesis • Create a vehicle (poster, PowerPoint presentation, model, dramatization, etc) to teach others about a topic they have investigated. <p>Collect</p> <ul style="list-style-type: none"> • Post-its to track their thinking through and across texts • Boxes-and-bullets notes • Facts and ideas across texts and synthesize the information

- Readers think about categories, or subtopics, and how information from multiple texts fit together.

Instructional Materials and Additional Resources

Read-aloud/Mentor Texts

Suggested Titles:

- *Bats*, by Gail Gibbons
- *Big Blue Whale*, Nicola Davies
- *Cactus Hotel*, by Brenda Z. Guiberson
- *Penguin Chick*, by Betty Tatham
- *Life Cycle of a Shark*, by Bobbie Kalman
- *Volcanoes and Danger! Volcanoes*, by Seymour Simon

Classroom library

Ideally, texts will:

- Have a fairly clear organizational infrastructure
- Be at difficulty levels children can read with fluency, comprehension, and accuracy
- Be highly engaging
- Be varied enough to allow children to have some choice about topics
- Include topics related to social studies and science curriculum
- Be organized into same-topic baskets
-

Nonfiction Journals:

Time for Kids (World Report Edition grades 3-4)

Ranger Rick (grades 2-4)

Zoobooks (grades 3-8)

National Geographic for Kids (grades 1-3)

Sports Illustrated for Kids (grades 3-6)

Other

Units of Study for Teaching Reading Grades 3-5-Navigating Nonfiction in Expository Text by Lucy Calkins and Kathleen Tolan

What Really Matters for Struggling Readers by Dick Allington

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Appendix B: Text Exemplars and

Sample Performance Tasks

https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Informational Reading Continuum--The Reading and Writing Project

Performance Assessments <http://readingandwritingproject.com/resources/assessments/performance-assessments.html>

Teacher Observation

Reading Conference Notes

Post-it Notes and Sketches

Reader's Notebook Entries

Reading Logs

Boxes and Bullets Outlines

Student Book Shares (Read Aloud or Book Talk)

Partner Shares/Questions

Turn and Talk Discussions

Read Aloud Discussions

Topic Group Discussions

Unit 4	Series Book Clubs
RL3.1, RL 3.2, RL 3.3, RL 3.4, RL 3.5, RL 3.6, RL 3.9, RL 3.10 RF3.3, RF3.4 SL3.1, SL 3.4, SL 3.6 L3.1, L 3.3, L 3.5, L 3.6	
<p>Essential Questions:</p> <p>How can reading several books within one series help me to grow as a reader?</p> <p>How can participating in a book club improve my reading stamina and comprehension?</p> <p>What lessons can I learn from reading series books?</p>	<p>Enduring Understandings:</p> <p>When readers read books in a series, learn more about the same characters, the troubles these characters face, and how the characters change across the books.</p> <p>Readers prepare for book club meetings by completing the required reading and preparing to discuss the characters, setting, and plot. Listening to others' ideas about the stories can foster in-depth discussions between all club members. By looking at my notes at the end of the unit, I can see the type of thinking I tend to do, and try to expand my thinking to other areas.</p> <p>Looking deeply into characters' traits, motivations, and desires can help readers better understand themselves and people they know.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers within a book club decide on and follow reading goals, and are prepared for group discussions • Readers use all the strategies learned from previous units to help further their understanding • Readers use envisioning to keep track of the main character, the secondary characters, and the setting • Readers read to determine how the problem facing the main character is affecting other characters • Readers read to understand how, or if, the problem is solved • Readers look for patterns in the characters' actions or feelings, or the plots of the stories • Readers read to see how characters grow and evolve throughout a story and series 	<p>Students will be able to demonstrate:</p> <p>Respond</p> <ul style="list-style-type: none"> • List of characters and settings that may recur in other books in the series • Post-its to use during group discussions • Sketches of settings and characters to help with envisioning • Theory charts to build ideas about characters' traits and desires • Daily reading logs

- identify traits/desires that shape a character
- determine how various traits/desires affect the perception of a character
- determine how character traits/desires affect the outcome of the story
- Readers understand that repetitive actions of characters are often included to further the understanding of the story or to teach the reader a life lesson
- Readers know stories often have multiple plotlines which are interwoven throughout the story
- Readers use post-its and journals to record information about a story to be used for reference or when discussing books with others and to grow theories
- Readers compare and contrast problems/situations in books within a series
- Readers use knowledge gained from previous books to make predictions about other books within the series
- Readers look over post-its and journal entries to help themselves grow as a reader

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Mentor text which can show mystery connections:

- *The Stories Julian Tells*, by Ann Cameron
- *Jake Drake Bully Buster and Jake Drake, Know-It-All*, by Andrew Clements
- *The Chalk Box Kid and The Paintbrush Kid*, by Clyde Robert Bulla

Classroom library

Ramona Quimby series, by Beverly Cleary

Amber Brown series, by Paula Danziger

Ivy and Bean series

Other

Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5: Following Characters into Meaning by Lucy Calkins and Kathleen Tolan

A Curricular Plan for the Reading Workshop, Grade 3 by Lucy Calkins and Colleagues at the Reading and Writing

Project

The Art of Teaching Reading, by Lucy Calkins

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Appendix B: Text Exemplars and

Sample Performance Tasks

https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf

Assessments

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum--The Reading and Writing Project

Teacher Observation

Reading Conference Notes-Teacher

Post-it Notes

Reader's Notebook

Reading Logs

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Units 5 & 6

Unit 7	Mystery Book Clubs
RL3.1, RL 3.2, RL 3.3, RL 3.4, RL 3.5, RL 3.6, RL 3.9, RL 3.10 RF3.3, RF3.4 SL 3.1, SL 3.4, SL 3.6 L3.1, L3.3, L3.5, L3.6	
Essential Questions: How does knowing the features specific to mysteries help me understand the story? How can reading more than one book in a series help me to predict and/or infer how the story will go? What life lessons can I learn from mysteries?	Enduring Understandings: Readers know mysteries follow a predictable, problem-solution pattern. Readers will need to identify the detective (s) and follow clues to solve the mystery. Readers get acquainted with the main and secondary characters and how they go about solving the mystery in one book of a mystery series. When reading multiple books within a series, readers can make better predictions and inferences about what the characters will do to solve the mystery. Readers pay attention to the choices and actions of the characters. Readers decide what these choices and actions tell about the character. Readers use this information to guide their own life choices.

Learning Targets

Students will be able to understand:

- Readers notice mysteries (like most fiction) follow a predictable sequence of events.
- Readers find and record clues and possible suspects, which may have to be revised after further reading.
- Readers use clues to make predictions and inferences to solve the mystery and support the ideas with text evidence.
- Readers ask questions about clues and suspects to help solve the mystery.
- Readers identify character traits, motivations, and feelings and infer how they may create, complicate, or help solve the mystery.
- Readers put themselves in the detective's shoes, predicting what he/she will do next.
- Readers shift between present and past.
- Readers pay special attention to changes in settings.
- Readers reread to find red herrings (false clues) that made solving the mystery more difficult.
- Readers can learn life lessons from the actions and decisions of the characters.
- Readers understand and use vocabulary words specific to this genre.

Students will be able to demonstrate:

Respond

- Identify the problem (mystery)
- Identify the main character or characters (detective)
- List clues to solve the mystery
- Identify new settings and characters as places to find clues
- Identify red herrings (false clues)
- List suspects
- Support ideas with text evidence
- Create a timeline of the mystery

Collect

- Post-its
- List of suspects and clues
- Timelines

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Mentor text which can show mystery connections:

- *Boxcar Children*
- *A-Z Mysteries*
- *Dragon Slayer Academy*
- *Cam Jansen Series*, by David Adler

Classroom library

- *Nate the Great*
- *Amber Brown*
- *Jigsaw Jones*

- *Encyclopedia Brown*

Other

Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5: Building a Reading Life by Lucy Calkins and Kathleen Tolan

Assessments

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Grade 3 Writing

Unit 1	Launching the Writing Workshop	
CCSS Addressed: W3.3, W3.4, W3.5, W3.10, RF 3.3, SL3.1, 3.4, 3.6, LS 3.1, 3.2, 3.3, 3.4, 3.5, 3.6		
Essential Questions: How is third grade Writer's Workshop different than Writer's Workshop in previous years? What strategies can I use to help me decide what to write? What can I do before I start to write to help me plan my story? What type of story should I write and what is included in that story? What are the strategies writers use to produce an engaging narrative?		Enduring Understandings: Writers know the routines and expectations of Writer's Workshop and work to improve writing stamina, speed, and volume. Writers use strategies to collect ideas for personal narrative stories. Writers use pre-writing organizers to assist with storytelling. Writers know the components of a focused, sequential, Small Moment story, which include detail, dialogue, thoughts, feelings, and descriptions of actions. They also know the difference between a summary of events and a story. Writers edit and revise their writing.

<p>What should I do when my story is finished?</p>	
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers work on increasing the volume of writing accomplished • Writers have strategies to collect writing ideas • Writers make a collection of Small Moments stories in a Writer’s Notebook • Writers can use sketches and timelines to plan out a story • Writers make a mental movie of the event before writing • Writer’s storytell an event in a way that affects the reader • Writers use paragraphs, ending punctuation, capitalization, and grade appropriate spelling • Writers select the heart of the story and rewrite with more detail. • Writer’s use mentor texts as models 	<p>Students will be able to demonstrate:</p> <p>Respond:</p> <ul style="list-style-type: none"> • List people, places, and things to write about • Write Small Moment stories about personal experiences • Create sketches (booklets or beginning, middle, end) and/or timelines, make a mental movie of the event • Identify the heart of a story • Revise the lead, heart and ending, by telling with more detail, adding dialogue, thoughts, and feelings • Edit a story for ending punctuation, proper capitalization, and correct spelling of grade appropriate high-frequency words. <p>Collect:</p> <ul style="list-style-type: none"> • Writer’s notebook to generate and grow ideas • Writer’s folder to organize work in progress • Writing portfolio to collect third grade writing samples
<p>Instructional Materials/Additional Resources</p> <p><u>Read-aloud/Mentor Texts</u></p> <p><i>Fireflies!</i> by Julie Brinkloe <i>Owl Moon</i> by Jane Yolen <i>Shortcut</i> by Donald Crews <i>I’m in Charge of Celebrations</i> by Byrd Baylor “Eleven” by Sandra Cisneros Excerpts from Ralph Fletcher’s memoir, <i>Marshfield Dreams</i> <i>Junebug</i> by Alice Mead <i>We Had a Picnic This Sunday Past</i> by Jacqueline Woodson <i>Sandwich Swap</i> by Queen Rania <i>Pecan Pie Baby</i> by Jacqueline Woodson <i>Subway Sparrow</i> by Leyla Torres <i>Ish</i> by Peter Reynolds <i>A Writer’s Notebook</i> by Ralph Fletcher</p>	

Seeing The Blue Between; Speaking of Journals by Paul B. Janeczko
The Best Story by Eileen Sinelli
The Other Way to Listen by Byrd Baylor

Other

Units of Study for Teaching Writing, Grades 3-5—Launching The Writing Workshop by Lucy Calkins and Marjorie Martinelli

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/third-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer's Notebook Entries

Drafts

Final Copies

Checklists

Rubrics

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 2 Raising the Quality of Narrative Writing

CCSS Addressed:

RL3.1, RL 3.2, RL 3.9

RF3.3

SL3.1, SL 3.4, SL 3.6

L3.1, L 3.2, L 3.3, L 3.5, L 3.6

W3.3, W3.4, W3.5, W3.8, W3.10

Essential Questions:

What writing skills do I already have and what can I add to those skills to help me improve my writing?

How can I make my writing more powerful so I can affect the reader/listener?

When I revise my writing, what can I do to improve the quality?

Enduring Understandings:

Writers continually add strategies to help decide on a topic.

Writers always use the writing skills already acquired and build on those skills.

Writers decide on the angle the writing will take.

Writers can make their writing more meaningful by telling the internal, as well as the external, story.

Writers, when revising, reread their stories and look for places that need improvement.

Learning Targets

Students will be able to understand:

- Writer’s knowledge from previous units should be evident in current stories.
- Writers use mentor texts as models.
- Writers use prewriting strategies to improve their writing.
- Writer’s stretch out the heart of the story, and relate the lead and the ending to the heart.
- Writers make decisions about their writing, often rewriting each part.
- Writers write leads that orient the reader to the situation of the story (time and place).
- Writers ask themselves questions to be sure writing is reflective of the intended message.
- Writers tell the internal and external story.
- Writer’s proofread for spelling, punctuation, capitalization, and to check wording.
- Writers use a variety of storytelling components (dialogue, character action, thoughts and feelings).
- Writers use peer editors to improve writing.

Students will be able to demonstrate:

Respond:

- List first and last times we did something
- List times we felt a strong emotion
- List a time when something important happened
- Examples of rewritten leads, hearts, and endings
- Prewriting: story mountains (arcs), timelines, booklets
- Use of a variety of storytelling components
- Completed focused, sequential, Small Moments stories

Collect:

- Writer’s notebook to generate and grow ideas
- Writer’s folder to organize work in progress
- Writing portfolio to collect third grade writing samples

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Fireflies! by Julie Brinkloe

Owl Moon by Jane Yolen

Let’s Get a Pup by Bob Graham

Hurricane! By Jonathan London

Hot Day on Abbott Avenue by Karen English

Come On, Rain! By Karen Hesse

Shortcut by Donald Crews

I’m in Charge of Celebrations by Byrd Baylor

Yo! Yes? By Chris Raschka

“Eleven” by Sandra Cisneros

Other

Units of Study for Teaching Writing, Grades 3-5—Raising the Quality of Narrative Writing by Lucy Calkins and Ted Kesler

Narrative Writing Continuum from *The Reading and Writing Project*

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/third-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer's Notebook Entries

Drafts

Final Copies

Checklists

Rubrics

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 3 | Opinion Writing: Persuasive Reviews

CCSS Addressed:

Reading Standards for Literature: 3.1, 3.10

Reading Standards for Information: 3.1, 3.2, 3.8, 3.9, 3.10

Speaking and Listening Standards: 3.1, 3.2, 3.3, 3.4, 3.6

Language Standards: 3.1, 3.2, 3.3, 3.5, 3.6

Writing Standards: 3.1, 3.2, 3.4, 3.5, 3.10

Essential Questions:

What is a persuasive review?

How can I make my review more influential?

What writing format or structure is best for a persuasive review?

Enduring Understandings:

Writers compose persuasive reviews to state an opinion and give reasons for the opinion. Persuasive reviews are written to influence the audience's opinion about the topic. Writers of persuasive reviews collect ideas from their everyday life.

Writers make their opinion more influential by writing to a target audience and ensuring the reasons are supported with carefully chosen, descriptive details. Writers can include personal anecdotes and "catch phrases" to further support the opinion.

Writers should use a basic essay format for the persuasive review. This format should include a topic paragraph, supporting paragraphs (one for each reason), and a concluding paragraph.

Learning Targets

Students will be able to understand:

- Writers compose persuasive reviews to state an opinion.
- Writers always include reasons for the opinion.
- Writers compose persuasive reviews on many different topics.
- Writers can learn how to make a persuasive review more powerful by reading and listening to other reviews, and by interviewing the readers and listeners of reviews.
- Writers of persuasive reviews carefully select the best words to describe his/her opinion and reasons.
- Writers include specific, relevant details to support the reasons for his/her opinion.
- Writers use paragraphs to separate each reason.
- Writers can use prompts to ensure the reasons are supported with carefully chosen, descriptive details.
- Writers use envisioning helping provide reasons for an opinion.
- Writers can include personal stories or anecdotes to augment a reason.
- Writers select a review for publishing or sharing.

Students will be able to demonstrate:

Respond:

- List of ideas for possible reviews
- Drafts of reviews from Writer's Notebook
- Review for publishing or sharing with peers

Instructional Materials/Additional Resources

- *Check, Please!* from the *Frankly, Frannie* series by A.J. Stern
- Sample Reviews from various newspapers
- Reading Rainbow videos, book reviews at the end of each video
- Samples included on:
www.unitsofstudy.com/workshophelpdesk

Units of Study for Teaching Writing, Grades 3-5—Raising the Quality of Narrative Writing by
A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Teaching Persuasive Writing, K-2 by Sarah Picard Taylor

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/third-grade.html>

Student Writing Samples Opinion Writing Continuum from *The Reading and Writing Project*

Student Writing Samples from Previous Years

Assessment Evidence

Completed Persuasive Review scored using the Opinion Writing Continuum-- *The Reading and Writing Project*
<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation
 Writing Conference Notes
 List of ideas
 Writer's Notebook Entries
 Drafts
 Final Copies
 Checklists
 Rubrics
 Partner Shares
 Turn and Talk Discussions
 Whole Group Discussions and Shares

Unit 4	Realistic Fiction
<p>CCSS Addressed: Reading Standards for Literature: 3.1, 3.2, 3.3, 3.9 Reading Standards Foundational Skills: 3.3 Writing Standards: 3.3, 3.4, 3.5, 3.10 Speaking and Listening Standards: 3.1, 3.4, 3.6 Language Standards: 3.1, 3.2, 3.3, 3.5, 3.6</p>	
<p>Essential Questions:</p> <p>What prewriting strategies can I use to help me find a topic, get started writing, and write an effective story?</p> <p>How can I develop my character into a true, believable person?</p> <p>What techniques do published authors use, that I can imitate, to make my story more effective?</p> <p>What should I look for when revising and editing my story?</p>	<p>Enduring Understandings:</p> <p>Writers can brainstorm events from his/her lives as a way to decide on a topic. Writers also think of possible settings for a story and an event that could take place in each setting. Writers begin writing a few sentences to extend each idea. Writers use a writing partner to rehearse the story, telling or acting out the story in different ways to find the more effective storyline.</p> <p>Writers use themselves as models for the character of the story. External and internal personality traits are developed, as well as what a character wants, and how the character acts as he/she satisfies this want.</p> <p>Writers of Realistic Fiction often use a problem-solution pattern. The problem is introduced fairly quickly into the story and tension builds as the character works to solve the problem. The solution will be evident by the end of the story. Writers find books that illustrate this pattern and discover the techniques used by the author to engage the reader.</p> <p>Writers reread the story many times, each time looking at a different part through a different lens. Writers rewrite parts of a story to find the revision that best illustrates message the author is trying to convey. Writers edit for word choice and punctuation that helps to convey the meaning of the story.</p>

<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers use mentor texts to collect ideas and as a model for his/her own writing. • Writers collect ideas from their own lives. • Writers think of different settings and events for possible story ideas. • Writers may list ideas in a Writer’s Notebook. • Writers of Realistic Fiction jot down a few sentences for several ideas, thinking about how a story might progress. • Writers rehearse an idea by storytelling to a partner. The storytelling should begin in a familiar storytelling fashion. • Writer’s knowledge from previous units should be evident in current stories. • Writers follow certain guidelines to keep a story focused on a particular person involved in a particular event. • Writers model the character of the story after themselves, i.e. a third grade girl, an 8 year old boy, etc. • Writers make a mental picture of the character and jot down the external features from the picture. • Writers imagine how the character acts, feels, and what the character yearns for. Writers then make a list of traits ensuring the traits fit together to make a true, believable person. • Writers imagine the struggles the character may go through, and the traits the character possesses to overcome the struggle at hand. • Writers use prewriting planners such as, timelines, story mountains or arcs, story booklets, and dramatic enactments. • Writers use, “show, not tell” to make a story more interesting to the reader. • Writers use a problem-solution pattern, usually building on the heart of the story to create tension. • Writers often rewrite many parts of the story to find the one that feels as if it’s tailored exactly to fit the particular story. • Writers revise by rereading each part of the story and asking, “Is this what I want my story to ...?” • Writers edit a story for punctuation, wording, capitalization, and spelling. 	<p>Students will be able to demonstrate:</p> <p>Respond:</p> <ul style="list-style-type: none"> • List of ideas for possible stories • “Story blurbs” for several story ideas • Character planning page (s) • Revisions of leads, hearts, and endings • Focused, Small Moments stories

Instructional Materials/Additional Resources

- *Peter's Chair* by Ezra Jack Keats
- *Ruby the Copy Cat* by Peggy Rathmann
- *Come On, Rain* by Karen Hesse
- *Chrysanthemum* by Kevin Henkes
- *Those Shoes?* by Maribeth Boelts
- Pinky and Rex Series by James Howe
- *Shortcut* by Donald Crews

The Power of Grammar by Mary Ehrenworth

Units of Study for Teaching Writing, Grades 3-5—Writing Fiction: Big Dreams, Tall Ambitions by Lucy Calkins and M. Colleen Cruz

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer's Notebook Entries

Planning Pages-including internal and external traits of character

Drafts

Final Copies

Checklists

Rubrics

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 5	Informational Writing
<p>CCSS Addressed: Reading Standards for Literature: 3.1, 3.10 Reading Standards for Information: 3.1, 3.2, 3.8, 3.9, 3.10 Speaking and Listening Standards: 3.1, 3.2, 3.3, 3.4, 3.6 Language Standards: 3.1, 3.2, 3.3, 3.5, 3.6 Writing Standards: 3.1, 3.2, 3.4, 3.5, 3.10</p>	
<p>Essential Questions: What topics do I know a lot about?</p> <p>How can I divide my topic into subtopics?</p> <p>What text features can I include to help teach my topic?</p>	<p>Enduring Understandings: Writers can be experts in certain topics, and often feel passionate about these topics. Using their expertise in these areas, writers can teach others all they know, and spread their excitement about the particular topic.</p> <p>Writers think about the topic and decide on the different parts of the subject. These parts become the chapters of the book. Writers then decide on what information to include in each chapter. Graphic organizers can be used to help sort the information into different areas.</p> <p>Writers use text features to help teach the reader about a topic. Text features can provide additional information or information that has already been presented in a clear, visual format.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers use all the strategies learned from previous units to help strengthen their writing abilities • Writers have subjects they are “experts” in and are passionate about • Writers list topics they could teach others • Writers study published informational books (mentor texts) to learn how the information is presented • Writers try out topics by writing all they know • Writers select one topic from the list to develop more in-depth • Writers use graphic organizers to categorize new information within the topic • Writers create a Table of Contents to present information in a clear, understandable format • Writers decide the type of writing for each chapter (how-to, story form, etc.) • Writers revise plans as they write, adding or deleting subtopics (chapters), changing 	<p>Students will be able to demonstrate: Respond:</p> <ul style="list-style-type: none"> • List of focused topics students are “experts” in • Notebook entries in which possible topics are expanded upon (writing long about a topic) • Selected topic with list (or web, timeline, sketch, T-chart) of possible chapter titles • Topic book with chapters and text features

<p>wording to better explain ideas</p> <ul style="list-style-type: none"> • Writers use other writers to help with planning and revising • Writers can include other types of writing (opinions, anecdotal stories) to provide additional information • Writers keep in mind the purpose is to make the reader an expert in the chosen topic • Writers include text features to give additional information or further explain information already provided • Writers can write “twin sentences” to further explain information provided or new vocabulary words • Writers reread to make sure information is well explained and fits correctly in the section and subsection in which it is included • Writers use the introduction to hook the reader • Writers use transition words to link subtopics to the main topic • Writers include a concluding section to remind the reader of the big idea 	
<p>Instructional Materials/Additional Resources</p> <ul style="list-style-type: none"> • DK Readers • Gail Gibbons nonfiction books • Time for Kids • Samples included on: www.unitsofstudy.com/workshophelpdesk <p><i>Units of Study for Teaching Writing, Grades 3-5— by A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i></p> <p><i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p> <p>Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf</p> <p>Student Writing Samples-TCRWP website http://readingandwritingproject.com/resources/student-writing/third-grade.html</p> <p>Student Writing Samples Informational Writing Continuum from <i>The Reading and Writing Project</i></p> <p>Student Writing Samples from Previous Years</p>	
<p>Assessment Evidence</p> <p>Completed Persuasive Review scored using the Informational Writing Continuum-- <i>The Reading and Writing Project</i> http://readingandwritingproject.com/resources/assessments/writing-assessments.html</p> <p>Teacher Observation</p> <p>Writing Conference Notes</p> <p>List of ideas</p> <p>Writer’s Notebook Entries</p> <p>Drafts</p> <p>Final Copies</p> <p>Checklists</p> <p>Rubrics</p> <p>Partner Shares</p> <p>Turn and Talk Discussions</p> <p>Whole Group Discussions and Shares</p>	

4th Grade Reading & Writing Curriculum

Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September/ October	<ul style="list-style-type: none"> • Building a Reading Life • Following Characters into Meaning 	<ul style="list-style-type: none"> • Raising the Level of Personal Narrative
2	November/ December	<ul style="list-style-type: none"> • Following Characters into Meaning 	<ul style="list-style-type: none"> • Raising the Level of Personal Narrative • Realistic Fiction (end of Nov. – mid Feb.) • Family Gift-Memories (Dec.)
3	January	<ul style="list-style-type: none"> • Nonfiction Reading 	<ul style="list-style-type: none"> • Realistic Fiction
4	February/ March	<ul style="list-style-type: none"> • Nonfiction Research Projects • Historical Fiction 	<ul style="list-style-type: none"> • Realistic Fiction • Personal & Persuasive Essay
5	End of March/ April	<ul style="list-style-type: none"> • Test Prep 	<ul style="list-style-type: none"> • Test Prep
6	May/June	<ul style="list-style-type: none"> • Historical Fiction 	<ul style="list-style-type: none"> • Personal & Persuasive Essay
7	Weekly Throughout the Year		<ul style="list-style-type: none"> • Poetry

Unit 1	Building a Reading Life
<p>CCSS Addressed: RL4.1, RL4.2, RL4.3, RL4.4, RL4.5, RL 4.6, RL 4.7, RL4.10 RF4.3, RF 4.4 W4.1, W4.9a SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.3, L4.4, L4.5, L4.6</p>	
<p>Essential Questions: How does knowing myself as a reader help me choose books and monitor my understanding of the text? How do I become and stay fully immersed in my reading? How do I read actively with my mind on fire? What can I do to increase my stamina and pace while keeping my comprehension strong? What strategies can I use when meaning breaks down? How does sharing my ideas with others help me grow my ideas about my reading?</p>	<p>Enduring Understandings: Readers choose books wisely, considering interest/topic and appropriate level. Readers set goals for themselves, developing engagement, stamina, and pace. Readers monitor their understanding of what they read and use strategies to help make meaning from the text. Readers grow ideas about their reading that are grounded in the text, sharing and developing these ideas with others.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers choose books that they can read with meaning, fluency, and accuracy. • Readers make decisions to be invested and proactive in their reading. • Readers set goals to increase their stamina and pace. • Readers recognize when comprehension breaks down. • Readers rely on a variety of strategies to make meaning when comprehension breaks down. • Readers develop ideas about what they're reading through partner, small group, and whole class discussions. • Readers listen attentively during discussions. • Readers retell what they've read up to a point to foster partner discussion or rethinking about their reading. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Retell most recent part read to foster partner discussion. • Discuss ideas with partner to extend thinking and deepen comprehension. • Record personal goals and responses on Post-its and in Reader's Notebooks. • Record confusing words on Post-its and in Reader's Notebooks. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class by giving a book talk or reading aloud. • Use Post-its and Reader's Notebooks to track and grow ideas. • Record daily reading on log. • Record home reading on log.
<p>Instructional Materials/Additional Resources <u>Read-aloud/Mentor Texts</u> <i>The Best School Year Ever</i> by Barbara Robinson</p> <p><u>Classroom Library</u> Leveled Independent Reading Books of Varied Genre Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Reading--Building a Reading Life</i> by Lucy Calkins and Kathleen Tolan <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston <i>Common Core State Standards Appendix B: Text Exemplars and</i></p>	

Sample Performance Tasks
https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf

Assessment Evidence

Fiction Reading Level Assessments
<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>
K-8 Literature Reading Continuum--The Reading and Writing Project
Building a Reading Life Flag Situation Chart--*The Reading and Writing Project*
 Teacher Observation
 Reading Conference Notes
 Post-it Notes
 Reader's Notebook Entries
 Reading Logs
 Students' Self-Assessments
 Student Book Shares (Read Aloud or Book Talk)
 Partner Shares
 Turn and Talk Discussions
 Read Aloud Discussions

Unit 2	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	
<p>CCSS Addressed: RL4.1, RL4.2, RL4.3, RL4.4, RL4.5, RL 4.6, RL 4.7, RL4.10 RF4.3, RF 4.4 W4.1, W4.9a SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.3, L4.4, L4.5, L4.6</p>		
<p>Essential Questions: How can I recognize and understand my characters' traits and motivations? How does noticing characters' habits and actions help me make predictions and grow ideas about their traits, motivations, troubles, growth, and change? How can I find common ideas that weave through the story and use these ideas to develop theories?</p>	<p>Enduring Understandings: Readers use various envisionment, prediction, and inferential strategies to become the characters and understand their experiences, which helps them better understand the text. Readers recognize that characters' actions, words, and thoughts, as well as their relationships with other characters, give the reader a window into the characters' traits and motivations. Readers develop initial theories, knowing that as they continue to read, these theories will change and grow.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers develop better mental pictures by reading close. • Readers revise their mental pictures when they get new information. • Readers identify with their characters. • Readers predict while they read, predicting not only what a character will do next, but how it will take place. • Readers revise their predictions as they read. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Sketch or write about a scene or character to develop mental images. • Discuss mental images and predictions created during read-aloud and independent reading. • Demonstrate the ability to identify with characters. • Choose a strategy (sketch, write, talk, role-play) to develop mental images. 	

<ul style="list-style-type: none"> • Readers observe how minor characters become more important as the story moves on. • Readers notice subplots that did not appear important at first, may become important later on. • Readers notice how characters act and how they respond to events in order to develop theories about them. • Readers pay attention to characters' gestures, words, and thoughts to grow theories about them. • Readers notice that characters can be inconsistent and can change throughout a story. • Readers infer the meaning when authors tell them specific things a character says or does. • Readers collect thoughts as they read. • Readers stop and sort their thoughts and look for ideas that are related. • Readers build theories from their ideas. • Readers look for the lessons that characters learn. • Readers pay attention to recurring ideas the author provides. • Readers move through world in their books and in real life and learn from characters, people, and themselves. 	<ul style="list-style-type: none"> • Use more precise language to describe a character (jealous, intolerant vs. mean). • Identify lessons learned or changes in characters. • Identify threads of ideas that run through the book and develop theories based on these ideas. • Discuss ideas with partner to extend thinking and deepen comprehension. • Record responses on Post-its and in Reader's Notebooks. • Sort Post-it notes, noticing how they are related or different. • Record confusing words on Post-its and in Reader's Notebooks. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class by giving a book talk or reading aloud. • Use Post-its and Reader's Notebooks to track and grow ideas about characters, events, recurring threads, and theories. • Record daily reading on log. • Record home reading on log.
<p>Instructional Materials/Additional Resources</p> <p><u>Read-aloud/Mentor Texts</u> <i>The Tiger Rising</i> by Kate DiCamillo <i>The Witches</i> by Roald Dahl</p> <p><u>Classroom Library</u> Leveled Independent Reading Books with Strong Characters Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2</i> by Lucy Calkins and Kathleen Tolan <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston <i>Common Core State Standards Appendix B: Text Exemplars and Sample Performance Tasks</i> https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf</p>	

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum--The Reading and Writing Project

Building a Reading Life Flag Situation Chart--*The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 3	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction	
<p>CCSS Addressed: RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10 RF4.3, RF 4.4 W4.1, W4.9b SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.3, L4.4, L4.5, L4.6</p>		
<p>Essential Questions: How do I take information from a variety of texts, integrate it with what I know, and use it to generate new thinking? How does recognizing nonfiction text types and structures help me understand meaning? What strategies can I use to understand nonfiction text?</p>	<p>Enduring Understandings: Readers know the different structures of nonfiction texts and how to use them to support their understanding. Readers synthesize complex information in and across texts and generate their own ideas. Readers share what they have learned with others in a variety of ways.</p>	

Learning Targets

Students will be able to understand:

- Readers recognize the different types of nonfiction texts (expository, narrative, and hybrid) and approach them differently.
- Readers prepare to read nonfiction by previewing the text to determine what to expect to learn.
- Readers pause after reading a chunk of text to summarize what they have learned so far.
- Readers add strategies to their repertoire for reading nonfiction, using these strategies when needed.
- Readers sort and organize information by creating categories.
- Readers talk to grow ideas.
- Readers read differently to prepare for conversations, expecting to teach what they've learned.
- Readers support their comprehension by using text features: titles/subtitles, table of contents, captions, illustrations, charts, graphs, diagrams, timelines, glossaries, and animations and interactive elements on web pages.
- Readers support their comprehension by recognizing text structure (chronology, compare/contrast, cause/effect, and problem/solution).
- Readers determine when it is appropriate to skim and scan to locate specific information.
- Readers make sense of nonfiction text by determining main ideas and supporting details.
- Readers comprehend narrative nonfiction knowing it is similar to reading narrative fiction text.
- Readers of narrative nonfiction stretch the definition of main character to mean main presence to get to the big ideas.
- Readers support their comprehension by recognizing many narrative nonfiction pieces as adventure or disaster stories.
- Readers find unifying ideas in narrative nonfiction to construct meaning, not just collecting strings of events and facts.
- Readers assess some texts (hybrids) as being a combination of expository and narrative nonfiction, using appropriate strategies to comprehend each part and synthesize the whole text.
- Readers figure out difficult words by creating pictures of the events in their minds and thinking about what would make sense.

Students will be able to demonstrate:

- Identify and glean information using titles/subtitles, captions, illustrations and interpret graphs, charts, diagrams, and timelines.
- Identify main idea and details in paragraphs, sections, and whole texts.
- Summarize the text using these main ideas and supporting details.
- Choose a strategy (sketch, write, talk, role-play) to develop mental images and understand information.
- Collect evidence noting how the author uses reasons to support particular points in a text.
- Collect details and examples from a text to interpret facts and draw inferences.
- Record information and ideas on Post-its and in Reader's Notebooks by sketching, taking notes, or writing about information learned.
- Organize information and ideas gathered using a variety of strategies (boxes and bullets, T charts, KWL charts, outlines, etc.).
- Record confusing words on Post-its and in Reader's Notebooks.
- Discuss ideas with partner to clarify and extend thinking.
- Demonstrate the ability to teach what they've learned.
- Use precise, technical language to describe and teach what they've learned.
- Identify information gathered from a variety of sources and develop theories based on this information.
- Demonstrate good listening skills during partner, small group, and whole class discussions.
- Share independent reading with whole class by giving a book talk or reading aloud.
- Use Post-its and Reader's Notebooks to track, organize, and grow ideas and synthesize information.
- Record daily reading on log.
- Record home reading on log.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Various Nonfiction Texts—Expository, Narrative, and Hybrid: Picture Books and Short Texts including Digital Texts

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Leveled Nonfiction Articles—*Resources for Teaching Reading* CD-ROM by Lucy Calkins

Classroom Library

Leveled and Non-leveled Nonfiction Books

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Other

Units of Study for Teaching Reading—Navigating Nonfiction Volumes 1 & 2 by Lucy Calkins and Kathleen Tolan
A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Appendix B: Text Exemplars and

Sample Performance Tasks

https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Informational Reading Continuum--The Reading and Writing Project

Performance Assessments <http://readingandwritingproject.com/resources/assessments/performance-assessments.html>

Responses to Questions/Prompts on Short Text/Articles (ex. *A New Chance for Life and Unfriendly Neighbors*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 4

Nonfiction Research Projects: Teaching Students to Navigate Complex Nonfiction Text Sets Using Critical Analytical Lenses

CCSS Addressed:

RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10

RF4.3, RF 4.4

W4.1, W4.7, W4.8, W4.9b

SL4.1, SL4.2, SL4.3, SL4.4, SL4.5, SL4.6

L4.1, L4.2, L4.3, L4.4, L4.5, L4.6

<p>Essential Questions: How do I take information from a variety of texts, integrate it with what I know, and use it to generate new thinking? How does recognizing nonfiction text types and structures help me understand meaning? What strategies can I use to understand nonfiction text? How do I determine the author’s perspective and accuracy of the information? How can I best represent and teach what I’ve learned?</p>	<p>Enduring Understandings: Readers know the different structures of nonfiction texts and how to use them to support their understanding. Readers synthesize complex information in and across texts and generate their own ideas. Readers share what they have learned with others in a variety of ways.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Researchers choose and pursue inquiries with enthusiasm and commitment. • Researchers read and collect information about a topic from multiple, relevant resources to become experts on that topic. • Researchers apply all they’ve learned about reading nonfiction as they investigate a topic. • Researchers talk to grow ideas. • Researchers use technical language associated with their individual topics. • Researchers not only collect facts, but analyze and interpret them. • Researchers construct mental models to represent ideas about a topic. • Researchers use mental models to influence the information they record and interpret as they read. • Researchers reference other texts for clarification. • Researchers understand that different perspectives are possible around a topic or event. • Researchers know that word choices, images, and information within the text stir emotions as we read and use these to determine the author’s perspective and motivation. • Researchers are changed by their work and have new understandings about the world. • Researchers teach others what they’ve learned by organizing their information and creating artwork, presentations, and multimedia to help share their findings. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Collect details and examples from multiple texts to interpret facts and draw inferences. • Determine the author’s perspective on the topic based on reasons used to support particular points in a text. • Record information and ideas on Post-its and in Reader’s Notebooks by sketching, taking notes, or writing about information learned. • Organize information and ideas gathered using a variety of strategies (boxes and bullets, T charts, KWL charts, outlines, etc.). • Discuss ideas with partner and research group to clarify and extend thinking. • Use precise, technical language to describe and teach what you’ve learned. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class by giving a book talk or reading aloud. • Use Post-its and Reader’s Notebooks to track, organize, and grow ideas and synthesize information. • Create artwork, presentations, and multimedia to help share your findings. • Record daily reading on log. • Record home reading on log.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Various Nonfiction Texts—Expository, Narrative, and Hybrid: Picture Books and Short Texts including Digital Texts

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Leveled Nonfiction Articles—*Resources for Teaching Reading* CD-ROM by Lucy Calkins

Classroom Library

Leveled and Non-leveled Nonfiction Books

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Text Sets for Various Topics of Interest

Other

Units of Study for Teaching Reading—Navigating Nonfiction Volumes 1 & 2 by Lucy Calkins and Kathleen Tolan
A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Appendix B: Text Exemplars and

Sample Performance Tasks

https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Informational Reading Continuum--The Reading and Writing Project

Performance Assessments <http://readingandwritingproject.com/resources/assessments/performance-assessments.html>

Responses to Questions/Prompts on Short Text/Articles (ex. *A New Chance for Life and Unfriendly Neighbors*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Group Research and Shares

Group Research Project Presentations

Unit 5 – Test Prep

Unit 6

Historical Fiction: Tackling Complex Texts

CCSS Addressed:

RL4.1, RL4.2, RL4.3, RL4.4, RL4.5, RL 4.6, RL 4.7, RL4.9, RL4.10

RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10

RF4.3, RF 4.4

W4.1, W4.9

SL4.1, SL4.2, SL4.3, SL4.4, SL4.6

L4.1, L4.3, L4.4, L4.5, L4.6

Reading Informational Standards:

<p>Essential Questions: How can I envision the world of the story? How do I take information from both historical and personal timelines and integrate them to determine important events in history? What strategies can I use to determine themes? How can I learn from and contribute to book club discussions?</p>	<p>Enduring Understandings: Readers of complex texts envision and feel the worlds of their stories. Readers of complex texts keep track of multiple plotlines, unfamiliar characters, and shifts in time and place. Readers draw on themes of individual stories to develop bigger ideas about universal themes. Readers synthesize complex information in and across texts. Readers develop and grow ideas through conversations.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers recognize both the physical descriptions and emotional elements of the setting and how they relate to events within the story. • Readers collaborate and support each other’s understanding through book club discussions. • Readers hold onto all the information given in the beginning of complex texts by sorting the who, what, where, when, and why of the text on mental bulletin boards. • Readers organize events from the story along a timeline to show chronology. • Readers recognize that characters and events within the text are shaped by events happening in the world around them. Characters may respond differently to the same event based on what is happening during this time period. • Readers pay attention to places in the story where the action slows down and use the author’s description to envision the world of the story. • Readers pause and think about passages that seem laden with significance. • Readers understand that the bigger the idea, the smaller you write. When writing about big ideas from the text, you focus on the smallest details from the text. • Readers develop ideas and read forward with their interpretations in mind, growing and/or revising their ideas. • Readers see the story through the perspective of multiple characters. • Readers investigate their stories through the lens of power to find huge meaning in their books. • Readers compare ideas across texts. • Readers make connections between historical fiction and non-fiction to develop new ideas. • Readers can learn from their characters to influence their own lives, especially from the 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Envision and identify setting and time of story. • Identify events along timelines. • Summarize events within the story. • Collect details and examples from a text to interpret facts and draw inferences. • Create a mental outline to sort, organize, and explain information and events. • Create timelines to determine when events happen in both the text and historical time. • Collect evidence of how the author uses characters to support particular points of view of the same event in a text. • Compare non-fiction accounts of the event to the accounts presented within the story. • Demonstrate the ability to identify with characters of a different time period. • Choose a strategy (sketch, write, talk, role-play) to develop mental images. • Identify lessons learned or changes in characters. • Identify threads of ideas that run through the book and develop theories and themes based on these ideas. • Discuss ideas with partner and book club to extend thinking and deepen comprehension. • Record responses on Post-its and in Reader’s Notebooks. • Sort Post-it notes, noticing how they are related or different. • Record confusing words on Post-its and in Reader’s Notebooks. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class by giving a book talk or reading aloud. • Use Post-its and Reader’s Notebooks to track and grow ideas about characters, events, recurring threads, theories, and themes. • Record daily reading on log.

moments of choice that characters face.	• Record home reading on log
<p>Instructional Materials/Additional Resources</p> <p><u>Read-aloud/Mentor Texts</u> <i>Number the Stars</i> by Lois Lowery <i>Rose Blanche</i> by Roberto Innocenti <i>Growing Up in World War II, 1941-1945</i> by Judith Pinkerton Josephson <i>Coming on Home Soon</i> by Jacqueline Woodson <i>The Butterfly</i> by Patricia Polacco <i>The Yellow Star: The Legend of King Christian X of Denmark</i> by Carmen Agra Deedy <i>The Bracelet</i> by Yoshiko Uchida <i>The Lily Cupboard: A Story of the Holocaust</i> by Shulamith Levey Oppenheim</p> <p><u>Classroom Library</u> Leveled Independent Historical Fiction Books Within the World War II Time Period, including but not limited to: <i>Meet Molly, An American Girl</i> by Valerie Tripp <i>Autumn Street</i> by Lois Lowery <i>A Boy at War: A Novel of Pearl Harbor</i> Harry Mazer <i>Behind the Bedroom Wall</i> Laura E. Williams <i>The Harmonica</i> by Tony Johnston <i>Aleutian Sparrow</i> by Karen Hesse <i>Summer of My German Soldier</i> by Bette Greene <i>Lily's Crossing</i> by Patricia Riley Giff <i>Baseball Saved Us</i> by Ken Mochizuki <i>The Night Crossing</i> by Karen Ackerman <i>When Hitler Stole Pink Rabbit</i> by Judith Kerr <i>Twenty and Ten</i> by Claire Huchet Bishop <i>Sadako and the Thousand Paper Cranes</i> by Eleanor Coerr <i>Snow Treasure</i> by Marie McSwigan Nonfiction Texts about the Countries for the Historical Fiction Settings Nonfiction Texts about World War II and the 1940's Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Reading—Tackling Complex Texts Historical Fiction in Book Clubs Volumes 1 & 2</i> by Lucy Calkins and Mary Ehrenworth <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston <i>Common Core State Standards Appendix B: Text Exemplars and Sample Performance Tasks</i> https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf</p>	
<p>Assessment Evidence</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum--The Reading and Writing Project</i> <i>Building a Reading Life Flag Situation Chart--The Reading and Writing Project</i> Teacher Observation Reading Conference Notes Post-it Notes Reader's Notebook Entries Reading Logs (Individual and Book Club) Students' Self-Assessments Student Book Shares (Read Aloud or Book Talk) Partner Shares Turn and Talk Discussions</p>	

Read Aloud Discussions
Book Club Discussions

Grade 4 Writing

Unit 1	Raising the Level of Personal Narrative Writing
CCSS Addressed: W4.3, W4.4, W4.5, W4.10 RF4.3 SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.2, L4.3, L4.4, L4.5, L4.6	
Essential Questions: What are the components of good narrative writing? How can I use what and how I've written in the past to become a better writer? How can I increase the length of time and amount I write? How does sharing my ideas with others help me grow my ideas and improve my writing?	Enduring Understandings: Writers write to communicate, using the components of good narrative writing to engage an audience. Writers choose what to write based on what they know and care about. Writers build on the routines and structures they've learned in the past, striving for independence and growth. Writers set goals for themselves, increasing stamina, pace, and volume. Writers grow ideas and improve their writing by sharing and developing these ideas with others.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Writers build on the routines and structures they've learned in the past. • Writers set goals to become more independent and accomplished, increasing their stamina, pace, and volume. • Writers use mentor texts, turning points, first or last times, and major issues to generate ideas. • Writers grow ideas and improve their writing by sharing and developing these ideas with others. • Writers recognize ideas that have strong personal meaning and choose these as seed ideas. • Writers angle their writing to develop the heart of their story. • Writers orient the reader by establishing the situation and introducing the narrator or characters. • Writers tell the external and internal story 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Discuss ideas with partner to clarify and elaborate writing pieces. • Record personal goals, ideas, questions, and responses to own writing on Post-its and in Writer's Notebooks. • Draft, revise, and edit pieces multiple times to make their writing the best it can be. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent writing with an audience. • Use Writer's Notebooks to generate and grow ideas. • Organize work in progress (drafts, final copies, reference materials) in Writing Folders. • Keep Permanent Writing Folders to hold all stages of writing pieces.

<p>through the narrator’s eyes so the story unfolds for the reader using action, dialogue, setting, and thinking.</p> <ul style="list-style-type: none"> • Writers include 2-3 related small moments in a more developed personal narrative. • Writers create leads and conclusions that tie in with the heart of the narrative. • Writers revise and edit by finding and developing the potential in their story. • Writers use punctuation to add power to their story. • Writers revise and edit using different lenses. • Writers use peer editors to help them revise and edit. 	
<p>Instructional Materials/Additional Resources</p> <p><u>Read-aloud/Mentor Texts</u></p> <p><i>Fireflies!</i> by Julie Brinkloe <i>Owl Moon</i> by Jane Yolen <i>The Paperboy</i> by Dav Pilkey <i>Shortcut</i> by Donald Crews <i>I’m in Charge of Celebrations</i> by Byrd Baylor <i>Yo! Yes?</i> By Chris Raschka <i>The Pain and the Great One</i> by Judy Blume “Eleven” and “Papa Who Wakes Up Tired in the Dark” by Sandra Cisneros Excerpts from Ralph Fletcher’s memoir, <i>Marshfield Dreams</i> “Mr. Entwhistle” by Jean Little Excerpts from Amy Ehrlich’s <i>When I Was Your Age: Original Stories About Growing Up</i> Selected pages from Jean Little’s memoir, <i>Little by Little</i> <i>Chicken Soup for the Kid’s Soul</i> by Jack Canfield</p> <p><u>Other</u></p> <p><i>Units of Study for Teaching Writing, Grades 3-5—Raising the Quality of Narrative Writing</i> by Lucy Calkins and Ted Kesler <i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html Student Writing Samples from Previous Years</p>	
<p>Assessment Evidence</p> <p>On Demand Narrative Writing Assessment Scored Using the <i>Narrative Writing Continuum-- The Reading and Writing Project</i> http://readingandwritingproject.com/resources/assessments/writing-assessments.html</p> <p>Teacher Observation Writing Conference Notes Post-it Notes Writer’s Notebook Entries Drafts Final Copies Checklists Rubrics Students’ Self-Assessments Partner Shares</p>	

Turn and Talk Discussions
Whole Group Discussions and Shares

Unit 2	Memories/Family Gift
CCSS Addressed: W4.2, W4.3, W4.4, W4.5, W4.10 RF4.3 SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.2, L4.3, L4.4, L4.5, L4.6	
Essential Questions: What are the components of good narrative writing? What have my family and I experienced in the past that I would like to document? How can I use what and how I've written in the past to become a better writer? What strategies can I use to allow the reader to experience various emotions? How does sharing my ideas with others help me grow my ideas and improve my writing?	Understandings: Writers write to communicate and remember, using the components of good narrative writing to engage an audience. Writers choose what to write based on what they've experienced. Writers evoke emotions in their readers. Writers create gifts of their writing. Writers build on the routines and structures they've learned in the past, continually striving for independence and growth. Writers grow ideas and improve their writing by sharing and developing these ideas with others.
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Writers build on the routines and structures they've learned in the past. • Writers continue set goals to become more independent and accomplished, increasing their stamina, pace, and volume. • Writers use mentor texts, personal experiences, and issues to generate ideas. • Writers grow ideas and improve their writing by sharing and developing these ideas with others. • Writers recognize ideas that have strong personal meaning and choose these as memories to document. • Writers determine the main idea and important details of their memory. • Writers orient the reader by establishing the main character and situation. • Writers tell the external and internal story through the narrator's eyes so the memory unfolds for the reader using action, dialogue, setting, and thinking. • Writers vary the types of memories recorded. 	Students will be able to demonstrate: <ul style="list-style-type: none"> • Discuss ideas with partner to clarify and elaborate writing pieces. • Record personal goals, ideas, questions, and responses to own writing on Post-its and in Writer's Notebooks. • Draft, revise, and edit pieces multiple times to make their writing the best it can be. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent writing with an audience. • Use Writer's Notebooks to generate, gather, try out, and grow ideas, including varying the reader's emotional responses. • Organize work in progress (drafts, final copies, reference materials) in Writing Folders. • Keep Permanent Writing Folders to hold all stages of writing pieces • Use checklists for assessing writing.

- Writers explain how to do a task in a step by step fashion.
- Writers revise and edit using different lenses including content, clarity, transitions, spelling, punctuation, capitalization, sentence structure, and word usage.
- Writers use peer editors to help them revise and edit.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Wilfrid Gordon McDonald Partridge by Mem Fox

My Mama Had A Dancing Heart by Libba Gray

Knots on a Counting Rope by Bill Martin

The Relatives Came by Cynthia Rylant

When I Was Young in the Mountains by Cynthia Rylant

Other

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer's Notebook Entries

Drafts

Final Copies

Checklists

Students' Self-Assessments

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 3	Realistic Fiction
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CCSS Addressed:

W4.3, W4.4, W4.5, W4.10

RF4.3

SL4.1, SL4.2, SL4.3, SL4.4, SL4.6

L4.1, L4.2, L4.3, L4.4, L4.5, L4.6

<p>Essential Questions: What are the components of good narrative writing? What stories do I wish existed in the world? How can I use what and how I've written in the past to become a better writer? How can I increase the length of time and amount I write? How does sharing my ideas with others help me grow my ideas and improve my writing?</p>	<p>Enduring Understandings: Writers write to communicate, using the components of good narrative writing to engage an audience. Writers compose stories based on what they've experienced, read, and stories they wish existed. Writers build on the routines and structures they've learned in the past, continually striving for independence and growth. Writers set goals for themselves, increasing stamina, pace, and volume. Writers grow ideas and improve their writing by sharing and developing these ideas with others.</p>
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Learning Targets

<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers build on the routines and structures they've learned in the past. • Writers continue to set goals to become more independent and accomplished, increasing their stamina, pace, and volume. • Writers use mentor texts, personal experiences, issues, and stories they wish existed to generate ideas. • Writers create characters by developing their external and internal traits. • Writers develop characters by telling about characters' motivations and struggles, creating scenes that show these things. • Writers sketch out several possible plot lines (story mountains, story boards, timelines) representing traditional story structure for their own stories and creating tension to keep the reader's interest. • Writers plan and write scenes using dialogue, action, and characters' thinking. • Writers pause, reread, and revise as they write, not waiting until the entire draft is finished. • Writers become the characters and tell the story step by step as if it is happening to them. • Writers enhance their story by adding scenes that tie in from the past and future. • Writers grow ideas and improve their writing by sharing and developing these ideas with others. • Writers orient the reader by establishing the setting in all scenes. • Writers use the physical setting to reflect the internal setting (feelings) of the character. • Writers use metaphors and emblematic details to reveal characters. • Writers create leads and conclusions that tie in with the heart of the story. • Writers use punctuation to add power to their story. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Discuss ideas with partner to clarify and elaborate writing pieces. • Record personal goals, ideas, questions, and responses to own writing on Post-its and in Writer's Notebooks. • Draft, revise, and edit pieces multiple times to make their writing the best it can be. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent writing with an audience. • Use Writer's Notebooks to generate, gather, try out, and grow ideas, including character development and a variety of leads and endings. • Organize work in progress (drafts, final copies, reference materials) in Writing Folders. • Use rubrics and checklists for assessing writing. • Keep Permanent Writing Folders to hold all stages of writing pieces.
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- Writers revise and edit using different lenses including craft, clarity, transitions, spelling, punctuation, capitalization, sentence structure, paragraphs, and word usage.
- Writers use peer editors to help them revise and edit.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Shortcut by Donald Crews

Peter's Chair by Ezra Jack Keats

My Name is Maria Isabel by Alma Ada

Fly Away Home by Eve Bunting

“Spaghetti” by Cynthia Rylant

“Papa’s Parrot” by Cynthia Rylant

Ish by Peter H. Reynolds

Freedom Summer by Deborah Wiles

The Other Side by Jacqueline Woodson

Chrysanthemum by Kevin Henkes

Ruby, The Copycat by Peggy Rathmann

Because of Winn-Dixie by Kate DiCamillo

Stevie by John Steptoe

“*The Marble Champ*” by Gary Soto

Baseball in April by Gary Soto

Arthur Writes A Story by Marc Brown

Fireflies! by Julie Brinkloe

Owl Moon by Jane Yolen

“Eleven” and “Papa Who Wakes Up Tired in the Dark” by Sandra Cisneros

Excerpts from Ralph Fletcher’s memoir, *Marshfield Dreams*

“Mr. Entwhistle” by Jean Little

Selected pages from Jean Little’s memoir, *Little by Little*

Other

Units of Study for Teaching Writing, Grades 3-5—Writing Fiction: Big Dreams, Tall Ambitions by Lucy Calkins and M. Colleen Cruz

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation
 Writing Conference Notes
 Post-it Notes
 Writer's Notebook Entries
 Drafts
 Final Copies
 Checklists
 Rubrics
 Students' Self-Assessments
 Partner Shares
 Turn and Talk Discussions
 Whole Group Discussions and Shares

Unit 4	The Personal and Persuasive Essay: Boxes and Bullets and Argument Structures for Essay Writing	
<p>CCSS Addressed: W4.1, W4.2, W4.3, W4.4, W4.5, W4.7, W4.8, W4.9, W4.10 RF4.3 SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.2, L4.3, L4.4, L4.5, L4.6</p>		
<p>Essential Questions: What are the components of essay writing? How can I write an essay that is organized and convincing? How can I apply what I've learned about narrative writing to compose a well-written essay? How can partner and small group discussions help me grow and improve my ideas?</p>	<p>Enduring Understandings: Essayists make a claim (thesis) and support it with reasons that are elaborated upon with evidence. Essayists convey ideas that need to be organized so these writers can make their point and persuade their readers. Essayists write to communicate, using the components of good narrative writing to engage and convince their audience. Essayists build on the routines and structures they've learned in the past, continually striving for independence and growth. Essayists grow ideas and improve their writing by sharing and developing these ideas with others.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Essayists recognize the difference between narrative and non-narrative texts. • Essayists write about things that truly matter to them. • Essayists reread their previous writing to look for bigger ideas. • Essayists pay attention to the world around them to mine ideas. • Essayists grow ideas around a topic by jotting the big ideas about this topic and using thought prompts to develop them. • Essayists grow ideas and improve their writing 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Discuss ideas with partner to clarify and elaborate writing pieces. • Draft, revise, and edit pieces multiple times to make their writing the best it can be. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent writing with an audience. • Use Writer's Notebooks to generate, gather, try out, and grow ideas, including thesis, supporting statements, evidence, introductions, and conclusions. 	

<p>by sharing and developing these ideas with others.</p> <ul style="list-style-type: none"> • Essayists write entries about their ideas many times in different ways until the entries truly express what they want to say. • Essayists plan the main sections of their essays, deciding how to support their main idea. • Essayists can organize their ideas using boxes and bullets. • Essayists can organize their ideas by repeating their claim, following each time with the word <i>because</i> and a reason why the claim is true. • Essayists can organize their ideas by following a journey of thought, writing to develop how their thinking has changed over time. • Essayists can organize their ideas by considering multiple angles on one idea. • Essayists can organize their ideas by creating files and folders. • Essayists can support their ideas by writing micro-stories angled to illustrate their main ideas. • Essayists can support their ideas by writing a sentence or two at the end of their story that clearly explains how the story illustrates the main idea. • Essayists can support their ideas by writing the stories of others that illustrate their main ideas. • Essayists can support their ideas by using quotes. • Essayists can support their ideas by using citations from books. • Essayists use undeniable facts to support their claim. • Essayists revise as they write. • Essayists can use an image or an object as a metaphor to support their argument. • Essayists make sure there are no holes in their argument. • Essayists consider whether their evidence fits with each point and whether they have enough variety of evidence. • Essayists consider the best way to use their evidence. • Essayists prepare to argue their point by considering the reasons they think they are right as well as the reasons other people may disagree with them. • Essayists write an introduction to convey to their readers that the ideas in their essay are important. • Essayists write an introduction that states the thesis and elaborates the writer's opinion followed by the counterargument and why the writer feels it isn't true. 	<ul style="list-style-type: none"> • Organize work in progress (thesis statement, supporting statements, and a variety of evidence) in files and folders inside their Writing Folders, along with reference materials. • Use rubrics and checklists for assessing writing. • Keep Permanent Writing Folders to hold all stages of writing pieces.
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- Essayists end their writing powerfully, leaving their readers with a strong sense of their argument and that they read something really important and heartfelt.
- Essayists use transition words to help their writing flow.
- Essayists revise and edit their writing by studying mentor texts.
- Essayists revise and edit their writing using different lenses including craft, clarity, transitions, spelling, punctuation, capitalization, sentence structure, paragraphs, and word usage.
- Essayists revise and edit their writing by pretending to be their own readers.
- Essayists use peer editors to help them revise and edit.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst

The Pain and The Great One by Judy Blume

“Hairs” by Sandra Cisneros

The Tiger Rising by Kate DiCamillo

Because of Winn Dixie by Kate DiCamillo

“I Have A Dream” speech by Martin Luther King Jr.

Tony Hawk Essay and other published essays

Other

Units of Study for Teaching Writing, Grades 3-5—Breathing Life into Essays by Lucy Calkins and Cory Gillette

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>

Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

K-8 Continuum for Assessing Opinion/Argument Writing

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer’s Notebook Entries

Folders to Organize Thesis, Supporting Statements, and Evidence

Drafts

Final Copies

Checklists

Rubrics

Students’ Self-Assessments

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 5 – Test Prep

Unit 6	Poetry
<p>CCSS Addressed: W4.3, W4.4, W4.5, W4.10 RL4.1, RL4.2, RL4.3, RL4.4, RL4.5, RL4.6, RL4.7, RL4.9, RL4.10 RF4.3, RF4.4 SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.2, L4.3, L4.4, L4.5, L4.6</p>	
<p>Essential Questions: What are the elements of good poetry? How do I generate ideas for my poetry? How can I use what and how I've written and read in the past to become a better poet? How does sharing my ideas with others help me grow my ideas and improve my poetry?</p>	<p>Enduring Understandings: Poets write to communicate, using the elements of good poetry to engage an audience. Poets experiment with space, sound, rhythm, rhyme, and meaning. Poets write poems based on topics and themes that surround them. Poets build on the routines and structures they've learned in the past. Poets grow ideas and improve their poetry by sharing and developing these ideas with others.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Poets read poetry to become familiar with a variety of poems. • Poets reread poems, using strategies to discover meaning and tackle difficult words and figurative language. • Poets infer and form interpretations about poetry. • Poets support opinions/interpretations with lines from the poem. • Poets pay attention to important sensory images, phrases, and words to think about the bigger meaning. • Poets collect poems. • Poets use mentor texts, personal experiences, issues, and poems they wish existed to generate ideas. • Poets use elements of poetry (rhyme, repetition, white space, etc.) to create meaning, emphasis, and tone. • Poets convey strong feelings by creating images in readers' minds. • Poets experiment with line breaks. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Generate, gather, try out, and grow ideas for poems. • Discuss ideas with partner to clarify and elaborate their poems. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share poems with an audience. • Organize work in progress (drafts, final copies, reference materials) in Poetry Folders. • Use rubrics and checklists for assessing poems. • Create a poetry anthology at the end of the year.

- Poets structure poems with line breaks and stanzas.
- Poets invigorate their writing with figurative language (similes, metaphors, etc.) and extend these ideas, using more than one line.
- Poets search for honest, precise words that match what they're trying to say.
- Poets reread poems, listening to make sure their voice supports meaning.
- Poets reread poems to search for lines that contain treasures.
- Poets build on the writing routines and structures they've learned in the past.
- Poets continue to set goals to become more independent and accomplished, increasing their stamina, pace, and volume.
- Poets turn stories into poems.
- Poets reread and edit using various lenses.
- Poets choose titles that communicate the meanings of their poems.
- Poets grow ideas and improve their poetry by sharing and developing these ideas with others.
- Poets use punctuation to add power to their story.
- Poets use peer editors to help them revise and edit.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Night in the Country by Cynthia Rylant

Twilight Comes Twice by Ralph Fletcher

In November by Cynthia Rylant

Hello, Harvest Moon by Ralph Fletcher

Owl Moon by Jane Yolen

Baseball, Snakes and Summer Squash: Poems About Growing Up by Donald Graves

The Random House Book of Poetry selected by Jack Prelutsky

The Dream Keeper and Other Poems by Langston Hughes and Brian Pinkney

Joyful Noise: Poems For Two Voices Paul Fleischman

A Poke in the I: A Collection of Concrete Poems Paul Janeczko, ed.

If You're Not Here, Please Raise Your Hand: Poems About School by Kalli Dakos

A Writing Kind of Day: Poems for Young Poets by Ralph Fletcher

Lunch Money: And Other Poems About School by Carol Diggory Shields

Science Verse by Jon Scieszka and Lane Smith

All the Small Poems and Fourteen More by Valerie Worth

Piping Down the Valleys Wild by Nancy Larrick

If I Were in Charge of the World and Other Worries by Judith Viorst

The Bill Martin Jr Big Book of Poetry compiled by Bill Martin, Jr and Michael Sampson

Various Poems by Jack Prelutsky, Shel Silverstein, Nikki Giovanni, Eloise Greenfield, Langston Hughes, etc.

Other

Poetry Matters by Ralph Fletcher

Kid's Poems Teaching 3rd and 4th Graders to Love Poetry by Regie Routman

Wondrous Words by Katie Wood Ray

Explore Poetry by Donald Graves

For the Good of the Earth and the Sun by Georgia Heard

Awakening the Heart: Exploring Poetry in the Elementary and Middle School by Georgia Heard

This Place I Know: Poems of Comfort edited by Georgia Heard
Wishes, Lies, and Dreams by Kenneth Koch
Units of Study for Primary Writing: A Yearlong Curriculum—Poetry: Powerful Thoughts in Tiny Packages by Lucy Calkins and Stephanie Parsons
A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*
Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston
 Common Core State Standards Student Writing Samples
http://www.corestandards.org/assets/Appendix_C.pdf
 Student Writing Samples
<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>
 Student Writing Samples from Previous Years

Assessment Evidence

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*
<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>
 Teacher Observation
 Writing Conference Notes
 Post-it Notes
 Writer's Notebook Entries
 Drafts
 Final Copies
 Poetry Anthology
 Checklists
 Rubrics
 Students' Self-Assessments
 Partner Shares
 Turn and Talk Discussions
 Whole Group Discussions and Shares

5th Grade Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September/ October	<ul style="list-style-type: none"> • Launching with Experienced Readers • Following Characters into Meaning 	<ul style="list-style-type: none"> • Memoir (Narrative)
2	November/ December	<ul style="list-style-type: none"> • Nonfiction Reading • Nonfiction Research Projects 	<ul style="list-style-type: none"> • Informational Writing (Expository)
3	January/ February	<ul style="list-style-type: none"> • Book Clubs <ul style="list-style-type: none"> • Historical Fiction • Fantasy • Social Issues or Mystery 	<ul style="list-style-type: none"> • Literary Essays (Expository)
4	March	<ul style="list-style-type: none"> • Interpretation Text Sets 	<ul style="list-style-type: none"> • Research Based Argument Essays (Expository)
5	April	<ul style="list-style-type: none"> • Test Prep 	<ul style="list-style-type: none"> • Test Prep
6	May/June	<ul style="list-style-type: none"> • Informational Reading (Content Areas) 	<ul style="list-style-type: none"> • Informational Writing (Content Areas)

Unit 1	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	
<p>CCSS Addressed: RL5.1, RL5.2, RL5.3, RL5.4, RL 5.6, RL5.9, RL5.10 RF5.3, RF 5.4 W5.1, W5.9a SL5.1, SL5.2, SL5.3, SL5.6 L5.1, L5.3, L5.4, L5.6</p>		
<p>Essential Questions:</p> <p>How do I think deeply about my character to begin to grow theories about them?</p> <p>How can I raise my level of thinking to grow more complex theories?</p> <p>How is my character like or different from others I have read about or myself?</p>	<p>Enduring Understandings:</p> <p>Readers recognize that characters’ actions, words, and thoughts, as well as their relationships with other characters, give the reader a window into the characters’ traits and motivations and use this information to develop theories about their characters.</p> <p>Readers work to develop more complex theories about characters, often paying attention to motivations and struggles.</p> <p>Readers compare and contrast characters from different books to each other and to themselves.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers think about how they read and they choose whether to read close and think deeply about the book or to pull back and think about the book as a whole. • Readers look at a character’s actions for clues as to what kind of person they are. • Readers grow complex theories about characters using many strategies noticing; when a character behaves atypically, things that are important to a character, the way other characters respond to their character. • Readers pause to organize their thoughts about a character and begin to grow a theory. • Readers revise their theories as they read. • Readers pay attention to characters’ motivations and struggle to grow more complex theories about them. • Readers know that things an author mentions time and time again are the important things they want you to notice. • Readers think about the kind of work they do as readers to develop a plan to become a stronger reader. • Readers compare and contrast characters from different books. • Readers look for similarities in the types of challenges different characters face and the situations in which they find themselves. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Use more precise language to describe a character (jealous, intolerant vs. mean). • Identify ideas the author repeats frequently and wants noticed. • Discuss ideas with partner to extend thinking and develop more complex theories. • Record confusing words on Post-its and in Reader’s Notebooks. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Use Post-its and Reader’s Notebooks to track and grow ideas about characters, events, recurring threads, and theories. • Sort Post-it notes noticing how they are related or different to help develop theories. • Compare and contrast characters from different books. • Compare and contrast characters with themselves. • Record daily reading on log. • Record home reading on log. 	

- Readers know that talking with their partner can help them grow more complex ideas.
- Readers compare characters with themselves and think about the way what they have read may influence how they live their lives.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

The Tales of Desperaux by Kate DiCamillo or other books with strong characters.

Classroom Library

Leveled Independent Reading Books with Strong Characters

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Other

Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2 by Lucy Calkins and Kathleen Tolan

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 2	Non-Fiction Reading, Using Text Structures to Comprehend Expository, and Narrative Notification	
<p>CCSS Addressed: RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.5, RI.5.6, RI.5.7, RI.5.9, RI.5.10 RF5.3, RF5.4 SL5.1, SL5.2, SL5.3, SL5.4, SL5.6 L5.1, L5.3, L5.4, L5.6 W5.7, W5.9</p>		
<p>Essential Questions:</p> <ul style="list-style-type: none"> • What is the most powerful way to read expository nonfiction? • What is the most powerful way to read narrative nonfiction? • What are some strategies I can use when I read nonfiction text? • What is the most effective way to do research with multiple nonfiction resources? 	<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Readers look for main ideas and the details that support them • Readers notice whether new parts of a text add more details or introduce a new main idea. • Readers expect to encounter both facts and ideas. • Readers use skills they have learned about reading decode and understand nonfiction text • Readers approach nonfiction text differently than fiction. 	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • The importance of previewing nonfiction • How to use text features aid comprehension • The importance of categorizing information into boxes and bullets even when there are no headings supplied in the text. • That they can identify the main ideas by asking themselves, “What is the one big thing that this text is teaching (box), and how do all the other details connect with this (bullets)?” • That some text focuses on one main idea or topic while other texts introduce more than one main idea. • That inferences can be made by thinking back over everything they have learned on the topic up to that point. • That it is important to have one’s own thoughts in response to information learned in a nonfiction text and that discussing ideas with a partner supports this. • Methods for identifying and defining new and challenging words 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Teach what he/she has learned to a partner, using pictures in the text, voice, gestures, and role-playing. • Ask questions based on the information encountered and infer possible answers using what was read earlier in the text. • Discuss personal reactions with a partner. • Categorize information into main ideas and supporting details. • Critically examine an author’s point of view and analyze how well the author supported it. • Formulate theories about characters in narrative nonfiction. • Identify narrative nonfiction as a story of achievement or of disaster. • Identify the most important parts of narrative nonfiction • Use context to determine meaning and deepen understanding 	

- Texts change their minds and help grow their ideas
- Differences and similarities between expository and narrative nonfiction
- That they can use what they learned about studying characters in fiction to deepen their understanding of narrative nonfiction.
- The most important parts when reading a narrative nonfiction
- That authors have a message or point of view to share when they write narrative nonfiction, and they select what to include in the text on that basis.
- The fact that many true stories are either tales of achievement or disaster, and each follows a predictable path.
- How to use various strategies to define meaning

Instructional Materials/Additional Resource

Classroom Library

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Other

Units of Study for Teaching Reading—Navigating Nonfiction (Volumes 1 & 2) by Lucy Calkins and Kathleen Tolan

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 3	Historical Fiction Book Clubs or Fantasy Book Clubs	
CCSS Addressed: RL5.1, RL5.2, RL5.3, RL5.4, RL5.5, RL5.7, RL5.9, RL5.10 RF5.3, RF5.4 W5.9 SL5.1, SL5.2, SL5.6		
Essential Questions: <ul style="list-style-type: none"> • How can I effectively participate in book clubs? • How do I take information from both character and personal timelines and integrate them to determine important events in various plotlines? • What strategies can I use to understand the assigned genre? • How can I understand complex story lines and make sense of genre features (for example: magic, supernatural creatures, and historical context, etc.)? 	Enduring Understandings: <ul style="list-style-type: none"> • Readers follow established routines and support members of their book clubs • Good readers use a variety of information and various timelines to determine and explain important events. • Good readers share what they have learned with others in a variety of ways. • Readers use the context of the book to understand character behaviors and events • Readers develop a suspension of disbelief 	
<u>Learning Targets</u>		
Students will be able to understand: <ul style="list-style-type: none"> • That they have an important role in the success of their book club and their effective participation can enhance book club discussions • That both the physical description and emotional elements of the setting and how they relate to or influence events within the story • How a character grows and learns as a story progresses • How a main character's timeline and the historical timeline are entwined (ex. A character makes decisions based on historical facts) • That readers interact with the text by pausing and thinking about ideas, and raising questions about the stories • How post-its and journals can be used to record information about a story to be used for reference or when discussing books with others • How internal conflicts affect characters and story plotlines • How fantasy stories present themes and lessons which can be applied to students own lives • That characters, like people, are complex and are not just good or evil • That they continue to develop ideas but are open to new ideas as they read 	Students will be able to: <ul style="list-style-type: none"> • Identify setting and theme of story • Identify events which occur to each character within the story • Summarize events and identify plotlines within the story (oral and written) • Identify main idea and details and how they affect characters actions (oral and written) • Use questioning to explain events and details from the text • Identify and record quotes from the text to support understanding and plotlines • Compare and contrast the various characters and identify how each responds to various situations and events • Collect details and examples from a text to show examples of various narrative elements used within that specific genre • Summarize details from the text to show how a characters point of view influences events within the text • Collect evidence of how the author uses characters to support particular points of view of the same event in a text • Compare characteristics of fantasy fiction 	

<ul style="list-style-type: none"> • Powerful readers delve deeply into their character’s strengths, flaws, and motivations across the whole arc of the story • Powerful readers notice that when their books become more complex the characters become more complicated • Powerful readers consider a character’s appearance and actions, and read with critical lenses for stereotypes and gender norms • The similarities within all stories written in the fantasy genre and identify those similarities • How to incorporate understanding of the fantasy genre and transfer that understanding to other books and genres 	<p>to determine themes present throughout</p>
<p><u>Resources:</u></p> <p><i>Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2</i> by Lucy Calkins and Kathleen Tolan</p> <p><i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i></p> <p><i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p> <p><i>Common Core State Standards Appendix B: Text Exemplars and Sample Performance Tasks</i></p> <p>https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf</p>	
<p>Assessment Evidence</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum--The Reading and Writing Project</i> <i>Building a Reading Life</i> Flag Situation Chart--<i>The Reading and Writing Project</i> Responses to Questions/Prompts on Short Text Passages (ex. <i>Abby Takes A Shot</i>) Teacher Observation Reading Conference Notes Post-it Notes Reader’s Notebook Entries Reading Logs Students’ Self-Assessments Student Book Shares (Read Aloud or Book Talk) Partner Shares Turn and Talk Discussions</p>	<p>Final Assessment/Culminating Activity</p> <p><u>Investigations Project:</u></p> <ul style="list-style-type: none"> • Use content-specific and grade-appropriate vocabulary and quotes from the story. • Summarize the text identifying the theme and various plotlines throughout. • Use chronology, comparison, cause/effect, and problem/solution to compare the various characters within the story. • Interpret how point of view of each character influences and ties plotlines together. • Integrate information from various examples of fantasy fiction to show similarities across the genre.

Unit 4	Interpretation Text Sets	
<p>CCSS Addressed: RL.5.1, RL.5.2, RL.5.3, RL.5.4 RI.5.6, RL.5.9, RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.6, RI.5.7, RI.5.9, RI.5.10 W.5.1, W.5.2, W.5.4, W.5.9</p>		
<p>Essential Questions: What are some universal themes in literature, and how might they be similar and different in varying texts? How can a person’s life be affected by reading a book? How do writers develop themes, and what strategies can I use as a reader to uncover them?</p>	<p>Enduring Understandings: Stories are actually about ideas, and these ideas can powerfully impact a reader’s life. There are universal themes that readers will encounter in texts, but they will be developed in different ways. Good readers pay close attention to details in stories as clues to significant ideas or themes.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Books have more than one big idea and books can be revisited and read through more mature “lenses” • It is important for a reader to back up ideas with evidence from the text • Universal themes are encountered in a variety of texts but may be developed in varying manners • Readers reconsider and reread prior events and even whole texts to gain deeper insight. • Readers can learn life lessons from the books they read. • Readers can find places in the text where a character experiences strong emotions or must make a critical decision are places where the reader may learn significant lessons. • Readers can compare themselves to the characters they are studying and allow the characters to change how they think, feel, and act in the world. • Readers can compare texts and understand that they can have similar ideas, issues, and themes • Readers can identify that physical objects may act as symbolic of themes and ideas • Readers read with special alertness to details and work to figure out the possible meanings of unexplained details. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Readers discuss themes and text evidence in clubs, using conversation to deepen comprehension • Readers record personal responses, including interpretation of themes across texts, in reading journals. • Readers use charts and post-its to track big ideas, staying alert for emerging patterns • Readers use T-charts, Venn Diagrams, and other graphic organizers to identify common or universal themes and characters and across texts • Readers create a visual representation or presentation of themselves before and after experiencing a text • Readers can critically examine their texts with their reading partners 	

<ul style="list-style-type: none"> • Readers understand that stories that contain the same theme have differences that affect meaning • Readers can compare texts... <ul style="list-style-type: none"> ○ Settings ○ Differences in characters ○ Character relationships ○ Character’s perspectives ○ How characters deal with problems • Repetition of lines, objects, or scenes indicates significance in a book. • Readers understand that the perspective of a character influences a story. • Readers build new insights as they read, asking themselves “What is the story really about?” 	
<p><u>Resources:</u></p> <p><i>Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2</i> by Lucy Calkins and Kathleen Tolan</p> <p><i>Units of Study for Teaching Reading—Tackling Complex Texts Historical Fiction in Book Clubs Volumes 1 & 2</i> by Lucy Calkins and Mary Ehrenworth</p> <p><i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i></p> <p><i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p> <p><i>Common Core State Standards Appendix B: Text Exemplars and Sample Performance Tasks</i></p> <p>https://wvde.state.wv.us/teach21/documents/Appendix_B.pdf</p>	
<p>Formative Assessments</p> <p><u>Pre-assessment:</u> Using two mentor texts with similar themes, teacher asks students to explain the theme of each in writing. Look for evidence of the understandings listed at the beginning of the unit and choose teaching points for class, strategy groups, and individual conferences accordingly.</p> <p><u>Formative assessments:</u></p> <ul style="list-style-type: none"> • Teacher conference notes • Teacher notes from strategy group instruction and book club conversations • Student post-its • Student responses in reading journals 	<p>Final Assessment/Culminating Activity</p> <p><u>Investigations Project:</u></p> <ul style="list-style-type: none"> • Project to show reflection upon themes/ life lessons learned from texts (eg: letter to a character or theme poster)

Grade 5 Writing

Unit 1	Memoir
CCSS Standards Addressed: Writing: W.5.3, W.5.4, W.5.5, W.5.6	
Essential Questions: <ul style="list-style-type: none"> • How do I take develop and collect ideas? • How do I draft and structure my writing? • What strategies can I use to bring out meaning? • What strategies can I use to edit and revise my writing? • How do I prepare my writing for publication? 	Enduring Understandings: <ul style="list-style-type: none"> • Writers can use strategies to develop and collect ideas for their writing • Writers will understand the drafting process and structure their writing • Writers will identify and use strategies for editing and revising their writing • Writers publish and celebrate their work
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Writers begin by collecting small moment stories about themselves • Writers incorporate detail, dialogue, and storytelling into their writing • Writers look for life topics – Looking through old entries for small moments and “tid-bits” • Writer will “Think Big and Write Small” – Taking big moments they find in their notebook and writing them in great detail • Writers look for the mystery, or the unknown parts of their small moment and write “what they know about what they don’t know” • Writer make use of strategies they know to improve their writing independently • Writers use strategies for selecting a seed idea – <ul style="list-style-type: none"> ○ Rereading with intention and value ○ Marking small parts of writing that stand out ○ Looking for connections and patterns • Writers study mentor texts to decide how to structure their own writing • Writers guide their own writing to decide what to do next • Writers draft outside their notebooks by picking the parts of their moment that they feel they really “must tell” • Writers have a sequence of actions and reactions 	Students will be able to: <ul style="list-style-type: none"> • Identify small moments that have a “lesson learned” • Develop and collect ideas and write to discover their thinking • “Put themselves on the page” through a descriptive narrative • Write with voice and tone that allows the reader to understand them as a writer • Write towards and emerging sense of what it means that they intend to “say” in their writing • Choose, develop, reselect, and redevelop a seed idea for further exploration • Revise their work to generate “thoughtful writing” • Set challenging goals for their own writing and try to employ new strategies based on teacher conferences and feedback • Concurrently draft and structure their writing • Bring out meaning in the most significant parts of their writing by knowing what to “put in” and what to “leave out”

<ul style="list-style-type: none"> – They write/draft and then they re-act through feelings, thoughts, and dreams • Writers work to identify small moments that they want to reveal about themselves • Writers structure within their writing – Using what they’ve learned from mentor texts <ul style="list-style-type: none"> ○ Narrative - Chronologically by time ○ Essay – Big ideas and details ○ General structure of a paragraph • Writers examine their drafts and reread with attentiveness and make revisions to complete the structures • Writers identify the tiny detail that serves as the “lesson learned” for your story • Writers reread, edit and peer edit to publish a final draft • Writers celebrate their writing with their classmates 	<ul style="list-style-type: none"> • Reflect upon their experiences and provide closure in their writing • Respectfully and responsibly celebrate one another’s writing
<p><u>Resources:</u></p> <p><u>Other</u></p> <p><i>Units of Study for Teaching Writing, Grades 3-5—Raising the Quality of Narrative Writing</i> by Lucy Calkins and Ted Kesler</p> <p><i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i></p> <p><i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p> <p>Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf</p> <p>Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html</p> <p>Student Writing Samples from Previous Years</p>	
<p>Formative Assessments</p> <p>On Demand Narrative Writing Assessment Scored Using the <i>Narrative Writing Continuum-- The Reading and Writing Project</i> http://readingandwritingproject.com/resources/assessments/writing-assessments.html</p> <p>Teacher Observation</p> <p>Writing Conference Notes</p> <p>Post-it Notes</p> <p>Writer’s Notebook Entries</p> <p>Drafts</p> <p>Final Copies</p> <p>Checklists</p> <p>Rubrics</p>	

Students' Self-Assessments
 Partner Shares
 Turn and Talk Discussions
 Whole Group Discussions and Shares

Unit 2	Informational Writing
<p>CCSS Addressed: W5.2, W5.4, W5.5, W5.6, W5.7, W5.8, W5.9b, W5.10 RI5.1, RI5.2, RI5.4, RI5.5, RI5.6, RI5.7, RI5.9 SL5.1, 5.2, SL5.4, SL5.6</p>	
<p>Essential Questions: How do I teach a reader about a topic? What is an informational writer's purpose? How is writing with focus important in informational writing? How can I write informational text with my audience in mind? How do I choose a topic that I can teach well? What am I an expert at?</p>	<p>Enduring Understandings: Writers can teach readers about a topic at which they are an expert. Writers can explain factual information and ideas clearly. Writers can use nonfiction text features in their own writing. Writers help readers become informed about a topic that is important to them. Writers will construct writing with focus.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Informational writers “try on topics” to find an area of deeper interest • Informational writers revise their topic with an eye towards greater focus • Informational writers have ways to plan their writing <ul style="list-style-type: none"> ○ “Back-of-the-Book Blurbs ○ Create a Table of Contents ○ Explore topics in their writer's notebook • Informational writers gather information to support their nonfiction books • Informational writers make decisions about how much and what kind of information to collect • Informational writers jot their own thoughts and ideas about their topic • Informational writers take note of the places where they collect information and make a plan to find out more about a particular subtopic 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify nonfiction topics of interest in which they are already an “expert” • Write about their topic with focus • Use various strategies to plan their writing • Use mentor texts as a model for their own writing • Incorporate their own reflections on their topic • Collect and organize factual information about their chosen topic • Identify, select, and/or create useful text features to effectively support their topic • Include and define relevant vocabulary • Organize and draft their writing into subsections • Demonstrate accuracy of content and mechanics • Respectfully and responsibly celebrate one another's writing

<ul style="list-style-type: none"> • Informational writers create a plan for the text features that will support each page\ <ul style="list-style-type: none"> ○ Pictures and captions ○ Sidebars ○ Diagrams/Charts/Graphs • Informational writers organize and revise their writing based on mentor texts • Informational writers include connections to their own thinking • Informational writers look out for places where they might need to define vocabulary words connected to their topic • Informational writers organize subsections, and the text as a whole, to hook their reader • Informational writers use transitions words to move from one idea to another • Informational writers include a powerful concluding section • Informational writers edit carefully for accuracy of information and vocabulary • Informational writers edit for grammar, punctuation, and spelling • Informational writers share and celebrate their creations with other writers 	
<p><u>Resources:</u> Choose short narrative pieces or well written picture books as mentor text. Some suggested books to begin with; books from the DK Readers series (<i>Shark Attack!</i>), <i>National Geographic Kids</i> series (<i>Deadliest Animals</i>), <i>Brooklyn Bridge</i> by Elizabeth Mann, or <i>Rats</i> by Robert Sullivan <i>Units of Study for Teaching Writing, Grades 3-5— Non-fiction: The Art of Writing Well</i> by Lucy Calkins and Mary Chiarella <i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html Student Writing Samples from Previous Years and Unit</p>	
<p>Formative Assessments</p> <p>On Demand Informational Writing Assessment Scored Using the <i>Continuum for Assessing Informational Writing-- The Reading and Writing Project</i> http://readingandwritingproject.com</p>	<p>Final Assessment/Culminating Activity</p> <p><u>Investigations Project:</u></p> <ul style="list-style-type: none"> •

Teacher Observation Writing Conference Notes Post-it Notes Writer’s Notebook Entries Drafts Final Copies Checklists Rubrics Students’ Self-Assessments Partner Shares Turn and Talk Discussions Whole Group Discussions and Shares	
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Unit 3	Literary Essays
CCSS Standards Addressed: W5.1, W5.4, W5.5, W5.6, W5.9, W5.10 RL5.1, RL5.5, RL5.9 SL5.1, SL5.4, SL5.6	
Essential Questions: <ul style="list-style-type: none"> • How do I develop a thesis? • How can use various forms of literature that I have read to support my thesis? • How can write and structure each part of my essay well? 	Enduring Understandings: <ul style="list-style-type: none"> • Literary essayists will identify a thesis statement for development into a literary essay • Literary essayists will use various literature to extrapolate ideas for a thesis statement • Literary essayists will structure each part of their writing for the purpose of supporting their thesis
<u>Learning Targets</u>	
Students will be able to understand: <ul style="list-style-type: none"> • Literary essayists identify the parts of an essay in theirs and others’ writing • Literary essayists read and reread various literature for thesis ideas and unpack examples in other writing by saying “this claims…” or “this shows…” • Literary essayists use mentor texts to identify and develop ideas • Literary essayists create a chart with “tags” or phrases to elaborate on ideas • Literary essayists “talk long” about their ideas instead of jumping from one topic to another • Literary essayists explore texts of various 	Students will be able to: <ul style="list-style-type: none"> • Identify parts of an essay • Organize their ideas into topics • Use mentor texts to identify and develop ideas • Elaborate on their ideas using various strategies • Use various texts to support conversations surrounding their thesis • Write an on-demand essay • Develop parts of an essay (thesis statement, topic sentences, conclusion, etc.) • Use proper conventions and transitions

<p>lengths and “mine” them for ideas by having conversations about potential topics</p> <ul style="list-style-type: none"> • Literary essayists identify thesis statements in mentor texts • Literary essayists can write about “flash topics” • Literary essayists develop thesis statements for further exploration • Literary essayists develop topic sentences and structure paragraphs to support their thesis • Literary essayists use transitions to bridge ideas • Literary essayists use clear paragraphs and link ideas within and across categories of information using words phrases and clauses <ul style="list-style-type: none"> ○ In contrast... ○ Especially... • Literary essayists shift from being writers to being readers when they revisit their past essays • Literary essayists uses specific writing convention when referring to titles of novels or stories • Literary essayists reread, edit and peer edit to publish a final draft • Literary essayists celebrate their writing with their classmates 	<p>throughout their writing</p> <ul style="list-style-type: none"> • Transition between being readers and writers to further develop their thesis • Reflect upon their experiences and provide closure in their writing • Respectfully and responsibly celebrate one another’s writing
<p><u>Resources:</u></p> <p><u>Read-aloud/Mentor Texts</u></p> <p><u>Classroom Library</u> Leveled Independent Reading Books Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Writing</i> <i>A Curricular Plan for The Writer Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p>	

Formative Assessments	Final Assessment/Culminating Activity <u>Investigations Project:</u> •
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Unit 4	Research Based Argument Essays	
CCSS Addressed: W.5.1, W.5.2, W.5.4, W.5.5, W.5.6, W.5.10, RI.5.6, RI.5.7, RI.5.8, RI.5.9, RI.5.10, RF.5.4a		
Essential Questions: <ul style="list-style-type: none"> • How do I read as a researcher and an essayist? • How do I develop clear and independent opinions? • How do I craft my opinions into evidence based arguments? • How will my opinions and research be structured as an argument-based essay? 	Enduring Understandings: <ul style="list-style-type: none"> • Writers can research a topic to craft opinions • Writers can retrieve information and evidence to support an argument • Writers will construct writing with focus • Writers will draft an argument-based essay to defend a claim and discredit a counterclaim 	
<u>Learning Targets</u>		
Students will be able to understand: <ul style="list-style-type: none"> • Writers will research notes in precise, thoughtful ways and record information about a topic • Writers will make informed decisions about note taking styles and what works best for their topic • Writers will learn to paraphrase and quote and author's work • Writers include their feelings, questions, and opinions about what is important in a text • Writers develop strategies for storing and organizing their notes efficiently • Writers recognize that there are multiple sides to a topic (ex. Snails as pests that destroy crops or snails as a source of food) • Writers recognize multiple viewpoints for a single topic • Writers can identify their own viewpoint on a topic and differentiate it from that of others • Writers 	Students will be able to: <ul style="list-style-type: none"> • Make/Create notes by... <ul style="list-style-type: none"> ○ Sketch notes ○ Lists ○ Timelines ○ Boxes-and-Bullets ○ Webs ○ Idea clusters ○ Post-it charts ○ Tables ○ Venn diagrams • Craft a thesis that supports their claim and discredits the opposing counterclaim <ul style="list-style-type: none"> ○ Ex. "Although some people believe ___ It may actually be argued that ___" • Craft a list of reasons to support their claim and discredit a counterclaim <ul style="list-style-type: none"> ○ Ex. "Despite ___, I want to argue that ___." • Craft their arguments as paragraphs in a well-organized essay • Discredit counterclaims by using transitions <ul style="list-style-type: none"> ○ Nevertheless... 	

<ul style="list-style-type: none"> • Writers articulate their viewpoint in a well-crafted thesis statement • Writers come up with a list of reasons or examples that may serve as evidence of their argument • Writers elaborate on and extend their evidence into paragraphs • Writers develop counterclaims to opposing arguments • Writers revise the order in which they present their argument for maximum effectiveness • Writers paraphrase and cite from text • Writers revise their concluding section, taking care to sum up the important information and leave readers with big ideas • Writers edit for grammar, punctuation, and spelling • Writers share and celebrate their creations with other writers 	<ul style="list-style-type: none"> ○ However... ○ Despite this... • Demonstrate accuracy of content and mechanics • Respectfully and responsibly celebrate one another's writing
<p><u>Resources:</u></p> <p><u>Read-aloud/Mentor Texts</u></p> <p><u>Classroom Library</u> Leveled Independent Reading Books Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Writing</i> <i>A Curricular Plan for The Writer Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p>	
<p>Formative Assessments</p> <p><u>Pre-assessment:</u></p> <ul style="list-style-type: none"> • On demand writing in the form of a “Flash essay”. <p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> • Teacher conference notes • Teacher notes from strategy groups • Writing rubric 	<p>Final Assessment/Culminating Activity</p> <p><u>Investigations Project:</u></p> <ul style="list-style-type: none"> • Research-based Argument Essay

6th Grade Reading & Writing Curriculum Pacing Guide

Unit	Month	Reading Units of Study	Writing Units of Study
1	September/ October	<ul style="list-style-type: none"> Agency and Independence: Launching Reading Workshop with Experienced Readers 	<ul style="list-style-type: none"> Personal Narrative/Memoir (Narrative)
2	November/ December	<ul style="list-style-type: none"> Investigating Characters Across Genres and Across Series 	<ul style="list-style-type: none"> Realistic Fiction/Social Action Fiction
3	January/ February	<ul style="list-style-type: none"> Nonfiction Reading: Navigating Expository, Narrative, and Hybrid Nonfiction 	<ul style="list-style-type: none"> Information Writing: Nonfiction Books
4	March	<ul style="list-style-type: none"> Nonfiction Research Clubs: Developing Analytical Lens for Informational Reading 	<ul style="list-style-type: none"> The Personal and Persuasive Essay
5	April	<ul style="list-style-type: none"> Test Prep 	<ul style="list-style-type: none"> Test Prep
6	May/June	<ul style="list-style-type: none"> Analyzing and Interpreting Text 	<ul style="list-style-type: none"> Poetry

Unit 1	Agency and Independence – Launching Reader’s Workshop	
<p>CCSS Addressed: RL6.1, RL6.2, RL6.3, RL6.4, RL6.5, RL 6.6, RL6.10 W6.1, W6.9a SL6.1, SL6.3, SL6.4 L6.1, L6.3, L6.6</p>		
<p>Essential Questions: How can I use the strategies and tools I have learned in Reader’s Workshop to become a stronger reader?</p> <p>What strategies can I use to make reading more enjoyable and to look for the important ideas in the story?</p> <p>How can conversations with my partner about our reading make us stronger readers?</p>	<p>Enduring Understandings: Readers take control of their reading lives and use all the tools and strategies they have accumulated and make smart decisions to become stronger readers.</p> <p>Readers read closely to become engaged in their story and also look for the bigger ideas that run through their story.</p> <p>Reader’s use their writing about reading to support discussions with their partners as they explore the big ideas in their books.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers understand that in order to become stronger readers they must carry over and practice all the strategies they have accumulated and monitor their progress. • Readers read actively using everything they know about how stories go when approaching a text. • Readers research their reading habits (reading logs) and think about themselves as a reader to make choices and set goals that will help them become stronger readers. • Readers understand that retelling a story to themselves or others is important to help them understand and remember their story because they make decisions about what the important events are in a story when retelling. • Readers read between the lines of a text, working to figure out what the details suggest or imply and look at the role and perspective of the narrator. • Readers read with imagination to create vivid images as they read. • Readers are aware of shifts of time and place in a story and will image what has happened in between the scenes presented in the book. • Readers need to recognize and understand the connections of events that have occurred earlier in a text or in a series. • Readers draw from all of the strategies they have learned when encountering difficult text. • Readers use writing about their reading to remember their thinking and to think deeply about an idea. 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Choose books wisely, thinking not only about level, but also about topics, genres, and authors in which they are interested. • Record reading on reading logs and use the data to think about themselves as a reader. • Set goals for themselves based on what they know about themselves as readers. • Retell what they have read to themselves and others. • Envision and describe the setting, characters, and events in stories. • Choose and utilize a variety of strategies to overcome difficult text. • Write short about their reading using Post-it notes and/or reading journals. • Write long about their reading in their journal to think deeply about their ideas. • Discuss their books with clarity and passion when speaking to their partners. • Compare and contrast books when having a discussion. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Share independent reading with whole class/partners by giving a book talk or reading aloud. 	

- Readers deepen their thinking by discussing their reading with a partner.
- Readers often compare and contrast books when having a discussion.
- Readers reread text thinking about the way they use their voice to dig deeper into the meaning and emotions of the text.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

Thanks You M'am by Langston Hughes

Classroom Library

Leveled Independent Reading Books of various genres

Suggested Texts and Booklists Available on the TCRWP website:

<http://readingandwritingproject.com/resources/classroom-libraries.html>

Other

Units of Study for Teaching Reading—Building a Reading Life by Lucy Calkins and Kathleen Tolan

A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Units of Study in Reading - Constructing Curriculum: Alternate Units of Study- “Intellectual Independence” by Mary Ehrenworth, Hareem Atif Khan, and Julia Mooney

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Responses to Questions/Prompts on Short Text Passages (ex. *Abby Takes A Shot*)

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Unit 2	Investigating Characters – Across Series and Within Genres	
<p>CCSS Addressed: RL4.1, RL4.2, RL4.3, RL4.4, RL4.5, RL 4.6, RL 4.7, RL4.10 RF4.3, RF 4.4 W4.1, W4.9a SL4.1, SL4.2, SL4.3, SL4.4, SL4.6 L4.1, L4.3, L4.4, L4.5, L4.6</p>		
<p>Essential Questions: What strategies can I use to generate and revise theories about my characters? How do I keep track of and provide evidence for my ideas as they change and grow? How do I determine what the messages an author is trying in a book and across texts and genres?</p>	<p>Enduring Understandings: Readers develop and revise theories about complex characters by paying close attention not only to what they do and say, but how and why they do and say those things. Readers track theories as they grow and change, taking note of the different things that influenced the characters change. Readers determine the themes or messages in books, recognize the authors’ perspectives, and compare and contrast the ways that different authors address those themes.</p>	
<p><u>Learning Targets</u></p>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Readers think about how they read and they choose whether to read close and think deeply about the book or to pull back and think about the book as a whole. • Readers look at a character’s actions for clues as to what kind of person they are. • Readers grow complex theories about characters using many strategies noticing; when a character behaves atypically, things that are important to a character, the way other characters respond to their character. • Readers understand that their theories will need to change as they read. • Readers understand that authors will often repeat things that are important and they want you to notice. • Readers take time to think about their reading and the kinds of thinking that they do. • Readers can grow deeper ideas by giving support from the text to back their ideas. • Readers deepen their understanding by recognizing that plots that occur in a series of texts are often like episodes on TV. • Readers understand that the characters in their books may change during a book or across a series. • Readers think about and discuss the literary merit of the books they read. • Readers compare and contrast books within the 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> • Discuss books for the plots within them and also the broader ideas. • Demonstrate the ability to identify with characters. • Note specific places in a text to support their ideas and theories. • Identify lessons learned or changes in characters. • Identify threads of ideas that run through the book and develop theories based on these ideas. • Discuss ideas with partner to extend thinking and deepen comprehension. • Demonstrate good listening skills during partner, small group, and whole class discussions. • Use Post-its and Reader’s Notebooks to track and grow ideas about characters, events, recurring threads, and theories. • Record daily reading on log. • Record home reading on log. • Readers take note of and use evidence from the text to support their ideas during discussions. • Compare and contrast plot, characters, theme, or tone of two books during discussions. • Make predictions for later books in a series 	

<p>same series and/or genre.</p> <ul style="list-style-type: none"> • Readers use the patterns they uncover in a series or genre to help them read and understand the difficult portions of text. • Readers know that authors use the dialogue of other characters with the main character to provide information to the reader. • Readers understand how stories go and can use that knowledge to allow them to dig deeper into stories. • Readers realize that common themes often occur in books and recognizing those themes can help recognize important details. • Readers realize that a characters problems and struggles are often complex and have many layers and they work to try and solve them. • Readers are alert to the characters perspective and realize that it might change, often following a major event. • Readers know that paying attention to an author’s craft will help understand other books in the same genre or by the same author. • Readers think about the struggles and events that their characters experience and reflect on what that make them think about things in their own lives. 	<p>based on unresolved plot lines.</p> <ul style="list-style-type: none"> • Reflect on the impact of their reading on their everyday life.
<p>Instructional Materials/Additional Resources</p> <p><u>Read-aloud/Mentor Texts</u> Series books- need to be shorter More complex picture books with recurring characters that allow you to compare characters across texts (ex. Patricia Pollock’s books)</p> <p><u>Classroom Library</u> Leveled Independent Reading Books with Strong Characters Series Books at various levels Suggested Texts and Booklists Available on the TCRWP website: http://readingandwritingproject.com/resources/classroom-libraries.html</p> <p><u>Other</u> <i>Units of Study for Teaching Reading—Following Characters into Meaning Volumes 1 & 2</i> by Lucy Calkins and Kathleen Tolan <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p>	
<p>Assessment Evidence</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum-- The Reading and Writing Project</i> <i>Building a Reading Life</i> Flag Situation Chart-- <i>The Reading and Writing Project</i> Responses to Questions/Prompts on Short Text Passages (ex. <i>Abby Takes A Shot</i>) Teacher Observation Reading Conference Notes Post-it Notes Reader’s Notebook Entries Reading Logs Students’ Self-Assessments</p>	

Student Book Shares (Read Aloud or Book Talk)
 Partner Shares
 Turn and Talk Discussions
 Read Aloud Discussions

Unit 3	Navigating Non-fiction Reading (Expository, Narrative, and Hybrid)	
<p>CCSS Addressed: RI6.1, RI6.2, RI6.3, RI6.4, RI6.5, RI6.6, RI6.8, RI6.10 W6.9b SL6.1, SL6. 3, SL6. 4, SL6. 5 L6.4, L6.5, L6.6</p>		
<p>Essential Questions: How do nonfiction readers identify the overall point of view in a text?</p> <p>How can readers become objective and critical in their stance, rather than just accepting whatever information they encounter in a printed or online text?</p>	<p>Enduring Understandings: By keeping track of ideas introduced in the text, readers can look across those ideas to determine how they fit together and whether they represent a single main idea or several main ideas that are introduced at different parts of the text.</p> <p>Readers need to recognize when an author is stating an opinion, rather than a fact. To determine the accuracy of that opinion, readers look closely at the events and examples that are included to determine whether they support the claim the author has made.</p>	
<u>Learning Targets</u>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> ● Readers understand the importance of previewing nonfiction. ● Readers understand how text features aid comprehension. ● Readers recognize importance of categorizing information into main ideas and supporting details even when there are no headings supplied in the text. ● Readers can identify the main ideas by asking themselves, “What is the one big thing that this text is teaching (box), and how do all the other details connect with this (bullets)?” ● Readers recognize that some text focuses on one main idea while other texts introduce more than one 	<p>Students will be able to demonstrate:</p> <ul style="list-style-type: none"> ● Teach what he/she has learned to a partner, using pictures in the text, voice, gestures, and role-playing. ● Ask questions based on the information encountered and infer possible answers using what was read earlier in the text. ● Discuss personal reactions with a partner. ● Categorize information into main ideas and supporting details. ● Critically examine an author’s point of view and analyze how well the author supported it. ● Formulate theories about characters in narrative nonfiction. 	

<p>main idea.</p> <ul style="list-style-type: none"> • Readers know that answers to their questions can be inferred by thinking back over everything they have learned on the topic up to that point. • Readers understand that it is important to have one's own thoughts in response to information learned in a nonfiction text and that discussing ideas with a partner supports this. • Readers have methods for identifying and defining new and challenging words. • Readers know the differences and similarities between expository and narrative nonfiction. • Readers understand that it is important to know the different types of non-fiction books and then decide how to read that text. • Readers know that they can use what they learned about studying characters in fiction to deepen their understanding of narrative nonfiction. • Readers of nonfiction think about the unify idea(s) of a text, not just the facts. • Readers recognize that authors have a message or point of view to share when they write narrative nonfiction, and they select what to include in the text on that basis. • Readers have to determine whether the author has supported the ideas they have put forward. • Readers recognize that many true stories are either tales of achievement or of disaster, and each follows a predictable path. 	<ul style="list-style-type: none"> • Identify narrative nonfiction as a story of achievement or of disaster and use the predictable pattern to support their reading. • Create boxes-and-bullets notes. • Create Post-its containing important information and personal responses to the text. • Compose reading journal entries to record thinking. • Use new technical vocabulary during discussions.
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Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

- Choose read-aloud texts that are lively, accessible, and include many of the text features and reading challenges that your students will face in the texts they read in this unit. Choose a few books in which the ideas and categories are explicit and others in which the reader must do more inferring.
- Choose 1-2 short expository texts and 1-2 short narrative nonfiction texts.
- Begin narrative read-alouds with a biography or adventure story, which are more accessible to readers.
- Later in the unit, choose a read-aloud that tells the story of a war, a chronological scientific process, etc, which is more challenging for readers.

Classroom library

- Include multiple texts on a few topics so that students have more than one book to read on a topic
- Many of your students may need to read nonfiction books at a lower level than that which they can read successfully in narrative. Be sure to include a number of books at a slightly lower level than what you would include when reading a fictional genre.
- When possible, have 2 copies of texts so that students can read with partners, especially at the beginning of the unit. For multiple copies, choose books that have clear organizational infrastructure, are at a difficulty level where students can read with fluency, comprehension, and accuracy, and are highly engaging.

Nonfiction Journals:

Zoobooks (grades 3-8)

Cobblestone(grades 5-7)

Dig (grades 4-8)

National Geographic for Kids (grades 4-6)

Sports Illustrated for Kids (grades 3-6)

<p><i>Junior Scholastic(grades 4-7)</i></p> <p>Other <i>Units of Study for Teaching Reading—Navigating Nonfiction (Volumes 1 &2)</i> by Lucy Calkins and Kathleen Tolan <i>A Curricular Plan for The Reading Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston</p>
<p>Assessment Evidence</p> <p>Fiction Reading Level Assessments http://readingandwritingproject.com/resources/assessments/reading-assessments.html <i>K-8 Literature Reading Continuum-- The Reading and Writing Project</i> <i>Building a Reading Life Flag Situation Chart-- The Reading and Writing Project</i> Teacher Observation Reading Conference Notes Post-it Notes Reader’s Notebook Entries Reading Logs Students’ Self-Assessments Student Book Shares (Read Aloud or Book Talk) Partner Shares Turn and Talk Discussions Read Aloud Discussions</p>

Unit 4	Non-fiction Research Clubs
<p>CCSS Addressed: RI6.1, RI6.3, RI6.4, RI6.5, RI6.6, RI6.7, RI6.8, RI6.9, RI6.10 W6.8, W6.9 b SL6.1, SL6.3, SL6.4, SL6.5 L6.1, L6.3, L6.4, L6.5, L6.6</p>	
<p>Essential Questions: How do readers get the most from their research? How do I know what a non-fiction text is really telling me?</p>	<p>Enduring Understandings: Readers work with others to research topics they are interested in and develop their own hypotheses about the topic and are able to defend their ideas. Readers read critically to develop their own ideas knowing that any author has biases and motives and writes to convey them.</p>

Learning Targets

Students will be able to understand:

- Readers carry all that they know about non-fiction text structures and strategies into their research work.
- Readers develop a plan for their non-fiction research.
- Readers read non-fiction with passion.
- Readers use the new technical vocabulary they learn when researching a topic.
- Readers read non-fiction to develop ideas about the topic not just to collect facts.
- Readers understand that they construct mental models as they read, which in turn influences the things they notice while reading.
- Readers recognize that authors have a message or point of view to share when they write narrative nonfiction, and they select what to include in the text on that basis.
- Readers recognize that authors use their craft to create a feeling in the reader based on their biases.
- Readers develop the urge to teach others all they have learned about a topic.

Students will be able to demonstrate:

- Use previously learned strategies when reading non-fiction material.
- Develop a plan for the path of their research.
- Collaborate with group members to develop their plan for their research.
- Use new technical vocabulary related to their research topic.
- Identify the feeling an author is trying to convey in their writing.
- Identify an author's bias or motivation.
- Compare two authors' points of view on the same topic.
- Develop ideas and theories about topics.
- Teach others about their topic.

Instructional Materials/Additional Resources

Read-aloud/Mentor Texts

You may want to choose a topic and text set that is more complex and shows students the higher levels they will aim for or a more accessible topic and text set that you can turn over to a group in need of support and then use the conferences to extend the work of the higher readers.

Classroom library

- Include multiple texts on a few topics
- Many of your students may need to read nonfiction books at a lower level than that which they can read successfully in narrative. Be sure to include a number of books at a slightly lower level than what you would include when reading a fictional genre.
- When possible, have 2 copies of texts so that students can read with partners, especially at the beginning of the unit. For multiple copies, choose books that have clear organizational infrastructure, are at a difficulty level where students can read with fluency, comprehension, and accuracy, and are highly engaging.

Nonfiction Journals:

Zoobooks (grades 3-8)

Cobblestone (grades 5-7)

Dig (grades 4-8)

National Geographic for Kids (grades 4-6)

Sports Illustrated for Kids (grades 3-6)

Junior Scholastic (grades 4-7)

Websites:

www.pbs.org

www.scholastic.com

Other

Units of Study for Teaching Reading—Navigating Nonfiction (Volumes 1 &2) by Lucy Calkins and Kathleen Tolan
A Curricular Plan for The Reading Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Assessment Evidence

Fiction Reading Level Assessments

<http://readingandwritingproject.com/resources/assessments/reading-assessments.html>

K-8 Literature Reading Continuum-- The Reading and Writing Project

Building a Reading Life Flag Situation Chart-- *The Reading and Writing Project*

Teacher Observation

Reading Conference Notes

Post-it Notes

Reader's Notebook Entries

Reading Logs

Students' Self-Assessments

Student Book Shares (Read Aloud or Book Talk)

Partner Shares

Turn and Talk Discussions

Read Aloud Discussions

Grade 6 Writing

Unit 1	Raising the Level of Personal Narrative and Edging Toward Memoir	
CCSS Standards Addressed: W.6.1, W.6.3, W.6.4, W.6.5, W.6.6, W.6.10 SL6.1, SL6.4, SL6.6 L6.1, L6.2, L6.3, L6.6		
Essential Questions: How do I, as an experienced writer, get started on a personal narrative/memoir piece? How do I know which ideas to develop and write long about? How do I bring out the message in my story? What strategies can I use to make sure my writing is powerful and clear to the reader?		Enduring Understandings: Writers use everything they have learned about writing to generate and begin a personal narrative or memoir piece. Writers choose topics that having meaning and/or significance and work to convey clearly them to others. Writers revise and edit their writing for power and clarity.
<u>Learning Targets</u>		
Students will be able to understand: <ul style="list-style-type: none"> • Writers use everything they have learned about writing in the past to their new work. • Writers generate many ideas quickly using various strategies when writing in their journals. • Writers often think about issues they face and times when they experienced strong emotions when generating ideas. • Writers choose to write about ideas that having meaning to them. • Writers work hard to uncover what they are really trying to say in their story and convey that to the reader. • Writers sometimes create multiple time lines to imagine how their story will unfold. • Writers study other writers they admire when trying to improve their writing. • Writers tell the internal story as well as the external story. • Writers revise their writing by finding the powerful moments in their piece and adding more to those moments. • Writers use a balance of thought, action, and dialogue in their writing. 		Students will be able to: <ul style="list-style-type: none"> • Generate several ideas for writing in notebooks. • Develop and collect ideas and write to discover their thinking. • Set challenging goals for their own writing and try to employ new strategies based on teacher conferences and feedback. • Compose a draft of a narrative using a seed idea. • Revise draft to improve clarity of message. • Use various strategies for revising. • Use various strategies for editing. • Participate in partner discussions and receive and offer constructive feedback. • Publish final draft of narrative/memoir. • Respectfully and responsibly celebrate one another's writing.

- Writers use their knowledge of story structure when revising their work.
- Writers choose the kinds of details that will be a focus in their writing.
- Writers orient their readers from the start by introducing the situation and the narrator/characters.
- Writers know that stories usually end with the resolution of problems, the learning of lessons, or the changing of feelings.
- Writers attended to punctuation when they edit their writing.
- Writers know that having a peer read their paper with can help them with editing.

Resources:

Some Suggested Mentor Pieces

“Eating the World” and “Statue” from *Marshfield Dreams* by Ralph Fletcher

Those Shoes by Maribeth Boelts

“Eleven” by Sandra Cisneros

Other

Units of Study for Teaching Writing, Grades 3-5—Raising the Quality of Narrative Writing by Lucy Calkins, Ted Kesler and *Launching the Writing Workshop* by Lucy Calkins and Marjorie Martinelli, *Memoir: The Art of Writing Well* by Lucy Calkins and Mary Chiarella

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Common Core State Standards Student Writing Samples

http://www.corestandards.org/assets/Appendix_C.pdf

Student Writing Samples

<http://readingandwritingproject.com/resources/student-writing/fourth-grade.html>

Student Writing Samples from Previous Years

Assessments

On Demand Narrative Writing Assessment Scored Using the *Narrative Writing Continuum-- The Reading and Writing Project*

<http://readingandwritingproject.com/resources/assessments/writing-assessments.html>

Teacher Observation

Writing Conference Notes

Post-it Notes

Writer’s Notebook Entries

Drafts

Final Copies

Checklists

Rubrics

Students’ Self-Assessments

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Unit 2	Realistic Fiction/Social Action Fiction
<p>CCSS Standards Addressed: W.6.3, W.6.4, W.6.5, W.6.6, W.6.10 SL6.1, SL6.4, SL6.6 L6.1, L6.2, L6.3, L6.6</p>	
<p>Essential Questions: How do I choose an idea for a fiction piece? How to I write a story that is powerful? Where do I find ideas to help refine my ideas or craft when writing a fiction story?</p>	<p>Enduring Understandings: Writers know that lessons can be conveyed through realistic fiction and when generating ideas we draw from issues we have experienced in our own lives and stories we would like to be told. Writers realize that there are many ways a story can unfold and they explore different ways to find the one that is most powerful. Writers know that when writing realistic fiction it helps to turn to mentor text and peers for support.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers know that ideas for fiction often come from issues they see in their own lives and in the lives of those around them. • Writers generate ideas for fiction by reviewing work in personal narratives and essays. • Writers often write stories they wished had been told. • Writers rehearse their stories by writing blurbs, trying out time lines, creating story telling booklets or story boards. • Writers always rehearse their story in more than one way. • Writers create characters that are different in some ways and then try them in different story parts. • Writers think deeply about their characters and the characters dreams, desires, relationships, and the way they respond to problems when writing fiction. • Writers often begin writing their stories in the middle focusing on the most critical part and then go back to write the beginning. • Writers do not wait until the end of a story to revise. • Writers try telling their story in different tenses. • Writers know that it is important to create a 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Generate several ideas for writing in notebooks. • Create blurbs, story boards, story booklets, or use other strategies when rehearsing a story. • Compose several ways a story can go. • Compose a draft of fiction piece. • Compose several leads and endings prior to settling on a choice. • Use various strategies for editing. • Participate in partner discussions and receive and offer constructive feedback. • Publish final draft of a fiction piece. • Respectfully and responsibly celebrate one another's writing.

<p>mood for their stories as well as a physical setting.</p> <ul style="list-style-type: none"> • Writers draft several leads and endings for their stories. • Writers use mentor text to inspire new ideas for improving their craft in a story. • Writers know that talking to their partner about their stories can help them improve their work. • Writers know that how they choose to publish their story affects their work. • Writers think about paragraphing and its impact on their story while editing. • Writers know that the mood of a story can be changed by varying the use of long and short sentences. • Writers edit for proper grammar and punctuation. 	
<p>Resources: Choose short narrative pieces our well written picture books as mentor text. <i>Units of Study for Teaching Writing, Grades 3-5— WritingFiction: Big Dreams, Tall Ambitions</i> by Lucy Calkins and Colleen Cruz <i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html Student Writing Samples from Previous Years and Unit</p>	
<p>Assessments On Demand Narrative Writing Assessment Scored Using the <i>Narrative Writing Continuum-- The Reading and Writing Project</i> http://readingandwritingproject.com/resources/assessments/writing-assessments.html Teacher Observation Writing Conference Notes Post-it Notes Writer’s Notebook Entries Drafts Final Copies Checklists Rubrics Students’ Self-Assessments Partner Shares Turn and Talk Discussions Whole Group Discussions and Shares</p>	

Unit 3	Informational Writing
CCSS Standards Addressed: W.6.2, W.6.4, W.6.5, W.6.7, W.6.8, W.6.10 SL6.1, SL6.4, SL6.6 L6.1, L6.2, L6.3, L6.6	
<p>Essential Questions:</p> <p>How do I generate ideas and try out topics to write an informational piece about?</p> <p>What craft structures can I use to better teach the reader about my topic?</p> <p>How do I make sure that I give credit to authors for the information I gather from their books?</p>	<p>Enduring Understandings:</p> <p>Writers use their writing to teach others facts and express their ideas on the topic.</p> <p>Writers use more than words to teach others about a topic.</p> <p>Writers make sure they organize their writing and make it as clear as possible for the reader.</p> <p>Writers gather information about a topic and cite the sources of the information.</p>
<u>Learning Targets</u>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers study the works of other published writers. • Writers use different strategies to select a topic to write about. • Writers consider many topics before choosing a topic to write about. • Writers try to focus their topic on an interesting aspect to making their writing better. • Writers choose topics that will be of interest to other readers. • Writers are always thinking about their topic and revising it as they go. • Writers know that a topic can be divided in many ways and they try several ways before deciding which to choose. • Writers make plans for how their books could go. • Writers do research to gather information about their topics. • Writers think not only about facts but develop their own ideas about a topic based on the facts. • Writers consider what perspective they will take when writing about their topic. • Writers know a variety of strategies when planning how their piece will be organized. • Writers understand that they do not always have to begin writing at the beginning and 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Generate several ideas for writing in notebooks. • Create back-of-the-book blurbs to try out topics. • Teach others about their topic to prepare for drafting. • Compose a draft of an informational piece. • Choose text features that are appropriate for their piece. • Revise drafts for clarity. • Cite resources appropriately. • Use various strategies for editing. • Participate in partner discussions and receive and offer constructive feedback. • Publish final draft of an informational piece. • Respectfully and responsibly celebrate one another's writing.

<p>that it is sometime helpful to start at the part that is most interesting to them.</p> <ul style="list-style-type: none"> • Writers understand that they must give credit to the sources from which they gather their information. • Writers know they sometimes need to define important vocabulary for the reader. • Writers know that they can teach readers about their topic by including other text features (ex. Illustrations, charts, etc.) • Writers understand that they can draw a reader into their topic by developing a good introduction. • Writers often conclude their non-fiction writing by providing some big ideas for the reader to think about. 	
<p>Resources: Choose short narrative pieces our well written picture books as mentor text. Some suggested books to begin with; books from the DK Readers series (<i>Shark Attack!</i>), <i>National Geographic Kids</i> series (<i>Deadliest Animals</i>), <i>Brooklyn Bridge</i> by Elizabeth Mann, or <i>Rats</i> by Robert Sullivan <i>Units of Study for Teaching Writing, Grades 3-5— Non-fiction: The Art of Writing Well</i> by Lucy Calkins and Mary Chiarella <i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html Student Writing Samples from Previous Years and Unit</p>	
<p>Assessments On Demand Informational Writing Assessment Scored Using the <i>Continuum for Assessing Informational Writing-- The Reading and Writing Project</i> http://readingandwritingproject.com Teacher Observation Writing Conference Notes Post-it Notes Writer’s Notebook Entries Drafts Final Copies Checklists Rubrics Students’ Self-Assessments Partner Shares Turn and Talk Discussions Whole Group Discussions and Shares</p>	

Unit 4	Personal and Persuasive Essay	
<p>CCSS Standards Addressed: W.6.1, W.6.4, W.6.5, W.6.8, W.6.10 SL6.1, SL6.3, SL6.4, SL6.6 L6.1, L6.2, L6.3, L6.6</p>		
<p>Essential Questions:</p> <p>How do I choose a topic for a personal essay?</p> <p>What is the best way to structure a personal essay to support my claim?</p> <p>How do I develop a persuasive essay that makes a good a good argument for my belief?</p>	<p>Enduring Understandings:</p> <p>Writers of personal essays gather topics that are of importance to them and chose one to express as a thesis.</p> <p>Writers of personal essays gather material and information and develop a plan prior to drafting an essay.</p> <p>Writers of persuasive essays write to persuade others to believe something they believe to be true and to be of importance being mindful of the reasons others may disagree with them.</p>	
<p><u>Learning Targets</u></p>		
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Writers understand the differences between narrative, expository, and argument writing. • Writers understand that when they approach a type of writing they bring all that they have learned about other types of writing to make their writing better. • Writers can find topics for essays, things that matter to them, by rereading their notebook entries and published pieces looking for the ideas within each piece. • Writers know that they have many ideas about a topic that is important to them. • Writers know that partner discussions can help them elaborate and clarify their ideas. • Writers understand that they must revise their ideas to ensure it says what they really mean to say. • Writers know that on way essays are structured using their claim and supporting it with reasons. • Writers know that one important way to support a claim is by collecting microstories that support their idea. • Writers know that sometimes they need to state, in a follow-up sentence, how their story supports their claim to help the reader understand. • Writers review their materials to determine which pieces support their claims, which 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Generate several ideas for personal essay writing by rereading previous writing. • Jot big ideas about a topic in their writer’s notebooks • Use thought prompts to help them elaborate on ideas. • Use partner discussions to support their writing. • Organize their ideas and materials gathered for their essay (ex. Through folder system). • Evaluate and revise materials for their essay. • Compose a draft of a personal essay. • Use self-questioning to generate ideas for persuasive essays in their writer’s notebooks. • Produce several persuasive essay drafts. • Engage in a partner discussion in which they take a stance or a counter stance to prepare for writing and support their partners writing. • Revise drafts for clarity. • Cite resources appropriately. • Use various strategies for editing, reading the essay several times with a different convention as the focus each time. • Publish final draft of a persuasive essay. • Respectfully and responsibly celebrate one another’s writing. 	

<p>need to be revised, and which need to be removed prior to drafting.</p> <ul style="list-style-type: none"> • Writers know that the material they have collected can be turned into an essay. • Writers know that they can write an essay that states what they think about a topic and they can write an essay that attempts to persuade others to believe in something in which they believe. • Writers of persuasive essays collect ideas for writing by asking themselves questions about what they believe. • Writers must not only think about the reasons that they believe they are correct, but they must also think about the reasons others may disagree with them. • Writers know that an argument is stronger when backed with facts. • Writers know that they can improve their work by studying the craft used in a mentor piece. • Writers must review their work from the reader's perspective. 	
<p>Resources: <i>Units of Study for Teaching Writing, Grades 3-5— Breathing Life Into Essays</i> by Lucy Calkins and Cory Gillette <i>A Curricular Plan for The Writing Workshop</i> by Lucy Calkins and Colleagues from <i>The Reading and Writing Project</i> <i>Words Their Way</i> by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston Common Core State Standards Student Writing Samples http://www.corestandards.org/assets/Appendix_C.pdf Student Writing Samples http://readingandwritingproject.com/resources/student-writing/fourth-grade.html Student Writing Samples from Previous Years and Unit</p>	
<p>Assessments Pre and Post Assessment - On Demand Opinion Writing Assessment Scored Using the <i>Continuum for Assessing Opinion Writing-- The Reading and Writing Project</i> http://readingandwritingproject.com Teacher Observation Writing Conference Notes Writer's Notebook Entries Drafts Final Copies Checklists Rubrics Students' Self-Assessments Partner Shares Turn and Talk Discussions Whole Group Discussions and Shares</p>	

Unit 6	Poetry
<p>CCSS Standards Addressed: W.6.3, W.6.4, W.6.5, W.6.10 SL6.1, SL6.2, SL6.6, L6.1, L6.2, L6.3, L6.4, L6.5, L6.6</p>	
<p>Essential Questions: Where do poets get the ideas for their poems?</p> <p>How do I write a poem that truly conveys what I am trying to say?</p>	<p>Enduring Understandings: Poets view the world in many different ways and write to convey ideas, emotions, and images.</p> <p>Poets use words, line breaks, white space, shape, and other elements to convey the meaning within their poem.</p>
<p><u>Learning Targets</u></p>	
<p>Students will be able to understand:</p> <ul style="list-style-type: none"> • Poets know that by reading poems they can begin to think and view the world as a poet. • Poets know that reading poems aloud or performing them helps to understand them and to notice the craft of the poet. • Poets use many techniques to try and create an effect in their poem. • Poets understand that life is a source of topics for poetry and look to everyday items and events for topics. • Poets know that poems can come from ideas in other writing they have done. • Poets understand that writing a poem about someone special is a way of helping others understand them. • Poets understand that things such as white space, stanza breaks, font size, etc. help to convey the meaning of a poem as well as the words. • Poets don't write the perfect poem the first time around so, they try out many different versions of their poems. • Poets realize that it is often helpful to use metaphor to help convey their meaning. • Poets understand that the end of a poem carries much of the impact of the poem. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Read poetry and notice what the poet is trying to convey. • Generate ideas in their writer's notebooks. • Compose several different versions of a poem. • Choose a poem to revise and publish. • Choose text features to help convey the meaning within their poem. • Compose several endings for a poem prior to choosing an ending. • Participate in celebrations of work and culminating events (anthology, performances, etc.)

Resources:

http://readingandwritingproject.com/public/themes/rwproject/resources/booklists/archived/reading/Poetry_Booklist.pdf

A Curricular Plan for The Writing Workshop by Lucy Calkins and Colleagues from *The Reading and Writing Project*

Words Their Way by Donald Bear, Marcia Invernizzi, Shane Templeton, and Francine Johnston

Student Writing Samples from Previous Years and Unit

www.poetryfoundation.org

Assessments

Teacher Observation

Writing Conference Notes

Writer's Notebook Entries

Drafts

Final Copies

Students' Self-Assessments

Partner Shares

Turn and Talk Discussions

Whole Group Discussions and Shares

Differentiation

Reader's and Writer's Workshop are methods of teaching that are very differentiated by their very philosophy. All children are met at their current developmental level and moved forward from there. Individual conferencing and small group instruction (strategy groups and guided reading) allows for instruction at various levels, remediation or enrichment of specific skills, as well as the differentiation of the method of instruction and the presentation of information. Word Study is also very differentiated by its nature. Children are assessed and then provided instruction according to their developmental stage.

In addition to these forms of differentiation other modifications can be made. They can include, but are not limited to those suggested in the chart below.

DIFFERENTIATION ADAPTATIONS		
Areas for consideration when designing accommodations		
Learning Environment Allow a "time out" or private space for students to choose Use preferential seating Provide opportunities for movement Vary activities both in and out of desk/table	Curriculum Adapt amount of work required Use different forms of assessments that demonstrate different learning styles Allow different visual aids, concrete examples, hands-on activities, and cooperative groups to learn new concepts Allow work to be completed in various formats	Teaching and Learning Styles Plan using UbD planning tool Adapt the way instruction is delivered to the learner- use multiple teaching styles to teach a new concept Use concrete examples and move towards the abstract Provide an overview of lesson at beginning Monitor the rate and manner in which the material is being presented
Time Demands Allow extra time to complete tests Give different versions of tests Follow a routine Set specific time limits for test	Cooperative Learning Use flexible grouping Use student choice in grouping Assign peer helpers to check in on one another	Behavior Concerns Give clear expectations of goals for the class period Be consistent in follow through with both positive and negative consequences Use of cues Give immediate positive reinforcement and feedback Avoid power struggle Allow for a time out or "cool off" space in classroom for designated amount of time
Attention/Focus Concerns Give notification of transitions Use of cues to refocus Seat near teacher or in area of less distraction Introduce assignments in	Organization Give copy of notes Allow student to leave unnecessary materials in a nearby area Color coded materials	Written Expression Allow use of manuscript, cursive, or typing for assignments Leniency in spelling and neatness (to an agreed upon

<p>sequential steps Make sure books/materials are on the correct pages</p>	<p>Use of binder system Use a checklist for work in smaller units</p>	<p>level) Provide a copy of notes Avoid pressures for speed or accuracy</p>
<p>Visual Processing Give highlighted/color coded copy of notes Avoid copying notes from the board Check in with student to be sure that visuals are comprehended from the beginning of lesson Avoided cluttered worksheets keeping them clear and well defined</p>	<p>Language Processing Give both written and verbal directions Slow the rate of presentation and paraphrase information Keep statements short and to the point Allow for extra wait time Use student's name before asking a question Use of visuals and hands-on materials Familiarize students with new vocabulary before lesson</p>	<p>Audio Processing Provide a copy of notes Use of a checklist Keep statements short and to the point Use of eye contact Have student sit closer to instruction Use of student buddy to check in with sitting nearby Use of visuals Stop and check in for understanding</p>