



DENVILLE TOWNSHIP SCHOOL DISTRICT

**English Language Arts:
Reading, Writing, Speaking & Listening, and Language**

Curriculum Guide

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English Language Arts K-5 Curriculum Guide

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INTERDISCIPLINARY THEMES

Planned interdisciplinary activities can help students to make sensible connections among subjects, while limiting the specialist's tendency to fragment the curriculum into isolated pieces. Such activities provide students with broader personal meaning and the integrated knowledge necessary to solve real-world problems. Teachers are encouraged to independently and cooperatively develop lessons which cover multiple areas simultaneously.

MISSION STATEMENT

It is the mission of the Denville School District to **Educate** and **Empower** all students to **Excel**.

DEPARTMENT VISION

It is the firm belief of the Denville Township School District English Language Arts department that the progress of our community and that of our nation is dependent on the education of our students. Inherent in that belief we recognize that exposing our students to reading, writing, speaking, and listening skills is not sufficient, we must provide them an opportunity to employ them in their everyday lives with ease and efficacy. English Language Arts is not a subject taught in isolation but a life skill not just in the work place, but as personal growth tool as our ability to communicate and learn from others has broadened globally.

This guide is to provide focus for the learning that will take place in this course, but is completely modifiable based upon the needs and abilities of the students and their Individual Education Plans. Curriculum implementation follows best practice and adheres to the New Jersey Core Content Standards. At the same time, for students with disabilities, the Individual Education Plan, specifically the Goals and Objectives of the plan, supersede any curricular adherence or suggestion.

21ST CENTURY THEMES & SKILLS

Embedded in much of our units of study and problem based learning projects are the 21st Century Themes as prescribed by the New Jersey Department of Education. These themes are as follows:

- Global Awareness
- Financial, Economic, Business, and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

AFFIRMATIVE ACTION COMPLIANCE STATEMENT

The Denville Township Public Schools are committed to the achievement of increased cultural awareness, respect and equity among students, teachers and community. We are pleased to present all pupils with information pertaining to possible career, professional or vocational opportunities which in no way restricts or limits option on the basis of race, color, creed, religion, sex, ancestry, national origin or socioeconomic status.

Integrated Accommodations and Modifications

For Students with IEPs, 504s, and/or Students at Risk of Failure

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Use visual and multi-sensory formats • Use of assistive technology • Use of graphic organizers and prompts • Modification of content and student products • Testing accommodations • Authentic assessments

Gifted & Talented Students

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Inquiry-based instruction • Higher-order thinking skills • Interest-based content • Student-driven goals • Real-world projects and scenarios

English Language Learners

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Pre-teaching of vocabulary and concepts • Visual learning, including graphic organizers • Use of cognates to increase comprehension • Teacher modeling • Pairing students with beginning English language skills with students who have more advanced English language skills • Scaffolding: word walls, sentence frames, think-pair-share, cooperative learning groups, teacher think-alouds.

Kindergarten

Pacing Guide

Kindergarten Writing

Unit 1 20 days	Unit 2 30 days	Unit 3 25 days	Unit 4 30 days
Marking Period 1		Marking Period 2	

Unit 5 28 days	Unit 6 32 days	Unit 7 20 days
Marking Period 3		Marking Period 4

- Unit 1** Launching the Writing Workshop
- Unit 2** Looking Closely: Observing, Listing, and Labeling like Scientists
- Unit 3** Writing for Readers
- Unit 4** How-To Books: Writing to Teach Others
- Unit 5** Persuasive Writing of All Kinds: Using Words to Make a Change
- Unit 6** Writing Stories: Using All We Know About Narrative Writing to Craft Stories for Readers
- Unit 7** All About Class Book

Kindergarten: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- **L.K.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.**
 - Print many upper- and lowercase letters.
 - Use frequently occurring nouns and verbs.
 - Form regular plural nouns orally by adding /s/ or /es/ (e.g., *dog, dogs; wish, wishes*).
 - Understand and use question words (interrogatives) (e.g., *who, what, where, when, why, how*).
 - Use the most frequently occurring prepositions (e.g., *to, from, in, out, on, off, for, of, by, with*).
 - Produce and expand complete sentences in shared language activities.
- **L.K.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.**
 - Capitalize the first word in a sentence and the pronoun *I*.
 - Recognize and name end punctuation.
 - Write a letter or letters for most consonant and short-vowel sounds (phonemes).
 - Spell simple words phonetically, drawing on knowledge of sound-letter relationships.

Vocabulary Acquisition and Use

- **L.K.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content.**
 - Identify new meanings for familiar words and apply them accurately (e.g., knowing *duck* is a bird and learning the verb to *duck*).
 - Use the most frequently occurring inflections and affixes (e.g., *-ed, -s, re-, un-, pre-, -ful, -less*) as a clue to the meaning of an unknown word.
- **L.K.5. With guidance and support from adults, explore word relationships and nuances in word meanings.**
 - Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent.
 - Demonstrate understanding of frequently occurring verbs and adjectives by relating them to their opposites (antonyms).
 - Identify real-life connections between words and their use (e.g., note places at school that are colorful).
 - Distinguish shades of meaning among verbs describing the same general action (e.g., *walk, march, strut, prance*) by acting out the meanings.
- **L.K.6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts.**

Kindergarten Writing Unit 1: Launching the Writing Workshop

Essential Questions:

- How can writers teach readers through pictures and words?
- What strategies can writers use to add to their writing pieces?
- How can planning help writers stretch their writing across pages?
- How can writers make readers feel like they are right there in the story with them?

Skills/Knowledge:

- Writers will use pictures and words to teach readers about a topic.
- Writers will look back at their writing pieces and find ways to add to them and make them better.
- Writers will spell words by writing all the sounds that they hear.
- Writers will plan their writing pieces to help them stretch their writing across pages.
- Writers will use pictures and words to tell readers true stories from their lives.
- Writers will make their stories come to life by making their characters talk.
- Writers will edit their writing so that readers can understand what they have written.

Goal #1: Writers teach readers about topics they know about by using both pictures and words, and writers are independent problem-solvers.

Goal #2: Writers write and revise teaching books.

Goal #3: Writers plan, draft, revise, and edit books about true stories from their lives.

Mini-Lessons & Standards

Mini-Lessons & Standards

Mini-Lessons & Standards

Teaching Pages:

- We are all writers! Writers teach people what they know by thinking of something they know about, and then, with drawings and writing, they put what they know on paper.
 - MWT*: Writers focus while they are writing and add pictures and words to their papers.
 - S**: Writers share their work with their new "Writing Club."

Teaching Books and Scrolls:

- Writers add more pages to turn their pieces into a book or a scroll when they have more to teach about a topic (writers also get writing partners in this lesson).
 - MWT*: Writers make sure all of the pages of their book are about the same topic. Writers can make covers and titles for their books

True Stories Books and Scrolls:

- Writers practice telling stories by telling all the little things that happened, including what people said and did, to get ready to write true stories.
 - MWT: Writers remind themselves to use the "When We Are Done, We Have Just Begun!" chart to go back and reread and add more details to their stories.

- **Writers look back at writing they have finished and see if they can add more to it. Writers have a saying: “When you’re done, you have just begun!” Writers revise.**
 - **MWT: When writers have finished a piece, they immediately start a new one.**
 - **S: Writers look at anchor charts to remind themselves of what to do when they think they’ve finished a writing piece.**
- **When writers have problems, they say, “I can do this myself!” Then writers come up with solutions to those problems and carry on, writing, writing, writing.**
 - **MWT: Writers whisper during Writing Workshop so that everyone in the room can concentrate and do their best work.**
 - **S: Writers keep their work organized by keeping it in a writing folder and by using a date stamp.**
- **Writers close their eyes, picture the topic they want to write about, and then put all the details into the picture and words.**

that tell what the book will be about.

- **S**: Writers help their partners make sure that the pages of their books go together. If they don’t, they can use pages to start books about other topics.**
- **Writers of books take time to plan how their pages will go. They know from the start that they will be writing a whole book, and they tap the pages of their booklets to plan how the book will go.**
 - **MWT: Writers can meet with their partners and plan their books at the Writer Partner Meeting Area.**
 - **S: Writers can go back to the pieces they thought that had finished and stretch them out into books or scrolls.**
- **Writers ask their partners questions to help them know what to add on to their books (When? Where? What? Why? How?) .**
 - **MWT: Writers can be their own writing partners by asking themselves questions about their books and answering their own questions.**

- **S: Writers share their work with their classmates as a way of inspiring tomorrow’s revision.**
- **Writers plan how their stories will go. They touch each page as they tell their story. Then they turn the page to say the next thing that will happen.**
 - **MWT: Writers make sure that their booklets contain only one story. If they find other stories within a book, they rip those pages out and save them for another day. Writers can try to make titles for their books as a way of helping them figure out if their book contains just one story.**
 - **S: Writers can plan their stories across their fingers to figure out how many pages they will need to capture the whole story.**
- **Writers write stories in such a way that readers feel like they are right there with them. To do this, they think about where they were, who they were with, and what they were doing on each page, and then they put those details into the pictures and words.**
 - **MWT: Writers show actions in their pictures and their words.**

- **MWT:** Writers learn an attention-getting routine and are reminded to add as much as they can to their teaching pages.
- **S:** Writers can add marks to their pictures to show actions.
- **Writers use words as well as pictures to teach people what they know. Writers write words by saying the word slowly and then writing down the first sound they hear.**
 - **MWT:** Writers reread their work and also read their writing to their friends.
- **Writers sometimes get the “oh-no!” feeling when trying to write about a difficult idea. Writers don’t just quit. They keep trying to write about a hard idea as best as they can.**
 - **MWT:** Writers make sure they are using the, “When We Are Done, We Have Just Begun,” chart to make sure they are using their writing time wisely.
 - **S:** Writers don’t give up, and writers learn from one another (writers can add arrows to their pictures to show movement).

- **S:** Writers interview each other about their writing processes in order help them spark new ideas and learn things they can try in their own writing.
- **Writers need lots of practice hearing sounds and matching them to letters. To get the letters down, writers say the word they want to write, stretching it like a rubber band. Then they record the first sound they hear and reread. Then they stretch the word out again to hear the next sound, and so on (writers also select a piece they want to share at the publishing party in this lesson).**
 - **MWT:** Writers remember that they can use their alphabet and name charts to find beginning and ending sounds.
 - **S:** Writers use high-frequency words when writing.
- **Writers use a checklist to make sure that their writing is the best it can be before their celebration (Information Checklist).**
 - **MWT:** Writers practice reading their books to their partners to prepare for their celebration.

- **S:** Writers become writing teachers for their writing partners.
- **Writers spell words fully so that they can read their stories and so that others can read them as well. They record beginning, middle, and ending sounds.**
- **Writers make characters talk by putting speech bubbles by whoever is talking. When they tell the story, the speech bubbles remind them to include what people said. Later when they write the story, they write bits of talking in the speech bubbles to get down the exact words that people said.**
- **Writers reread their stories, making sure they have done everything they know how to do to make their pieces the best they can be (Narrative Checklist).**
 - **MWT:** Writers become writing teachers for their partners by giving them revision tips about what they might add to their writing pieces.
 - **S:** Writers select the piece that is special enough to develop into a published story.

**Mid-workshop teaching*

<p>**Share</p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p>	<ul style="list-style-type: none"> ○ S: Writers share their writing with other students who are not in their classes as a way of celebrating the work they have done so far. <p><i>*Mid-workshop teaching</i></p> <p>**Share</p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p>	<ul style="list-style-type: none"> ● Writers edit their stories by trying to spell words as best as they can, by rereading each word to make sure it looks right, and by making changes that will make it more readable. ○ MWT: Writers add color to the pictures in their books to make the important parts pop out. ○ S: Writers look back at their work from the beginning of school and marvel at how much progress they have made in writing. ● Writers celebrate the growth they have made as writers by sharing their work with their classmates. <p><i>*Mid-workshop teaching</i></p> <p>**Share</p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p>
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<p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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Interdisciplinary Connections: _____

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community. 6.1.P.A.1

Demonstrate an understanding of rules by following most classroom routines. 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Freight Train*; *CREAK! Said the Bed*; other labeling books such as *Cassie's Word Quilt* or *Farm Animals*; *Naked Mole Rat Gets Dressed*

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking – Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Writing Unit 2: Looking Closely: Observing, Labeling, and Listing Like Scientists

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How can seeing the world like scientists help us become better writers? -What strategies can writers use to make their writing easier for others to read? -How can working with writing partners help us in the writing process? -What strategies and tools do writers use to revise and add more information to their books? -How can writers use other authors’ work to help them write different kinds of books? -How can writers use the different ways that scientists think about and compare objects to write new types of science books? -What questions can writers ask themselves to help them find ways to revise their science books? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will record careful drawings, labels, and words about what they are observing as scientists. -Writers will use different strategies to help them stretch sounds and spell words the best that they can. -Writers will discuss their scientific observations and ideas for writing with partners. -Writers will use various strategies, tools, and resources to revise and add more information to their books. -Writers will study mentor texts and try out different structures and patterns that they notice in their own writing. -Writers will sort, think about, compare and contrast, and ask questions about objects to write books about their thinking. -Writers will ask themselves a variety of questions to find ways to revise their science books. -Writers will fancy-up their books and celebrate their work in this unit. 			
<p>Goal #1: Writers examine the world around them like scientists, recording detailed drawings, labels, and words about what they observe.</p>	<p>Goal #2: Writers use scientific tools, precise words, and mentor texts to help them elaborate and add details and information to their science books.</p>	<p>Goal #3: Writers think, make connections, predict, have ideas, ask questions, and compare and contrast to revise and write new types of science books.</p>	<p>Goal #4: Writers revise and fancy-up their books and then share them with the world.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers are like scientists— both live wide-awake lives and share what they learn with others. Writers can write down their 	<ul style="list-style-type: none"> ● Writers and scientists look again and again at what they are studying and know that there are always more 	<ul style="list-style-type: none"> ● Writers not only record what they see in front of them, but they also add other information based on what 	<ul style="list-style-type: none"> ● Writers select several of their best books and work to make their good writing into terrific writing. Writers revise by rereading their

<p>observations in booklets, so that they can share what they learn about the world around them with others.</p> <ul style="list-style-type: none"> ○ MWT*: Scientists draw careful observations of what they see AND add labels beside their drawings so others know what things are. ● Writers write like scientists by looking very closely as they draw and write about what they see, including the exact details as they see them. ● Writers help others read their scientific findings by spelling the best they can. One way they get down as many sounds as possible is to stretch words out slowly, recording all the sounds that they hear. <ul style="list-style-type: none"> ○ MWT: Writers know that the more sounds they get down, the easier it will be for someone to read their writing. 	<p>details to add to their pictures and words.</p> <ul style="list-style-type: none"> ○ MWT*: Writers and scientists sometimes use magnifying glasses to zoom in on details they may have missed. They may even decide to start new pages, zooming in on the details! ● Writers write like scientists by using precise, exact words. They stop and think, “Wait, do I know another word to describe this?” or “Is there a word in the room that can help describe or name what it is that I am talking about?” Then, they can use charts, books, and word walls to find those words and add them to their books. <ul style="list-style-type: none"> ○ MWT: Writers use their drawings and labels as reminders of what they want to say. Then, they go back and add more of their ideas in words on the lines of each page. 	<p>they already know about a topic.</p> <ul style="list-style-type: none"> ● Writers and scientists figure out how to sort things into “piles that go together.” Then, they draw and write to teach people about why these “piles go together.” (Ex. “Leaves come in all sizes” and then talk about different sizes in different sections of the book). ● Writers not only write about what they see in front of them and what they already know, but they push themselves to think, “Why does...?” or “What is the reason?” They write their observations, thoughts, and questions in their science books. <ul style="list-style-type: none"> ○ MWT*: Writers can make a guess or a prediction about the answers to their questions by saying, “Maybe...,” “probably...,” or “could it be...?” Scientists use 	<p>books a couple of times and thinking:</p> <p><u>Do I have more...</u></p> <ul style="list-style-type: none"> ➤ to add to my labels? ➤ to add to my pictures? ➤ to add to my sentences? ➤ to say about what I see, where I see it, and why it looks or feels this way? ➤ to say about what I think? ➤ questions to ask? ➤ hypotheses to make? ○ MWT: Writers know that they are the bosses of their own writing. They do not wait to be told how to make their writing better. Instead, they think, “What else can I add?” Then, they look to charts, mentor texts, and other kid writers to get tons and tons of ideas. ● Writers fancy up their writing so that it is ready to be published.
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<ul style="list-style-type: none"> ● Writers work in partnerships before they pick up a pencil to write. They ask their partners, “What are you going to write today?” and listen carefully to get more ideas for their writing. <ul style="list-style-type: none"> ○ MWT: When writers are stuck, they first try their best and move on, but sometimes they need to whisper to their partners for help. ● Writers plan to make their books just as long, and teach just as much, and their just-right books. They plan all of the things they want to teach across their fingers and then grab booklets and write books just like the ones they are reading. <p><i>*Mid-workshop teaching</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are</i></p>	<ul style="list-style-type: none"> ● Writers often see what other authors have done in their books to get ideas for what they might do in their own (mentor texts). They look over a book and think, “How does this whole book go?” and then think, “How do I want my book to go?” (Ex. they might look at how an author sorted the information and sort theirs in a similar way). ● Writers look at mentor texts and plan how they want their books to go. They might decide to ask the reader questions and answer them, or they might decide to write about the different parts of something. ● Writers may use what they have written on one page to get them started, and then end up writing in a pattern, saying similar things on every page (pattern books). ● Writers can try to use the words, “I notice...,” “I wonder...,” or “I think...” to 	<p>what they already know to develop good hypotheses.</p> <ul style="list-style-type: none"> ● Writers notice and write about what is the same, and what is different. They use compare and contrast language to write what they notice: <ul style="list-style-type: none"> ➤ “I noticed...is the same as...” ➤ “They both...” ➤ “I noticed...is different from...” ➤ “One has...but the other has...” ● Writers can compare what they are writing about to something that people would already know and be familiar with. (Ex. “Some leaves are as colorful as...a party dress!”) ● Writers check the word wall to help them spell some of the words that are in their books. <ul style="list-style-type: none"> ○ MWT: Writers, like scientists, are brave to write the exact true 	<ul style="list-style-type: none"> ● Writers celebrate their growth as writers in this unit. <p><i>*Mid-workshop teaching</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p>
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<p><i>writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p>	<p>help them add more to the lines on their pages.</p> <p><i>*Mid-workshop teaching</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p>	<p>word, even if they don't know the exact true spelling of it—they just do their best!</p> <p><i>*Mid-workshop teaching</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p>	<p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p>
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<p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>L.K.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p>	<p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>L.K.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p>	<p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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	<p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community. 6.1.P.A.1

Demonstrate an understanding of rules by following most classroom routines. 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

7) Look for and make use of structure.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Multiple informational mentor texts on the science concept we have chosen, *I'm in Charge of Celebrations* (Baylor), *The Other Way to Listen* (Baylor) *All the Small Poems and Fourteen More* (Worth)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Writing Unit 3: Writing for Readers

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What strategies do writers use to make it easier for readers to read their writing? -How can rereading the sounds, words, sentences, and stories they have written help writers make their stories easier to read? -What tools do writers use to help them make their writing as easy to read as possible? -What strategies and tools do writers use to revise their stories? -How do writers use mentor texts to find additional strategies they can use to revise their writing pieces? -How do writers ready their writing pieces to be shared with the world? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will apply several strategies to make their writing easier for readers to read (e.g. putting spaces between words, writing neatly and not erasing a lot, putting a lot of letters in every word, and drawing pictures that really match the words). -Writers will stretch words to record letters that represent as many sounds as they hear. -Writers will use a combination of drawings, labels, words, and sentences to tell true stories across three pages. -Writers will use checklists, vowel charts, and word walls to help them write complete stories that are easy to read. -Writers will work with partners to help them improve the readability of their stories. -Writers will revise their stories to make them more interesting to read (e.g. adding dialogue, adding details to pictures and words, revising leads). -Writers will use all of the strategies and tools they have learned about in this unit to ready their writing for publication. 			
<p>Goal #1: Writers write true stories that readers can really read.</p>	<p>Goal #2: Writers use tools, such as checklists, vowel charts, word walls, and partners to help make their writing as easy to read as possible.</p>	<p>Goal #3: Writers revise their stories so that they are not only easier to read, but also more interesting to read.</p>	<p>Goal #4: Writers ready their true stories for celebration by using all of their writing tools and all they know about revision and making their stories easy to read.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers use all their writing muscles to make sure people don't put their writing down. Writers can tell if their writing is easy to read by 	<ul style="list-style-type: none"> ● Writers use tools to help them write the best they can. One of the tools that help writers write powerful true stories is a checklist. 	<ul style="list-style-type: none"> ● Writers revise their stories. When a writer likes her story, she returns to it, thinking, "How can I make this even better?" One way 	<ul style="list-style-type: none"> ● Writers get ready to publish by choosing the story they want to share with the world. Then, they use all they know and all their tools

<p>reading their own writing like it's a book in their book baggie. If they can't figure out what their writing says, then they need to fix it up so other people won't have the same trouble (session 1).</p> <ul style="list-style-type: none"> ○ MWT*: By reading and evaluating their old writing pieces, writers get inspired to start new, true-story pieces. They reflect on what made their old writing easier or harder to read and do all they can to make their new writing piece as easy to read as possible. ○ S**: Writers reread their writing and fix up places that are hard for readers to read. ● Writers still remember everything they already learned about writing great stories, even when they are working really hard to hear all their sounds and to write so people can read their 	<p>Writers know that checklists can help them make their writing the best it can be (using Narrative Writing Checklist) (session 6).</p> <ul style="list-style-type: none"> ○ MWT*: Writers dig deep into their memories to find small details that they did not include in their pieces. Then, they add these details in either their pictures or their words. ○ S**: Writers assess a writing sample using the Narrative Writing Checklist and make suggestions for how the writer can revise his ending. ● Writers use vowels to help them spell the middles of words. They use vowel charts to help them hear the vowel sound and come up with the right vowels to put on their papers (session 7). ○ MWT: Writers know that there is a vowel in each syllable of a word. They 	<p>writers revise is they picture what happened in their mind (and sometimes by making a drawing) and then put what they picture onto the page (session 13).</p> <ul style="list-style-type: none"> ○ MWT*: Writers can revise and add to their drawings and then work on adding words that tell about the additions to their pictures. ○ S**: Writers share their revisions with partners. They explain how their revisions made their stories better. ● Writers use paper flaps as a kind of revision tool that can make their stories better. Writers think carefully about where to put those flaps and use them in many different places in a story to help tell a better story (session 14). ○ S: Writers can use revision flaps and strips to add dialogue to their pictures and words. 	<p>to make their stories come to life and be easy to read (session 17).</p> <ul style="list-style-type: none"> ○ MWT*: Writers can separate the pages of their books and lay them side by side asking, "Do all three pages go together in a way that makes sense? Do some pages look like I worked on them harder?" Then, they revise to make their books more complete and consistent. ○ S**: Writers try out possible titles for their stories to find the one that will make readers curious to open up the book and read. ● Writers go back and revise their endings to make them worthy of being read like the most important words in the book. One way writers write strong endings is to end their stories with a feeling. Sometimes writers just tell how they feel, but other
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<p>writing. Writers reread old charts, using those as reminders of all the things they can always remember to do (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Writers stretch words to hear and record as many sounds as they can in the beginning, middle, and end of words. ○ S: Writers self-assess how their writing went today and set goals for what they will do tomorrow. ● If writers get so busy writing one word, and they forget the whole story they wanted to write, they can look back up at their pictures. The picture can remind them of the story, of all the words they wanted to write. But, the picture helps them remember the story only if, when they made the picture, they were thinking about the words of the story (session 3). 	<p>work hard to hear, feel, and add vowels to each part of a word they stretch.</p> <ul style="list-style-type: none"> ○ S: Writers use “vowel power” and the other strategies they have learned so far in this unit to make their whole writing folders full of pieces that are easier and easier to read. ● Writers have words that they know in a snap. Writers don’t stretch out those words—they just write them quickly. Word walls are a great tool for writers because they remind writers of the words they know in a snap (session 8). <ul style="list-style-type: none"> ○ MWT: Writers persistently reread great, long, true words to get all of the sounds down on the page. These words help writing come alive. ○ S: Writers follow a procedural routine to 	<ul style="list-style-type: none"> ● Writers look closely at the work of authors they love and think, “What did this writer do that I could try?” Because the lead to a story is really important, authors study other writers’ leads and learn ways to revise their own (session 15). <ul style="list-style-type: none"> ○ MWT: Writers can revise their leads, or other parts of their stories, by using more detailed action words. When they are rereading their stories, they can ask themselves, “How?” and then add in more precise action words. ○ S: Writers use transition words when starting new pages to help the parts of their stories fit together. ● Writers become teachers for their partners. A teacher really listens to her partner’s draft, notice places where she goes, “Huh?” and helps the writer make those parts 	<p>times, they use dialogue or actions to show a feeling (session 18).</p> <ul style="list-style-type: none"> ○ S: Writers think about the “shades of feelings” to include more precise language to describe their emotions. ● Writers spend time making sure their writing is as clear and beautiful as possible before sharing it with an audience. Three ways they can do this is by adding missing bits to their drawings, adding color to their pictures, and checking their words to make sure they are not too messy to read (session 19). <ul style="list-style-type: none"> ○ S: Writers read their stories out loud to partners to practice for tomorrow’s celebration. ● Writers celebrate the growth they have made as writers in this unit (session 20—see pages 155-159 for great suggestions for celebrations for this unit!)
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<ul style="list-style-type: none"> ○ MWT: Writers sketch their drawings to hold their ideas. Then, they work on writing the words of the story. Last, they go back and add details and colors to their drawings. ○ S: Writers use the pictures they have drawn to help them write the words of their stories. ● A writer says a sentence in his mind, then writes it, writing word after word (session 4). <ul style="list-style-type: none"> ○ MWT: Writers use a mentor text to notice how they could use different ending punctuation marks in their speech bubbles to show <i>how</i> the people in their stories are talking. ○ S: Writers observe other writers writing sentences and share the strategies they notice them using. 	<p style="text-align: center;">turn a new word into a snap word.</p> <ul style="list-style-type: none"> ● Writers need to write with their own true, storytelling words even though that means they have to work a little harder to spell those true words. Writers story-tell their story to a partner, using their best storytelling voice. They listen to their own storytelling voice, and put that voice onto the page (session 9). <ul style="list-style-type: none"> ○ MWT: Writers share the stories they are writing with partners to help them capture important storytelling words that they can add to their stories. ○ S: Writers work hard to match “people-place-thing words” and “action words” with the way they actually talk so that their true stories are more enjoyable. ● Writers work to make their writing more readable by 	<p>clearer. A teacher also notices places in a writer’s story that makes her say, “Wow!” and tries these same things in her own story (session 16).</p> <ul style="list-style-type: none"> ○ MWT: Writers rehearse for partner work by rereading their stories to themselves like they are treasures. ○ S: Writers read their own stories, looking for and marking places that make them say, “Wow!” or “Huh?” Then, they use what they noticed about their stories to nudge them towards revision. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and</i></p>	<p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard</i></p>
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<ul style="list-style-type: none"> ● Writers reread often for lots of reasons. Writers write a little, and then read a little, flipping back and forth between being a writer and reader of the story (session 5). <ul style="list-style-type: none"> ○ MWT: Writers reread to make sure that the stories they are finishing today can be read by their classmates. ○ S: Writers share their readable stories with their classmates and celebrate the growth they have made as writers. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p>	<p>working with a partner—like a team—to get the job done (session 10).</p> <ul style="list-style-type: none"> ○ MWT: Writers notice what mentor authors do and don’t do in their writing and then try to make their writing look like their mentor texts (e.g. writers don’t switch back and forth between lowercase and capital letters within words). ○ S: Writers read their writing with their partners to check if it can be read. If their writing is still too hard to read, they work with their partners to help make it easier to read. <ul style="list-style-type: none"> ● Writers work with their partners with the goal of getting more sounds into the words they write (session 11). <ul style="list-style-type: none"> ○ S: Writers observe a successful partnership working together and name what they are 	<p><i>provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <ol style="list-style-type: none"> <i>Print many upper- and lowercase letters.</i> <i>Use frequently occurring nouns and verbs.</i> <i>Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i> 	<p><i>English grammar and usage when writing or speaking.</i></p> <ol style="list-style-type: none"> <i>Print many upper- and lowercase letters.</i> <i>Use frequently occurring nouns and verbs.</i> <i>Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i> <i>Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i> <i>Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i> <i>Produce and expand complete sentences in shared language activities.</i> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <ol style="list-style-type: none"> <i>Capitalize the first word in a sentence and the pronoun I.</i> <i>Recognize and name end punctuation.</i> <i>Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i>
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<p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p>	<p>doing well as writers and teacher/readers.</p> <ul style="list-style-type: none"> ● Writers look back over the writing they have done so far in this unit, noticing what they have done to make their writing easier to read and what work they still need to do. Once they have new goals in mind, they get to work making the stories in their writing folders as easy to read as possible (session 12). <ul style="list-style-type: none"> ○ MWT: As writers add and make changes to make their writing more readable, they move those stories that they have finished over to the finished side of their folders. ○ S: Writers self-assess a “finished” writing piece and set goals for their future writing using the Narrative Writing Checklist. <p><i>*Mid-workshop teaching</i></p>	<p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts</i></p>	<p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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<p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p>	<p><i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p>	<p><i>with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	
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<p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on</i></p>		
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	<p><i>knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>		
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Interdisciplinary Connections:
Social Studies:
 Citizenship begins with becoming a contributing member of the classroom community. 6.1.P.A.1
 Demonstrate an understanding of rules by following most classroom routines. 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Don't Let the Pigeon Drive the Bus!* (for speech bubbles and punctuation marks), *A Chair for My Mother* (mentor text for revising leads), *Koala Lou* (mentor text for revising endings)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Writing Unit 4: How-To Books

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What is a how-to book? -How do writers use all the writing strategies that they already know when writing how-to books? -What strategies do writers use to make their how-to books easy for their readers to follow? -How do writers study mentor texts to find strategies that they can try out in their own writing? -How does keeping the reader in mind change the way that writers write their how-to books? -How do writers ready their how-to books to share with readers? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will study mentor texts to determine the qualities of how-to writing. -Writers will employ all of the writing strategies that they already know when writing how-to books. -Writers will work independently and with partners to check for clarity in their how-to writing and revise as necessary. -Writers will use various strategies to make their how-to writing more detailed, specific, and easy to follow. -Writers will identify strategies that mentor authors use to make their how-to writing clearer and more interesting. -Writers will try out the strategies that they see mentor authors using in their own writing. -Writers will write introductions and conclusions for their how-to books. -Writers will use all of the strategies they know to make their writing easy for their readers to read. -Writers will see their how-to books as gifts they can give to the important people in their lives. 			
<p>Goal #1: Writers compose many how-to books by writing step-by-step, adding details to pictures and words, and revising for clarity.</p>	<p>Goal #2: Writers study mentor texts to find strategies that they can use to revise old how-to books and lift the level of new ones.</p>	<p>Goal #3: Writers keep their readers in mind while writing how-to books by selecting topics that they would enjoy and by making sure their writing is easy to read.</p>	<p>Goal #4: Writers ready their how-to books for specific readers and give them as gifts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers know that just like there are different kinds of dogs, there are different kinds of writing. Before a writer writes, the writer 	<ul style="list-style-type: none"> ● Writers study a how-to mentor text, exploring the question, “What are some things that the author (Alyssa Satin Capucilli) does 	<ul style="list-style-type: none"> ● Writers can write about the things they have learned to do in school, as well as at home. There are lots of objects in school that can 	<ul style="list-style-type: none"> ● Writers often write books for people they care about or for people they would like to teach. Writers often write dedications for those people,

<p>thinks, “What kind of thing am I making?” (session 1)</p> <ul style="list-style-type: none"> ○ MWT*: Writers know that when they finish one how-to book, they continue on independently, making another. ○ MWT: Writers reread their work when they know that writing time is almost over. They check that their writing makes sense, sounds right, and looks right and that their pictures match their words. ○ S**: Writers compare how-to writing with familiar true stories by annotating the differences they noticed in a how-to mentor text. ● Writers <i>still</i> say what they are going to write across the pages—touch and tell—and they <i>still</i> draw the pictures, saying the words that go with the picture, just like they did when they were 	<p>as a writer that I might try, and why does she do those things?’ (session 8)</p> <ul style="list-style-type: none"> ○ MWT*: Writers collect ideas from mentor texts for making their how-to writing stronger. For example, writers can put words in all capital letters to make them stand out, they can include a “Things You Need” page, or they can add flaps to their books. ○ S**: Writers share their writing with partners and use each other’s books as mentor texts, looking for features they would like to try in their own books. ● Writers’ words need to reach their readers when they are writing how-to books. One of the best ways to reach the reader is to talk directly to them, by saying the word <i>you</i>: “First you...and then you...” (session 9) 	<p>remind writers of how-to books they could write (session 13).</p> <ul style="list-style-type: none"> ○ MWT*: Writers can write how-to books about things they know how to do from life and from things they have learned how to do from reading books. ○ S**: Writers can notice possible how-to book topics across the day, including thinking about things they could teach specific people in their lives. ● Writers can write a series of how-to books by thinking of topics that they really love, things that are big parts of their lives, or things they know a lot about. Writers think about their topics in a lot of different ways in order to write lots of how-to books in a series (session 14). <ul style="list-style-type: none"> ○ MWT: Writers can turn a series of how-to books 	<p>to let everybody know who the book was really written for (session 17).</p> <ul style="list-style-type: none"> ○ MWT*: Writers choose the how-to piece that they will want to publish before the celebration. ○ S**: Writers use the Information Writing Checklist to self-assess and set goals for their future writing. ● Writers can be editors and edit their own writing to make sure it’s easy for readers to read. They can use editing checklists to make sure they used capital letters at the beginning of each sentence and lowercase letters for the rest of the letters in words, and that they spelled word wall words correctly (session 18). <ul style="list-style-type: none"> ○ MWT: Writers can add on to their own writing checklists. ○ S: Writers practice reading their how-to books aloud to practice for their publishing celebration.
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<p>writing stories. Only in how-to books, each picture and page is another step (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Writers know that they do not have to stretch out every word. Writers know how to write many words in a snap (and if they are unsure, they can find these words on the word wall). ○ S: Writers check their writing pieces against the “How-To Writing” anchor chart. They make revisions and add action and details to their pictures. ● Writers don’t just reread the words of their how-to books, touching them with a finger or a pencil. How-to writers also reread to check that their writing makes sense. To do that kind of rereading, writers reread to partners or to themselves and make sure 	<ul style="list-style-type: none"> ○ ***MWT: Writers use linking words, like “first,” “then,” “next,” and “last” to link together the steps in their how-to books. ○ S: Another way writers reach their readers is by writing like they are really talking to them, like they’d talk to a real person or a friend. ● To write how-to steps that readers can easily follow, writers remember themselves doing something and picture it, almost like they’re watching a video in slow motion, pausing often to ask, “What exact words describe what I just did?” (session 10) <ul style="list-style-type: none"> ○ MWT: Writers help their partners revise for clarity by listening to and acting out each other’s books. ○ S: Writers practice picturing a step in a mentor text and 	<p>into one big how-to chapter book.</p> <ul style="list-style-type: none"> ○ S: Writers make sure that all of the how-to books in a collection go together. ● Writers of how-to books often write a special page introducing their books to help their readers understand their topics. Writers write an introduction page to give the readers some information or facts so that the rest of the how-to book will make more sense (session 15). <ul style="list-style-type: none"> ○ MWT: Writers can “unstick” themselves by skipping the introduction page and coming back to it later. ○ S: Writers write conclusions for their how-to books that serve as a way of saying “thank you,” or “goodbye” to the reader. ● Writers don’t just wait until they are finished to go back 	<ul style="list-style-type: none"> ● Writers celebrate the growth they have made as writers in this unit (session 19). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p>
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<p>it is easy to follow the steps (session 3).</p> <ul style="list-style-type: none"> ○ MWT: Writers say the steps of their how-to books in a different way if their partner doesn't understand them. ○ S: Writers work with partners to envision the steps in their how-to books and to revise if the steps don't make sense. ● Writers feel really lucky when they have readers who not only try to follow their directions, but who also speak up, saying things like, "I'm confused," or "Can you explain that more clearly?" when they need to do so (session 4). <ul style="list-style-type: none"> ○ MWT: Writers not only revise old books (using the anchor chart); they also write new books (after generating a few ideas for new books as a class). 	<p>choosing exactly right words.</p> <ul style="list-style-type: none"> ● Writers don't just teach the steps in a how-to book; they also add little warnings and tips. They do this by thinking about how the learner could go wrong and then adding advice to keep that from happening (session 11). <ul style="list-style-type: none"> ○ MWT: Writers imagine what a grown-up might whisper in their ears to help them add advice and warnings into their how-to books. ○ S: Writers use particular words to convey warnings, suggestions, or tips (e.g. "watch out..." "be careful..." "don't..." "I suggest..." etc.). ● Writers show readers exactly what they mean for them to do when they read their how-to directions by making comparisons (session 12). <ul style="list-style-type: none"> ○ MWT: Writers use new strategies to revise the 	<p>and make their writing easy to read. They work on it all the time, using all their strategies combined (session 16).</p> <ul style="list-style-type: none"> ○ MWT: Writers look back through old work to be sure they've finished all they can. ○ S: Writers annotate the class how-to book with all of the important things they have learned about how-to writing in this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p>	<p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <ol style="list-style-type: none"> <i>a. Print many upper- and lowercase letters.</i> <i>b. Use frequently occurring nouns and verbs.</i> <i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i> <i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i> <i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i> <i>f. Produce and expand complete sentences in shared language activities.</i> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <ol style="list-style-type: none"> <i>a. Capitalize the first word in a sentence and the pronoun I.</i> <i>b. Recognize and name end punctuation.</i>
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<ul style="list-style-type: none"> ● Writers add details to information (how-to) books by adding detailed pictures called diagrams. Writers often help readers understand their how-to books by making detailed diagrams and by labeling the diagrams, using the most precise, specific words they can (session 5). <ul style="list-style-type: none"> ○ MWT: Writers use the detailed words in their diagrams to write sentences that explain their steps. ○ S: Writers read their writing to their partners using expression (and hand motions!). ● Writers push themselves to practice writing how-to books faster, stronger, and longer (session 6) <ul style="list-style-type: none"> ○ MWT: Writers keep their pens in their hands the whole time they are writing, even when they are thinking. 	<p>older work in their folders.</p> <ul style="list-style-type: none"> ○ S: Writers celebrate having tried strategies that mentor authors use in this goal of the unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or</i></p>	<p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p>	<p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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<ul style="list-style-type: none"> ○ S: Writers select a how-to piece that they will want to mini-publish tomorrow. They also brainstorm ideas for where they might want to display their published pieces in the classroom. ● Writers remember all they already know about writing informational books, even though they are learning new things about how-to books. Writers use the Information Writing Checklist to self-assess and set goals for their future work (session 7). <ul style="list-style-type: none"> ○ MWT: Writers share their how-to books with their partners and give each other specific, positive feedback. ○ S: Writers celebrate their work on how-to books by finding appropriate places to hang them in the classroom and school. 	<p><i>gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <ul style="list-style-type: none"> <i>a. Print many upper- and lowercase letters.</i> <i>b. Use frequently occurring nouns and verbs.</i> <i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i> <i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i> <i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i> <i>f. Produce and expand complete sentences in shared language activities.</i> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <ul style="list-style-type: none"> <i>a. Capitalize the first word in a sentence and the pronoun I.</i> 	<p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <ul style="list-style-type: none"> <i>a. Capitalize the first word in a sentence and the pronoun I.</i> <i>b. Recognize and name end punctuation.</i> <i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i> <i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p>	
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<p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard</i></p>	<p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p>	<p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	
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<p><i>English grammar and usage when writing or speaking.</i></p> <p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p>	<p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>		
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d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.

SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community. 6.1.P.A.1

Demonstrate an understanding of rules by following most classroom routines. 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *My First Soccer Game* (Alyssa Capucilli—included in the K mentor text pack); *The Pumpkin Book* (Gail Gibbons—the “How to Carve a Pumpkin” page); *How to Make a Bird Feeder* (Liyala Tuckfield); *How to Make Salsa* (Jamie Lucero); *Make a Valentine* (Dale

Gordon); *How to Make Bubbles* (Erika L. Shores); *How to Make a Liquid Rainbow* (Lori Shores); *How to Make Slime* (Lori Shores); *Walk On!* (Marla Frazee—more sophisticated mentor text for taking student writing up a notch); recipes, instructions for new toys/games, craft project directions, etc.

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Writing Unit 5: Persuasive Writing of All Kinds—Using Words to Make Change

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers create a variety of opinion pieces that will make the world better? -How do writers write in ways that will convince readers? -How do writers create and present speeches that will make people really listen? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate opinions by noticing problems in the world, thinking of solutions, and writing for specific audiences. -Writers will write about their opinions using a variety of formats. -Writers will use a variety of strategies to make their opinion writing more convincing. -Writers will include detailed information in their persuasive pieces to make their writing more convincing. -Writers will create and present speeches that will make people really listen. 		
<p>Goal #1: Writers notice problems in their school, think up solutions, and write a variety of pieces to convey their opinions.</p>	<p>Goal #2: Writers write convincing persuasive letters to make changes in their neighborhoods and homes.</p>	<p>Goal #3: Writers create a variety of persuasive pieces around a class-selected world problem and create presentations to share their writing with the world.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Writers choose formats to write their opinions about how to make school and their classrooms better:</u></p> <ul style="list-style-type: none"> ● Writers work to make the world a better place by asking themselves, “Where is there a problem?” After thinking of a problem, they think of ways to solve it. Then, they write to make things better (session 1). <ul style="list-style-type: none"> ○ MWT*: To help them generate more writing ideas, writers live with open eyes, seeing problems 	<p><u>Writers write persuasive letters about problems in their neighborhoods, communities, and homes:</u></p> <ul style="list-style-type: none"> ● Writers write powerful letters by imagining the person they are writing to is standing write beside them. Then, they almost talk to the person, only they are talking on the page (session 7). <ul style="list-style-type: none"> ○ MWT*: Writers draw on what they already know about opinion writing to make their opinion 	<p><u>Writers create a variety or persuasive pieces around a class-selected world problem (e.g. “going green”):</u></p> <ul style="list-style-type: none"> ● Writers start new projects by recalling all they already know how to do. If the project is writing to persuade people of something, writers think, “What do I know about ways writers can write to make the world better?” Then writers go back and use what they already know how to do as directions to help them get started (session 12).

<p>and possibilities everywhere (session 1).</p> <ul style="list-style-type: none"> ○ S**: Writers study and annotate a mentor text to mine for strategies that they could try in their own opinion writing. They also add petitions to their repertoire of opinion writing formats (session 1). ● Writers can be like the Pied Piper, getting people to follow their ideas using words, instead of flutes. One way that sometimes works to get people to follow and idea is to give people lot and lots of reasons why they should follow the idea. The more reasons writers can give, the more convincing they will be (session 2). <ul style="list-style-type: none"> ○ MWT: Writers can be more persuasive by including what will happen if their readers fail to act (session 2). ○ S: Writers share the strategies they have used to make their writing more convincing, including adding thought and speech bubbles to their drawings and then adding the same words to their writing. 	<p>letters strong from the start (session 7).</p> <ul style="list-style-type: none"> ○ S**: Writers imagine they are walking through their neighborhoods, seeing problems and generating ideas for persuasive letters (session 7). ● Writers study a mentor text through a guided inquiry, mining for strategies they can try in their own persuasive letters (session 8). <ul style="list-style-type: none"> ○ MWT: Writers write in a way to make the most important words stand out (session 8). ○ S: Writers make sure that their letters are easy to read and understand before they mail them into the world (session 8). ● Persuasive writers write many letters to fix the problems they see. They ask, “Who <i>else</i> can help me fix this problem? What do I need to tell <i>this</i> reader? Or <i>that</i> one?” (session 9) <ul style="list-style-type: none"> ○ MWT: Writers add important details to their letters that are angled towards specific readers (session 9). ○ S: Persuasive writers include big feelings in their writing (session 9). 	<ul style="list-style-type: none"> ○ MWT*: Writers make sure that the “fix-it” ideas that they include in their persuasive pieces are feasible for the reader (session 12). ○ S**: Writers share all they have learned about writing persuasive pieces (session 12). ● Writers make their writing even stronger by including important information. Writers can get that information by researching, which means looking closely, talking to people, asking questions, and reading. Then, writers can include those details and facts in their writing (session 13). <ul style="list-style-type: none"> ○ MWT: Writers study their partner’s writing as a mentor text, noticing things that they could try to make their own writing better (session 13). ○ S: Writers check their writing pieces for readability (session 13). ● Writers fill their writing pieces with precise details, like names, numbers, and colors (session 14). <ul style="list-style-type: none"> ○ S: Writers share the “before” and “after” of their persuasive pieces to highlight how important it is to
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- Opinion writers don't just write one thing and say, "Oh, well. I hope that helps, but it is not my business." No way! Instead, they keep writing more and more to tackle the problem they've seen. They write to different people, in different ways, and suggest different solutions. They keep at it (session 3).
 - MWT: Writers sit with their partners and make plans for what they can do next in their opinion writing (session 3).
 - S: Writers study a mentor social action song to mine for strategies that they could try in their own persuasive writing (session 3).
- Writers don't wait around for someone else to tell them how to make their writing better—or in this case how to make their writing more persuasive, more convincing. Writers reread what they have written and think, "How can I make this even better?" Then they change their writing, without anyone telling them what to do. Writers are the bosses of their own writing (session 4).

- Persuasive writers suggest solutions to the problems they see. Writers include "fix-it" ideas into their letters so that readers know possible ways to take action. To include solutions, first the writer thinks of what the solution might be, and the writer writes. First, they think of exactly what they want the other person to do, and then they write, "Maybe we can..." or "We should..." and include the solution right in the letter (session 10).
 - MWT: Writers can revise all of the persuasive writing letters in their folders to make them more convincing (session 10).
 - S: Writers select one letter that they will want to mail out into the world (session 10).
- Writers know that they check over their work carefully before sharing it with others, making sure it is clear and easy to read. One way they can make sure their writing is clear is to reread, looking especially for places that are confusing or hard to read. Then they can quickly pick up their pens to fix those parts (session 11).

add precise information to their writing (session 14).

- Writers can write how-to books to explain their "fix-it" solutions to their readers. First, writers think, "What should people do to fix this problem?" Then, they write every step in a way that teaches readers *exactly* what to do (session 15).
 - MWT: Writers can add warnings and suggestions to their persuasive writing pieces to help keep their readers safe (session 15).
 - S: Writers can add more detail to their persuasive writing pieces by answering the questions, "How?" "Where?" and "Why?" (session 15)
- Writers make sure that punctuation marks are in all the right places so that their writing sounds exactly the way they want it to. Writers can reread their pieces and include the marks that will tell the reader *exactly* how to read it (session 16).
- Writers become presenters and make plans for the words and ideas they want to share with their audience. They reread their writing thinking,

<ul style="list-style-type: none"> ○ MWT: Writers use the same strategies to revise across every page of their writing (session 4). ○ S: Writers tackle tricky words they want to write by stretching them out like rubber bands, hearing and recording every sound (session 4). ● Even when words are hard, writers don't say, "Help me! Help me!" Instead, writers think about all the ways they know how to write words. Then they decide which strategies they will use to spell the best they can (session 5). <ul style="list-style-type: none"> ○ MWT: Writers are resourceful spellers. They use the classroom for support (session 5). ○ S: Writers select one of the opinion pieces they have written so far to bring forward to publication (session 5). ● Opinion writers do not wait around quietly, hoping that someone will ask to learn their opinions. Opinion writers get their words out into the world so lots of people will be able to know and care about the message (session 6). <ul style="list-style-type: none"> ○ MWT: Writers use the Opinion Writing Checklist to self-assess 	<ul style="list-style-type: none"> ○ S: Writers mail their persuasive letters out into the world (session 11). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .).</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p>	<p>"What sentences are most important? What else do I think? What stories can I tell to say even more?" Then, they mark parts in their writing where they can say more—things they haven't yet written—and rehearse their speeches out loud, practicing reading parts of it and then saying more (session 17).</p> <ul style="list-style-type: none"> ○ MWT: Writers sort and select up to three pieces of writing for publication (session 17). ○ S: Writers learn strategies for effective presentations by watching a mentor speechmaker (session 17). ● Writers make sure that their writing is readable and says exactly what they want it to say before they send it out into the world (session 18). <ul style="list-style-type: none"> ○ MWT: Writers create poster boards to display their published writing, just like they would create covers for their published stories (session 18). ○ S: Writers preview tomorrow's celebration by practicing their speeches and sharing their writing with their classmates (session 18). ● Writers celebrate the growth they have made as writers in this unit by
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<p>and set goals for revision (session 6).</p> <ul style="list-style-type: none"> ○ S: Writers speak out loud and proud when they share their opinion writing with the world so that others can feel how important their opinions are (session 6). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .).</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English</i></p>	<p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p>sharing their persuasive writing with the world (session 19)!</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .).</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p>
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<p><i>capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p> <p><i>SL.L.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>		<p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Click, Clack, Moo: Cows that Type* (Cronin); *Corduroy Writes a Letter* (Inches); *The Lorax*; *I Wanna New Room* (Kaufman) "If I had a Hammer" (song by Pete Seeger)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Writing Unit 6-- Writing Stories: Using All We Know About Narrative Writing to Craft Stories for Readers

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How is a focused, Small Moment story different from “bed-to-bed” story? -How do writers plan and rehearse their Small Moment stories, making sure that a whole story is from one time, one place? -What strategies do writers use to write more and more in the pages of their Small Moment stories? -How do writers use different types of details to help them bring their Small Moment stories to life? -How do writers identify and revise the hearts of their Small Moment stories? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will plan and rehearse a number of Small Moment stories about one time and one place. -Writers will stretch their Small Moment stories across a number of pages, telling the story a little bit at a time. -Writers will bring forward all of the strategies they already know for making their writing easy for readers to read. -Writers will use a variety of strategies to help them add more and more details to the pages of their Small Moment stories. -Writers will work with partners in order to help one another add more to their writing. -Writers will use different types of details to help them bring their Small Moment stories to life. -Writers will identify the hearts of their stories and revise these most important parts using a variety of details. -Writers will revise and strengthen the leads and closings of their stories. -Writers will use editing checklists and repeated rereadings to fine-tune their Small Moment stories. -Writers will study mentor texts to help them prepare their Small Moments for publication. 			
<p>Goal #1: Writers plan, rehearse, and draft focused Small Moment stories.</p>	<p>Goal #2: Writers use a variety of strategies to help them write more and more in the pages of their Small Moment stories.</p>	<p>Goal #3: Writers bring their Small Moment stories to life by revising to add small actions, feelings, thoughts, and dialogue, especially to the hearts of their stories.</p>	<p>Goal #4: Writers fine-tune, edit, and publish their Small Moments before they share them with the world.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers bring forward all they already know about writing true stories about their lives. But, now that writers know how to write so 	<ul style="list-style-type: none"> ● Writers can revise their stories (or write new stories) telling what happened bit-by-bit. Writers put themselves back in the shoes 	<ul style="list-style-type: none"> ● Writers make their Small Moment stories come to life by “unfreezing” the people in their stories by making them move and talk. Writers add 	<ul style="list-style-type: none"> ● Writers fine-tune their Small Moment stories by reading them as if they have never read them before. Writers read their own writing asking

that readers can easily read their stories, they set out with a new focus: writing Small Moment stories that readers are dying to read! Writers catch small moments from their lives and stretch those moments out across a few pages.

- **MWT***: To get small moments from their lives down on paper, first writers think about something that they have done. Then they draw and write the first part using itsy-bitsy details. Then, writers turn the page and draw and write the next page using itsy-bitsy details. Then they turn the page one more time and draw and write the last part using lots of itsy-bitsy details.
- **S****: Writers reread their writing to make sure readers can read it. Writers revisit the charts

of the character (which is really them in a different time and place) and think, “What is the very next thing that happened?” Then, they write it! They do this again and again as they stretch their stories down the page and then across the pages of a booklet.

- Writers help their partners add more to their finished pieces by asking them “Who? Where? When? What? How?” in response to their stories.
 - **MWT***: Writers can push themselves to add more to their writing by pretending they have their partners’ voices in their minds asking them, “Who? Where? When? What? How?” in response to their stories.
- Writers work with partners to help them revise. One way they can do this is to have one partner read aloud a bit of his story and then act that

dialogue to their stories by rereading their pieces and thinking back to the moment they are writing about. As best as they can, writers think of the actual words that someone said (or might have said). Then, they can go back to their stories and add in these exact words.

- **MWT***: Writers can wrap what their characters say in quotation marks so that the reader knows when to change his/her voice.
- Writers add feelings to their stories so the reader can learn more about them. They reread each page and think, “How did I feel at this part of the story?” Then, writers write the words that tell and show exactly how they felt at that part.
- Writers also add their thoughts to their stories so that the reader can learn more about them. Writers stretch their stories down

themselves questions like, “Does this make sense? Is this clear?” If it doesn’t, or if it’s not, writers revise their writing to fix it up.

- Writers use many different types of marks on the page to help their readers read their stories in ways that make them great stories: exclamation points for very important stops, periods for calm stops, question marks for stops that ask a question, and capital letters when they start a new sentence.
- Writers use editing checklists to help them polish up their Small Moment stories.
- Writers look at mentor texts to figure out what they need to put in their books before they are ready for the classroom library (e.g. titles, covers, dedications, colorful illustrations, etc.).
- Writers celebrate their published Small Moment stories by sharing them with the world.

<p>they used in the “Writing for Readers” unit.</p> <ul style="list-style-type: none"> ● Writers don’t always write about everything that they did in an entire day (“bed-to-bed” story, or “watermelon” story). Instead, they often pick one small part, or seed, of a story to zoom in on. After they think of one small part of a story to zoom in on, they can picture the moment in their heads, kind of like they are watching a movie. Then they draw and write what they see in their heads on the paper. <ul style="list-style-type: none"> ○ MWT: Writers know that “When you’re done, you’ve just begun!” When writers finish one story, they get right back to work! Sometimes they add more to the picture of to the words—and sometimes they get a new piece of paper and start a new story. A writer’s job is to 	<p>part out. As his partner listens and watches, she will quickly realize that things have been left out of his writing. She might say, “You forgot that part in your story! You should add that.”</p> <ul style="list-style-type: none"> ● As writers write more and more in the pages of their books, they will need to spell new words. Writers use all of the spelling strategies that they know, of course, but they can do more! They can spell by thinking about a word that sounds like the word they are trying to write. Writers ask, “Do I know a word that sounds like ____?” Then, they use what they know to spell the new word (e.g. “Do I know a word that sounds like <i>stay</i>? Yes! <i>Day</i> can help me spell <i>stay</i>!”). ○ MWT: Writers can also say a new word and think, “Do I know a word that sounds like ____ at 	<p>the page by not only telling what happened, the outside story, but by also telling their thoughts about what happened, the inside story.</p> <ul style="list-style-type: none"> ● Writers raise the level of their writing by revising the hearts of their Small Moment stories. Writers reread their stories with a partner, listening and looking for the most important part, the heart of the story. Partners act out the hearts of their stories—with action, feeling, talking, and thinking—and go back and put those tiny details into words, stretching the heart of the story down the page. Writers add lots and lots of extra details to the heart of the story so that readers know, and feel, that this is the most important part. ● Writers remember that they can always look closely at the work of authors they love and think, “What did this writer do that I could 	<p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <ol style="list-style-type: none"> <i>a. Print many upper- and lowercase letters.</i> <i>b. Use frequently occurring nouns and verbs.</i> <i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i>
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<p>keep working on his writing for the whole time during Writing Workshop.</p> <ul style="list-style-type: none"> ● Writers reread their books as they write them to make sure they have zoomed in on one small moment. They look at each of their pictures and reread their words to make sure that the whole book is a “one time, one place” story. As they turn each page, they might think, “Is this in the same place? Is this at the same time?” <ul style="list-style-type: none"> ○ MWT: Writers make sure that they are telling the stories from their lives in the exact order that they happened in real life. Writers can use “flow phrases” or transitional phrases, to help them glue together the parts of their stories in the order that they happened (e.g. one day, one afternoon, next, 	<p>the beginning? At the end?”</p> <ul style="list-style-type: none"> ○ S**: Writers use the Narrative Writing Checklist, setting goals to push themselves to write more and more like first grade writers. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p>	<p>try?” Writers study mentor authors’ leads and learn ways to revise their own.</p> <ul style="list-style-type: none"> ○ MWT: Writers recall the variety of strategies they know for writing endings to their stories: ending with a strong feeling, showing a strong feeling through dialogue or actions, ending with the very next small action that holds a feeling. ● Writers meet with their partners, and treat their books in Writing Workshop the same way they treat books in Reading Workshop. Just like in reading, writers first look at their partner’s first page and think, “What will this story be about?” Then, as they read their partner’s book, they can think, “Do all of these pages go together with the first page?” If some of the pages don’t seem like they belong together, writers can help their partners make their 	<p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts</i></p>
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<p>then, suddenly, at last, later, finally, etc.).</p> <ul style="list-style-type: none"> ● Writers don't tell the whole story on the first page. Instead, they stretch it out across as many pages as they need. Writers plan their stories to help stretch them out across pages. First, they tell their stories across their fingers. Then, they can touch each page as they retell their stories to see what part will go where. <ul style="list-style-type: none"> ○ WMT: When writers plan their stories across their fingers, they tell just a little bit as they hold their first fingers. Then they put up their second fingers and tell just a little bit more, trying to keep their stories in the same place. Writers keep going until they have told all of the Small Moment story from their lives. Then, they look at their fingers to see how 	<p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <ol style="list-style-type: none"> <i>a. Print many upper- and lowercase letters.</i> <i>b. Use frequently occurring nouns and verbs.</i> <i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i> <i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i> <i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i> <i>f. Produce and expand complete sentences in shared language activities.</i> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <ol style="list-style-type: none"> <i>a. Capitalize the first word in a sentence and the pronoun I.</i> <i>b. Recognize and name end punctuation.</i> 	<p>stories better by giving them helpful suggestions.</p> <ul style="list-style-type: none"> ○ S**: Writers pick two or three of their best stories from this unit to move towards publishing. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p>	<p><i>with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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<p>many pages they will need in their books.</p> <ul style="list-style-type: none"> ● Writers are always working hard to make their stories readable. Writers use all of the word stretching strategies that they have learned this year to help them spell words that readers can understand (e.g. “Say it, slide it, hear it, write it;” snap words; listen for the little words inside of word; “vowel power;” alphabet charts, etc.). <ul style="list-style-type: none"> ○ MWT: Writers remember to write their stories sentence by sentence, rather than word by word. Writers might say their sentence out loud and then point with their pencil to where each word will go. Then, they write a word (recording all the sounds they hear), reread, write the next word and reread, until 	<p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p>	
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<p>they get the whole sentence down.</p> <ul style="list-style-type: none"> ○ S: Writers use the Narrative Writing Checklist, setting goals to push themselves to write more and more like first grade writers. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</i></p> <p><i>W.K.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p>		<p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</i></p> <p><i>SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	
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<p><i>a. Print many upper- and lowercase letters.</i></p> <p><i>b. Use frequently occurring nouns and verbs.</i></p> <p><i>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes).</i></p> <p><i>d. Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</i></p> <p><i>e. Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with).</i></p> <p><i>f. Produce and expand complete sentences in shared language activities.</i></p> <p><i>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>a. Capitalize the first word in a sentence and the pronoun I.</i></p> <p><i>b. Recognize and name end punctuation.</i></p> <p><i>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).</i></p> <p><i>d. Spell simple words phonetically, drawing on</i></p>			
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knowledge of sound-letter relationships.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.

SL.K.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade K, *Units of Study in Opinion, Information, and Narrative Writing: Grade K, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011; *Small Moments: Personal Narrative Writing from Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins, 2003

Suggested Texts: *Katie Loves the Kittens* (Himmelman); *The Rain Stomper* (Boswell); *The Snowy Day* (Keats); *A Chair For My Mother* (Willams); *When Sophie Gets Angry—Really, Really Angry...* (Bang)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Pacing Guide

Kindergarten Reading

Unit 1 20 days	Unit 2 30 days	Unit 3 25 days	Unit 4 30 days
Marking Period 1		Marking Period 2	

Unit 5 28 days	Unit 6 32 days	Unit 7 20 days
Marking Period 3		Marking Period 4

- Unit 1** We Are Readers
- Unit 2** Emergent Reading: Looking Closely at Familiar Texts
- Unit 3** Super Powers: Reading with Print Strategies and Sight Word Power
- Unit 4** Bigger Books, Bigger Reading Muscles
- Unit 5** Becoming Avid Readers
- Unit 6** Growing Expertise in Little Books- Nonfiction Reading
- Unit 7** Readers Get to Know Characters by Pretending and Performing Our Books/Reader's Theater

Kindergarten Reading Unit 1: We Are Readers

Essential Questions:

- What strategies do readers use to read the world around them?
- What strategies do readers use when reading with a partner?
- What strategies do readers use to learn all that they can from their books?
- What strategies do readers use to “read” old favorite storybooks with increasing accuracy and expression?
- How do readers add their own thinking to the books that they read?

Skills/Knowledge:

- Readers use various strategies to read the world around them.
- Readers use various strategies when reading with a partner.
- Readers use the words, pictures, and their own thinking to learn all they can from their books.
- Readers add a pinch of themselves, or their own thinking, to each page that they read.
- Readers reread their books again and again, learning more and more each time they reread.
- Readers “read” old favorite storybooks with increasing accuracy and expression by using a variety of strategies.
- Readers create new, old favorite storybooks with help from their loved ones.
- Readers will use connecting words to join pages together as they are reading.
- Readers will work with their partners to make each rereading of a book better than the last.

Goal #1: Readers read learn-about-the--world books by using the pictures and words, as well as rereading strategies and their partners, to learn all that they can from each page.

Goal #2: Readers read old favorite storybooks again and again, making the story sound better and better each time that they read it.

Mini-Lessons & Standards

Mini-Lessons & Standards

Emergent readers “read” the world by “reading” environmental print and high interest nonfiction (learn---about---the---world) books:

- Readers walk through the world in a special way. They don’t just see things. They read things. They read names and signs, directions and songs, too. They do this by

Emergent readers “read” old favorite storybooks and continue to read learn---about---the--- world books:

- When readers have heard a story a zillion times, they can practically read it all by themselves. They look at the picture, remember how the story goes, and then read it themselves, page by page (session 10).
 - MWT*:Readers read all of the pages of a book in

looking at the world and thinking, “What might that say?” (session 1)

- MWT*: Readers check the first letters of words they are reading in the world and think “Does that look right?” Readers never give up, but rather keep trying and trying to read the world around them.
- S***: Readers imagine the other places in their lives where they might try to read the world.
- Readers don’t have to walk up and down the halls or sidewalks to read and learn about the world. They can sit anywhere, open up a book and presto! They start to learn cool things about the world (session 2).
 - MWT: Readers slow down to really study each page of a book, noticing and learning as much as they can before turning the page.
 - S: Readers can “see-saw read” with a partner to learn as much as they can about a topic (partner reading when Partner A reads the cover, Partner B reads the first page, Partner A reads the next page, and so on).
- Readers know that it is fun to read all by themselves, privately and quietly, and it is also fun to read with a friend (session 3).
 - MWT: Readers get ready to read with a partner by listing across their fingers, or by marking with Post-its, all that they have learned from a book that they would like to share.
 - S: Readers name and celebrate all of the great qualities they demonstrated during partner reading today.
- When readers read books, they read the cover first, then

order, being very careful not to skip any pages.

- S***: Readers transition back into reading learn---about---the---world books, using all of the strategies they learned during the first bend of this unit.
- When readers read old favorite storybooks—really, when they read anything—they need to pay attention to what’s on that page. They’ve got to make their words match the book’s picture and words. So, they need to study the page carefully (session 11).
 - MWT: Readers read aloud old favorite storybooks to “kids” (stuffed animals, action figures), making sure that they sound just like their teacher doing a read aloud.
 - S: Readers transition back into reading learn---about---the---world books, using the “matching the words with the page” strategy they used with their old favorite storybooks today.
- Readers select new storybooks to take home to read and reread (and reread) with a loved one. Then, they will bring these new storybooks back to school so that they can be “read” as old favorite storybooks (session 12).
 - MWT: Readers transition into some private reading time of their old favorite storybooks using all that they have learned how to do as readers.
 - S: Readers transition into reading learn---about---the---world books, using all the strategies they have learned so far as readers.
- When readers read their old favorite storybooks aloud, or even just to themselves, they can make the story

they read the first page, the next, and the next—all the way to the end (session 4).

- MWT: Readers get ready to read with a partner by marking “Wow!” pages with a Post—it that they would like to share.
- S: Readers observe and name the moves of an effective partnership.
- Readers don’t just whip through a book, then toss it to the side and say, “I’m done!” No way! Readers (like writers) have a saying: “When you’re done, you’ve just begun!” When readers finish a book, they think, “Let me try that again,” and then they reread the book. Reread means to read again (session 5).
 - MWT: Readers say more words for each page when they are rereading. They say what they noticed the first time they read a book and the new things they notice while they are rereading.
 - S: Readers remember that rereading all the parts of the page helps them learn more and then more from their learn--about--the--world books.
- Readers reread books again and again and begin to notice some new things about them. One thing readers begin to see is that all the pages of a book go together. As readers read the pages, they know it is important to put them together with their own words to learn as much as they can (session 6).
 - MWT: Readers remember to read the whole page, trying to see and say
 - more on each page so that they can learn as much as they can in their learn--about--the-world books

sound really great by putting in the exact words the characters say. The exact words make the characters come to life (session 13).

- MWT: Readers notice how the character is feeling on a page and then read the words she says with the feeling she is feeling.
- MWT: Readers remember to add a pinch of themselves, or add a bit of their own thinking, to each page as they read their old favorite storybooks with their partners.
- S: Readers transition into reading learn---about---the---world books, using their fingers to touch the parts of the page they are reading and to make sure that they are looking closely at all parts of the page.
- When readers go back to reread a storybook, they remember more of the story and say more on each page. Readers notice the amount of words on the page and know that the more words there are, the more story they have to tell (session 14).
 - MWT: Readers work with their partners to make sure that the amount their partners read matches how much text is on the page.
 - S: Readers transition into reading learn---about---the---world books, using all that they have learned so far about letters and sounds to recognize more of the words on the page.
- One way readers make their reading of old favorite storybooks sound more grown---up is to read the connecting words that make the pages go together. Readers read one page and then put in connecting

- S: Readers can use their rereading and connecting of pages to do a quick retell of a book.
- Readers who reread know that rereading means rethinking. Rethinking can take readers beyond the book. Readers make sure to add a pinch of themselves, or a bit of their own thinking, to each page before they read on (session 7).
 - MWT: Readers help themselves and their partners understand their ideas better by finding and pointing to the part of the page that made them think what they thought.
 - S: Readers can remember other books, movies, shows, or other people to help them add some other thinking, or pinches of themselves, to the pages of their books.
- As readers read books again and again, they really do see new things each time they reread. Readers also start to notice words more and more. They can read the words in a book like they read the words in the classroom, and in the school. They see the words, and they think, think, think to figure out what they probably say (session 8).
 - MWT: Readers remember that reading both the pictures and the words on the page will help them learn the most that they can from every book.
 - S: Readers work with their partners to talk, think, and look together for other words that they can “read.”
- As readers read learn---about---the---world books again and again, they can begin to make the book sound right. Learn--about-the--world books teach, and so they sound like a teacher. When readers read these books again and again, one thing they are trying to do is sound like

- words like and then... and after that... and then they read the next page (session 15).
- MWT: Readers ask themselves “when?” to help them think of time words that they could use to connect the storybook pages they are reading (e.g. “A few minutes later...” or “The next day...”).
 - S: Readers transition into reading learn---about---the---world books, challenging themselves to use connecting words that will help the pages go together as they read.
 - When readers read a book over and over again, they try to use some of the exact words from the book. Some of the words, especially words that repeat, become words that readers know by heart. They become words that readers can say exactly like the book says them (session 16).
 - MWT: Readers focus on the parts of books that are easier to read exactly right, such as repeating parts, beginnings and endings, and character talk.
 - S: Readers transition into reading learn---about---the---world books, striving to use all that they have learned about letters, words, and reading to make each rereading of a page better and more exact than the one before it.
 - When readers read a book really well, they remember some of the exact words. Then, they can find those words and point to and read some of them—just like they do in writing workshop (session 17).
 - MWT: Readers find easier to read words in the parts of their books that they can read exactly right

teachers too (session 9).

- **S:** Readers share the sounds of their reading by participating in an imaginary orchestra of professional--sounding, learn---about---the---world readers.

**Mid---Workshop Teaching*

***Share*

RI.K.2: With prompting and support, identify the main topic and retell key details of a text.

RI.K.5: Identify the front cover, back cover, and title page of a book.

RI.K.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

RI.K.10: Actively engage in group reading activities with purpose and understanding.

RF.K.1: Demonstrate understanding of the organization and basic features of print.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

(repeating parts, when character talk, the beginning or the ending).

- **S:** Readers transition into reading learn---about---the---world books, using all that they have learned about finding and reading some specific words in books.
- Powerful reading partners work as a team to try to wow their listeners. They can use the anchor charts from the unit as they work to make their old favorite storybook reading the best it can be (session 18).
 - **MWT:** Partners work together to reread pages to make them sound the best that they can be.
 - **S:** Readers transition into reading learn---about---the---world books, continuing to work in partnerships to make their reading, and rereading, the best it can be.
- When readers work hard at something and they succeed, they celebrate! Readers celebrate the growth they have made as readers in this unit (session 19).

**Mid---Workshop Teaching*

***Share*

RL.K. 2: With prompting and support, retell familiar stories, including key details.

RL.K.5: Recognize common types of texts (e.g., storybooks, poems).

RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

RL.K.10: Actively engage in group reading activities with purpose and understanding.

RF.K.1: Demonstrate understanding of the organization and basic features of print.

RF.K.3: Know and apply grade---level phonics and word analysis skills in decoding words.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

-Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade K, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Resources: environmental print (e.g. signs in the classroom and around the school); concept books (numbers, colors, opposites); high interest NF (e.g. *The Beetle Alphabet Book* [Pallotta, Biedrzycki]; *Trucks* [Mara]); favorite familiar story books (e.g. *The Three Billy Goats Gruff* [Galdone], *The Carrot Seed* [Krauss], *Caps for Sale* [Slobodkina], *Harry the Dirty Dog* [Zion]); shared reading books, poems, nursery rhymes, and songs (e.g. "Jack and Jill;" Mrs. Wishy---Washy [Cowley])

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Reading Unit 2: Emergent Reading-Looking Closely at Familiar Texts

Essential Questions:

- How do readers read and look closely at emergent storybooks and read those books in ways that bring the stories to life?
- How can readers notice more and more in the books they read and sound more and more like storytellers?
- How and why do readers write labels for the pictures in their books to help them read and sound more like storytellers?
- How can readers read, discuss, and perform familiar books with partners so that they understand them even better?

Skills/Knowledge:

- Readers will reread emergent storybooks, looking closely at the pictures to remember and “read” what the characters are doing, saying, and thinking on each page.
- Readers will think about how characters are feeling and “read” in ways that match those feelings.
- Readers will use fix-up strategies when they notice that the story they are telling is confusing.
- Readers will begin to match the words they are “reading” with the words on the page, pointing under the words and phrases that they can read word for word.
- Readers will write labels for the pictures in their books to help them remember the important words they need to say when “reading” them.
- Readers will include more and more sounds when writing labels for their books.
- Readers will label objects, feelings, what something looks like, and what’s happening in their books.
- Readers will mark places in their books that they find interesting and discuss them with partners.
- Readers will read, discuss, and perform their books with partners so that they understand them even better.

<p>Goal #1: Readers reread and look closely at books they know well to make their “reading” sound like a story.</p>	<p>Goal #2: Readers reread and write words to look closely and notice more in the story.</p>	<p>Goal #3: Readers read, discuss, and perform books with their partner so that they understand their stories even better.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p>Readers use everything they already know how to do to read emergent storybooks (i.e. “star books”): look carefully at the cover, point under the words in the title and read them, look</p>	<p>Readers can make labels for the pictures in the books they read, just like the make labels for their own books in Writing Workshop. The labels help</p>	<p>When readers are reading by themselves, they often have thoughts like, “Oh, this is so cool!” or “Huh? I don’t get this!” These are exactly the kinds of things readers share with a</p>

<p>carefully at the whole picture, and then tell the story to match that picture (see “We Are Storybook Readers!” anchor chart from “We Are Readers” unit).</p> <ul style="list-style-type: none"> ○ MWT*: Readers don’t just say what they see on the page. They look carefully at the pictures and use them to remember what the characters were doing, saying, and thinking on that page. Then, they “read” the page making sure to include those details of the story. ○ PT**: 	<p>readers know which words are important for telling the story.</p> <ul style="list-style-type: none"> ○ Readers can use “snap words” along with their labels to make phrases to match the pictures and what’s happening in the story. ○ Readers can see more and look even more closely at their books. They can label things such as feelings, what something looks like, and what things are happening. ○ PT**: 	<p>partner. So when readers notice something that they want to share, they put a sticky note on the page to save it for partner time.</p> <ul style="list-style-type: none"> ○ Talking about a book looks different from storytelling across the pages or retelling. First, readers story tell and read, marking a place or two with Post-its that they want to share with their partners. When partners get together, they start by storytelling. Then, they look back at their Post-its and start a conversation, saying, “My idea about this book is...” or “One thing I want to talk about is...” ○ PT**:
<ul style="list-style-type: none"> ○ S***: Another way that readers can share books with their partners is to “echo read.” When partners echo read a book together, Partner 1 reads a page, and Partner 2 reads the same page, trying to make it sound more and more like a story. <p>Readers consider the feelings of the characters. They stop often and think about how characters say and do things</p>	<ul style="list-style-type: none"> ○ Readers reread their Post-its and labels to remind themselves of who is in their book and what is happening. Then, after they reread their Post-its, they can reread their book, perhaps adding more labels along the way. ○ PT: 	<ul style="list-style-type: none"> ○ When readers come across a part that makes them laugh out loud, or go “Wow,” they stop and think, “What makes this part so funny or cool?” Then they can say more about those parts when they share them with a partner. ○ PT:

<p>in their books. These give readers clues to figure out how the characters feel.</p> <ul style="list-style-type: none"> ○ PT: Partners practice storytelling in a way that matches how the characters feel at each part of the story. <p>Readers pay special attention to the parts of the book when a character has an especially strong feeling. They use Post-its to mark those places so that they can later share them with their partners.</p> <ul style="list-style-type: none"> ○ PT: Readers can act out parts of their books by thinking about how the character feels, and how the character would look, sound, and act at different parts of the story. ○ S: Star books aren't the only books that readers can read. No matter the type of text, readers can always use the pictures to remember how the words go, and to think about what would make sense. <p>Sometimes readers forget how parts of stories go. When they forget, they make sure to work hard to reread the picture to think carefully about what's happening in the part. This helps readers to remember the story and</p>	<p>Readers are also writers! Just like writers, readers can use everything they know to write sentences. Readers can write sentences that go with what they see in their books. Just like writers, readers sometimes make patterns with their sentences.</p> <p><i>**Transition to Partner Time</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p>	<p>asking each other questions, such as, "Why are they doing that?" or "How do you think he's feeling?" or "What do you think she will do next?" or "Why do you think this part is funny/cool?"</p> <p>Readers can work together with their partners to act out, or dramatize, their stories. Readers can use simple props to act out their books. Then, after their acting, readers get together to talk about what they're thinking about the book that they performed.</p> <p>Readers celebrate the growth they have made in this unit by recording (video or audio) their best emergent storybook storytelling. First, readers reread the labels and words that they wrote to preview the text. Then, they reread the book like a professional storyteller!</p> <p><i>**Transition to Partner Time</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p>
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<p>think about what would make sense to say on that page.</p> <p>Sometimes readers get confused about the parts in a story. As they are reading, they notice that the story they are telling seems to be mixed up, out of order, or confusing. When readers get confused, they go back to the last place where everything was still making sense and they can reread and retell what’s happened so far to get them going with their reading again.</p> <ul style="list-style-type: none"> ○ MWT: When readers reread to make the story make sense, they pay extra-special attention to the pictures, making sure they really do know what is happening before they turn to the next page, and the next, and the next. <p>Readers can match their storytelling to the print on the page to read just like grown-ups. Readers can point along under the words as you tell the story, and when they come to a part that they know word for word, they can point to the words that match what they are saying.</p> <ul style="list-style-type: none"> ○ MWT: Readers work especially hard to point along under the 	<p><i>RF.K.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding...</i></p> <p><i>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p>	<p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding...</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and</i></p>
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<p>words that the book or the character repeats again and again.</p> <ul style="list-style-type: none"> ○ PT: Readers use Post-its to mark words, phrases, whole pages, and whole books that they know they can point under each word to read. Then, readers share these parts and books with their partners. <p>Readers celebrate their emergent storybook reading powers (see suggestions for a star book parade celebration on page 12 of the “Emergent Reading,” “If... Then...Curriculum” PDF).</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between</i></p>		<p><i>requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

RL.K.10: Actively engage in group reading activities with purpose and understanding.

RF.K.1: Demonstrate understanding of the organization and basic features of print...

RF.K.4: Read emergent-reader texts with purpose and understanding...

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade K, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: See pages 5-8 of “Emergent Reading” unit in “If...Then...Curriculum” PDF for suggestions of emergent storybooks, shared reading texts, read aloud texts, interactive writing/shared writing texts, poems, and songs to gather for this unit

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Reading Unit 3: Super Powers

Essential Questions:

- How do readers use “super powers” to help them actually read what is on the page?
- How do readers make sure that the words they are reading match the words that are on the page?
- How can partners help each other become stronger readers?
- How do readers show persistence by using multiple super powers at once to solve tricky words?
- How can readers bring books to life using their voices?

Skills/Knowledge:

- Readers will use “pointer power” to practice one-to-one correspondence.
- Readers will use “reread power” to fix-up their accuracy and to improve their fluency.
- Readers will recognize and read common high frequency words.
- Readers will work with partners in order to strengthen their reading.
- Readers will use “picture power” to make the words they are reading match the meaning of the text.
- Readers will use “snap word power” to recognize and create new snap words.
- Readers will use “sound power” to check that the word they are reading matches the first letter written on the page.
- Readers will use “persistence power” to orchestrate all of their super powers when solving even the toughest of words.
- Readers will use “book talk power” to introduce, retell, and share their thinking about books with others.
- Readers will bring books to life by changing their voices, noticing patterns, and sharing their thinking.

<p>Goal #1: Readers use “super powers” to match what they say to the words on the page and to reread to make their reading even stronger.</p>	<p>Goal #2: Readers use all of their “super powers” to use various parts of words and texts to solve tricky words with persistence.</p>	<p>Goal #3: Readers bring books to life by changing their voices, noticing patterns, and talking about books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p>Readers use super reading powers to <i>actually</i> read words. They can put their finger under one word, then the next, and the next, and they can actually</p>	<p>When readers encounter trouble, that’s the time when they especially need to activate their super powers. They can’t let themselves be defeated! Instead, they call on more powers. Readers use</p>	<p>Super Readers use all of the super powers to bring books to life. They can read books to others just as grown-ups read books to them. They can read</p>

read what the words say (“pointer power,” “reread power” - session 1).

- MWT*: Readers use “reread power” to reread familiar words and texts in new and special ways.
- PT**: Partners remind each other to use their super reading powers.
- S***: Readers practice using pointer power and reread power to read and reread a “Super Reader” song.

When readers read, every word they say has to match a word they point to on the page. When they stop reading, there can’t be any words left over or any extra words coming out of their mouths. If there’s a problem, readers go back and reread to make it match (session 2).

- MWT: Readers (and writers) recognize that spaces between words signal a new word is coming.
- PT: Partners can work together by echo reading.
- S: Readers work together to construct a sentence in order to reinforce one-to-one matching in their reading.

picture power. (“picture power” – session 6).

- MWT*: When readers aren’t sure what to look at in a picture, they try it lots of ways and check their guesses with the first letter of the difficult word.
- PT**: Partners help each other use and check their reading powers, rather than just telling each other the words.
- S***: Readers practice using picture power before they read to make predictions that might help them avoid getting stuck.

Super Readers can make more snap words for themselves. Readers turn a word into a snap word by doing this: look, read, spell, write, look, read (“snap word power” - session 7).

- MWT: Readers hunt for snap words before they read so that they will have an easier time reading the whole text.
- PT: Readers work with their partners to recognize and practice reading their snap words.
- S: Readers work together in an interactive writing session to practice writing snap words.

books to themselves that way as well (session 11).

- MWT*: Readers can activate reread power to make their reading voices sound super smooth.
- PT**: Readers read aloud books to their partners using their best reading voices.
- S***: Readers use reread power to smooth out a line, a page, or even a whole book.

One way readers read faster and smoother is to realize that knowing the pattern helps them *sing* the words that are the same on every page. Then readers can really work at figuring out the words that change (session 12).

- MWT: Readers have to work extra hard to think, “What’s the pattern here? What’s the same on every page? What’s different?” Not all books and songs have the same pattern. Once readers discover the pattern, they sing it!
- PT: Readers tell each other what the patterns in their books are before they start to read so that they can sing out the patterns together.

<p>When readers point to words as they read, each word gets one tap—even long words (session 3).</p> <ul style="list-style-type: none"> ○ MWT: Readers can count up the words on a page before they start reading. That way they can plan how many taps they'll need on that page or in that line. Then, they can read to make it match. ○ PT: Partners act like reading teachers by pointing to the words on a page while their partner reads aloud. ○ S: Readers construct a sentence to practice tapping and pointing once for each word. <p>When readers see words that they know in a snap, it helps them to keep track of the right words as they read. Snap words help readers fix their pointer power (session 4).</p> <ul style="list-style-type: none"> ○ MWT: Readers do not point under punctuation marks. Readers only point under words. ○ PT: Readers can hunt for snap words with their partners. ○ S: Readers check that the first letter of a word matches the letter of the word they read. 	<p>Sometimes picture power isn't powerful enough to tackle really tough words. Readers also use sound power, using the sound of the first letter to help them read the word ("sound power" – session 8).</p> <ul style="list-style-type: none"> ○ MWT: Readers can use their alphabet and name charts to help remind them of letter sounds. ○ PT: Readers can play "I Spy" with their partners to help them strengthen their sound power. ○ S: Readers practice stretching out words and isolating sounds in an interactive writing session. <p>When one power doesn't work, Super Readers use another one. Readers try one thing and then another to tackle the trouble! ("persistence power" - session 9)</p> <ul style="list-style-type: none"> ○ MWT: Readers use persistence power by trying as many strategies as necessary to solve and check tricky words. ○ PT: Readers give each other reminders to use their super powers when they get stuck. ○ S: Readers can also use persistence power to fix up words 	<ul style="list-style-type: none"> ○ S: Readers practice carrying a pattern by planning a new class book in the air. <p>When readers want to read a book so the book comes to life for listeners, punctuation is like a secret code, whispering tips about how to read (session 13).</p> <ul style="list-style-type: none"> ○ MWT: Readers hunt for punctuation marks in their books to get themselves ready to change their reading voices as they read each sentence. ○ PT: Readers become the "punctuation police" by making sure their partner doesn't speed through the punctuation marks while reading aloud. ○ S: Readers participate in an interactive writing session to practice using end punctuation to change how sentences sound. <p>When readers are trying to read a book aloud so that people pull in to listen, they need to understand the book and be thinking about what it says as they read. If a reader doesn't understand the book, his listeners won't understand it either (session 14).</p>
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<p>Readers can work with a partner to practice pointing to words as they read them. One partner reads, and the other partner points to each word. Both partners can check that one word makes one point. This way they double their pointing power (“partner power” - session 5).</p> <ul style="list-style-type: none"> ○ MWT: Readers remember to use reread power to make their reading even stronger. They practice rereading a piece that they would like to share with their partners. ○ PT: Partners take turns using partner power to point to and read words. <p>S: Partners can read out loud together and “piggy-back point” to check that their reading matches the words they see on the page.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p>	<p>that they think they haven’t read just right.</p> <p>Once readers are able to activate lots of powers, they make sure to check in on these, noticing which ones they use all the time and which ones they need to power up. Then they set goals (session 10).</p> <ul style="list-style-type: none"> ○ MWT: Readers know that rereading is a great way to put all of their reading powers together. Readers can put their energy into making sure they are activating all of their powers, using them at the same time to be super readers. ○ PT: Readers listen to each other read and remind each other to activate all of their super powers. ○ S: Groups of readers perform readings of texts for the class and receive Super Reader capes as a way of celebrating the growth they have made so far in this unit. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p>	<ul style="list-style-type: none"> ○ MWT: When a book does not have characters or specific feelings in it, readers can make their voices sound interesting by making some parts softer or by giving some words an extra punch. ○ PT: Partners can read the same book and change their voices in different ways to bring the book to life. ○ S: Readers can lead the class in a read aloud to model how to bring different books to life. <p>Super Readers don’t just <i>read</i> books, they <i>talk</i> about books, too. Readers can activate their book talk power. One way readers get a book talk started is to introduce their book to their partner before they read it together (“book talk power” - session 15).</p> <ul style="list-style-type: none"> ○ MWT: Readers can prepare for partner time by marking pages that they want to talk about with Post-its. ○ PT: Partners introduce their books to each other before they start to read together. They also stop and talk some more when they get to the places they have marked with Post-its.
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<p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.1: Demonstrate understanding of the organization and basic features of print...</i></p> <p><i>RF.K.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes)...</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding...</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and</i></p>	<p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding...</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and</i></p>	<ul style="list-style-type: none"> ○ S: When readers introduce their books to others, they are careful not to give away the whole book. ● When readers read a book well, they end up seeing things in the book that seem important. They might see things that are surprising or funny. When readers finish a book, sometimes they want to talk about it by retelling it to their partner (session 16). <ul style="list-style-type: none"> ○ MWT: Readers can add a “pinch of you” to their retells by saying what they noticed or found exciting, funny, sad, or surprising. ○ PT: Readers practice all the ways they have learned to make their books come alive with their partners. ○ S: Readers talk <i>more</i> about their books by saying what they think and then using the word “because” to explain why. ● Super Readers can give the gift of reading! They can think about the people they love and which stories they would love to hear. They can decide <i>who</i> they’ll read to, <i>what</i> they’ll read, and <i>how</i> they’ll read it (session 17). <ul style="list-style-type: none"> ○ MWT: Readers try out different ways to perform their books by
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<p><i>answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p>deciding what voices they'll use and what parts they will act out with their whole bodies.</p> <ul style="list-style-type: none"> ○ PT: Partners help remind each other of their super powers as they practice reading the texts they will give as gifts. ○ S: Readers give the gift of reading to their classmates by activating all of their super powers. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p>
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		<p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p>
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SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
Running Records
Reading Conferences
Developmental Reading Assessment (DRA)
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books
Units of Study for Teaching Reading: Grade K, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011
Suggested Texts: *Brown Bear, Brown Bear, What Do You See?* (Martin); *So Much!* (Cooke); *In the Garden* (Rigby PM Plus Readers); *Super Mouse* (Root); a number of familiar songs, poems, and nursery rhymes

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Kindergarten Reading Unit 4: Bigger Books, Bigger Reading Muscles

<p>Essential Questions:</p> <ul style="list-style-type: none"> -In what ways do bigger (higher level) books get harder? -How do readers self-monitor and cross-check to ensure that they know what a book is really saying? -How do readers orchestrate the three cueing systems (M, S, V) to read with accuracy? -How do readers modify their reading super powers to tackle the complexities of harder books? -How do readers change the way they read when they “graduate” from patterns to story books? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will attend to patterns and pattern breaks to help them reader higher-level books. -Readers will make sure to self-monitor and cross-check in order to read with accuracy. -Readers will use the title, pattern, and ending of a book to retell it in order to check their understanding and share books with partners. -Readers will use the beginning and ending sounds in tricky words to help them solve them with accuracy. -Readers will read high frequency words in a snap. -Readers will recognize blends and digraphs at the beginning and ending of words. -Readers will use the whole picture to solve tricky words, including prepositions. -Readers will recognize high frequency words with inflected endings. -Readers will use the familiar story structure to comprehend, predict, and retell in higher-level texts. 		
<p>Goal #1: Growing readers tackle more challenging books by knowing how books get harder, attending to patterns and self-monitoring.</p>	<p>Goal #2: Readers zoom in on letters and sounds, using visual information, high frequency words, self-monitoring, and cross-checking to read with accuracy.</p>	<p>Goal #3: Readers graduate to become stronger readers, using “extra-strength” reading super powers to tackle harder books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> As readers grow bigger, the books they read can get bigger and harder too. Here’s the thing: when readers know <i>how</i> the books will get harder, they can use their super powers to read <i>even</i> 	<ul style="list-style-type: none"> One way readers get stronger is to think and talk and play and sing with the alphabet, getting to know all the fun ways that letters and sounds go. Then when they read, they can use all 	<ul style="list-style-type: none"> Now that readers are reading more challenging books, they can’t just quick-check the picture to figure out the word. They have to use the whole picture to think about what they see

<p>those harder books. (session 1)</p> <ul style="list-style-type: none"> ○ MWT*: Readers make sure they are using all of the reading super powers they already know when reading harder books. ○ PT**: Partners read books from easiest to hardest, helping each other tackle more difficult books once their reading muscles are warm. ○ S***: Readers celebrate their persistence when reading harder books and their use of their reading super powers. <p>Readers know that even when there are more words on the page or the sentences are long, there is often a pattern in those sentences. And if readers can figure out the pattern, that pattern can help them read almost every page <i>and</i> help them know what their book is about. (session 2)</p> <ul style="list-style-type: none"> ○ MWT: Readers recognize some of the trickier patterns in their books, such as a “see-saw” pattern. ○ PT: Readers can play “Guess What’s Next!” during partner reading to practice predicting based on pattern. 	<p>they know about letters and sounds to read the words the author wrote. (session 7)</p> <ul style="list-style-type: none"> ○ MWT*: Readers invent new ways to read their ABC books and practice their sound power. ○ PT**: Readers, partnerships, and small groups can read their ABC books together in many ways, such as playing “same and different” across books. ○ S***: Readers practice phonological awareness to support the visual cuing system by singing “What’s the first sound that you hear...” <p>When words don’t come easily to them as they read, readers don’t back away. Instead, they can get close and use the beginning of the word. Then they think, “What word could this be?” (session 8)</p> <ul style="list-style-type: none"> ○ MWT: Readers remember to use all of their powers while they are practicing their sound power to help them figure out what word might make sense. ○ PT: Readers read their ABC books with their partners in many different ways. ○ S: Readers match the initial and 	<p>and what’s happening. (session 13)</p> <ul style="list-style-type: none"> ○ MWT*: Readers use their extra-strength picture power to where, what, and how. ○ PT**: Partners act out tricky parts of their books to help them figure out tricky words. ○ S***: Readers boost their vocabulary around prepositions to support reading more complex texts. <p>Sometimes readers are reading along and <i>bam</i>, the pattern is gone! Readers don’t worry. They can use their extra-strength picture power and turn up their snap word power to help them. (session 14)</p> <ul style="list-style-type: none"> ○ MWT: Readers notice that they are creating new snap words for themselves as they are reading more and more. ○ PT: Readers and partners go back to reread books with smoother voices. ○ S: Readers turn other high frequency words into snap words. <p>There are words readers know by heart—their snap words. But they don’t always recognize them because authors sometimes change them around a bit.</p>
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<ul style="list-style-type: none"> ○ S: Readers use interactive writing to compose a class pattern book like the ones they are reading. • When readers get to tricky words in the pattern, they think, “What is the same and what is changing on each page?” Then they can look at the picture, think about what is happening, and get their mouth ready to say the first sound of the word. (session 3) <ul style="list-style-type: none"> ○ MWT: Readers mark the parts of their books that are really challenging so that they can work on them with their partners. ○ PT: Partners use all their reading super powers to get through the challenging parts together. ○ S: Readers use interactive writing to create a new page for a familiar pattern book. • Readers know that sometimes books can feel harder because the author tricks them! Books have patterns, and then—whoops! The pattern breaks! And it usually happens on the last page. Readers need to bring <i>every power</i> they have to solve that page. (session 4) <ul style="list-style-type: none"> ○ MWT: Readers notice varied punctuation at the end of a book 	<p>final sounds in an unknown word with the picture.</p> <ul style="list-style-type: none"> • Sometimes readers can blend beginning sounds together to help them solve words. Readers can get their mouths ready for the beginning part of tricky words. (session 9) <ul style="list-style-type: none"> ○ MWT: Readers recognize and zoom in on blends when they come across them in their books. ○ PT: Partners can play “Alphabet Pop It!” to practice identifying initial sounds, including blends. ○ S: Readers practice getting their mouths ready for words that start with both blends and digraphs. • When readers try to read tricky words, they need super strong <i>sound</i> power. They look closely at the beginning and the ending to solve the word (session 10). <ul style="list-style-type: none"> ○ MWT: When readers look at the end of a word, they remember what they learned about digraphs. ○ PT: Partners listen and coach each other as they read. ○ S: Readers use shared reading and “Guess the Covered Word” to practice looking all the way 	<p>When a word looks like a stranger, readers look again. They can ask themselves, “Does this look like another word I know?” It might be a familiar snap word wearing a new ending. (session 15)</p> <ul style="list-style-type: none"> ○ MWT: Readers recognize familiar words and familiar endings that they know by heart. ○ PT: Partners can go on an “extra-strength” snap word hunt, looking for snap words with new endings in their books. ○ S: Readers practice taking words apart with common endings and make sure to read snap words in their books all the way through to the end. <ul style="list-style-type: none"> • When readers read a book that is a story, it will tell about a person (or an animal), and that person will do one thing and then the next thing, and finally, the story will end. (session 16) <ul style="list-style-type: none"> ○ MWT: When readers read, they can stop and think “What might happen next?” lots of times across their books. ○ PT: Readers might choose to play “Guess What’s Next” with their partners to practice predicting
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<p>as a signal for a pattern break and also so that they know how to read the sentence.</p> <ul style="list-style-type: none"> ○ PT: Partners coach each other to use different super powers when the pattern breaks. ○ S: Readers use shared writing to write a pattern break for the ending of their class book. <p>Careful readers check that their reading makes sense and sounds like a book. They stop and ask, “Did that make sense? Did that sound right?” If not, they don’t just keep going! Readers try to fix it! (session 5)</p> <ul style="list-style-type: none"> ○ MWT: Readers celebrate their self-monitoring efforts, saying “Oops” and catching themselves when they make mistakes. ○ PT: Partners listen closely each other reading, checking that their reading sounds right and makes senses. If not, they say “Oops! Try that again!” ○ S: Whenever readers finish a book, they can check that they understood it by retelling it to themselves or a partner. In order to retell, readers think about the title, pattern, and ending to help 	<p>through tricky words.</p> <ul style="list-style-type: none"> ● When reading some words (words that aren’t snap words), readers bring out their magnifying glasses and look closely at the letters. But when they come to a snap word, they put the magnifying glass away! They don’t need to slow down or read closely. They just look at the word and they know it in a snap (session 11). <ul style="list-style-type: none"> ○ MWT: Readers can read through their snap word rings as a celebration for finishing a book. ○ PT: Partners can hunt for snap words to warm up before reading. ○ S: Readers need to read their snap words in a snap, even when they have new endings. ● Just as writers check over their writing, so, too, readers check over their reading. After readers work hard to read the words on a page, they stop and ask, “Does it make sense? Does it sound right? Does it look right? If things seem off, readers reread to fix it up.” (session 12) <ul style="list-style-type: none"> ○ MWT: Readers can use their blends chart to warm up for reading and to help them check their reading. 	<p>what will happen next in their stories.</p> <ul style="list-style-type: none"> ○ S: When readers retell bigger story books, they retell the who, the where, and the what. <p>● To really make their books come to life, readers reread them, <i>thinking</i> about what’s happening. On each page, they can think about what’s going on and then read it in a voice that matches. (session 17)</p> <ul style="list-style-type: none"> ○ MWT: Each time they reread, readers know the book even better, and this helps them to think a little more about what’s happening and how to make their voices match. ○ PT: Partners take turn talking about what’s happening on pages in their books and reading them with their most expressive voices. ○ S: Readers know that authors use punctuation marks to give them little tips for how to read their books. Readers especially notice quotation marks and try to make their voices sound like the characters’. <p>● After readers use all of their extra-strength powers to read their books,</p>
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<p>them.</p> <p>Pattern power doesn't only help readers read the words in their books, but it can also help them <i>think</i> about their whole book. When readers get to the last page of a book, they can think about how the ending goes with the pattern. Then they ask, "What is this whole book really saying?" (session 6)</p> <ul style="list-style-type: none"> ○ MWT: After readers finish a book and think about what they whole book was about, they reread it using their very best reading voices to show that they understood what the book was about. ○ PT: Readers can introduce books to each other before they partner read. They use the title and the pattern to say what the book is about. ○ S: Readers celebrate their growth by giving reading gifts to their partners. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in</i></p>	<ul style="list-style-type: none"> ○ PT: Partners help each other notice when their reading does not look right, sound right, or make sense. Then, they help each other fix up their reading. ○ S: Readers celebrate the growth they have made with their sound power by singing a special song. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding</i></p> <p><i>RF.K.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</i></p>	<p>they can think and talk even more about them. When they finish a book, sometimes partners can talk more about the book and the characters. They might even talk about what the characters are doing or how they feel and why they feel that way. (session 18)</p> <ul style="list-style-type: none"> ○ MWT: Readers prepare for partner reading by rereading some important parts that they want to tell their partners about, and marking those places with Post-Its. ○ PT: Readers can start their partner work by talking about the parts of their books they marked with Post-Its. ○ S: Partners practice choral reading with one another using their eyes <i>and</i> their ears. <p>Readers can't just use one or two powers as they read. They have to use <i>all</i> of their powers! (session 19)</p> <ul style="list-style-type: none"> ○ MWT: Readers use their reread power to practice reading yesterday's poem for today's celebration. ○ PT: Partners practice choral reading a poem for today's
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<p><i>a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.1: Demonstrate understanding of the organization and basic features of print...</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding...</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about</i></p>	<p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p>celebration.</p> <ul style="list-style-type: none"> ○ S: Readers celebrate the growth they have made as readers in this unit by having a “graduation ceremony.” <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading</i></p>
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<p><i>kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>		<p><i>activities with purpose and understanding</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
<p>Interdisciplinary Connections:</p> <p><i>Social Studies:</i></p> <p>Citizenship begins with becoming a contributing member of the classroom community.</p>		

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

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K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
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Reading Responses

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A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia

University, 2011

Suggested Texts: *Mouse Has Fun* (Root) (Four book collection in the trade book pack); *Can you see the eggs?* (Giles) (trade book pack); *Wake Up, Dad!* (Randell) (trade book pack); *Dragonflies* (Hall) (trade book pack); *My Bug Box* (Blanchard, Suhr) (trade book pack), *Pete the Cat and His Four Groovy Buttons* (Litwin); “Hickory, Dickory, Dock”; *Oh, the Places You’ll Go!* (Suess); *Ethan’s Cat* (Hurwitz)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Kindergarten Reading Unit 5: Becoming Avid Readers

Essential Questions:

- How and why do readers become *avid* readers?
- How do readers think about, talk about, and act out how their characters feel in their books?
- How do readers think deeply about nonfiction texts?
- How do readers learn about nonfiction topics by reading and noticing across books on the same topic?
- How do readers make decisions about how a poem wants to be read?
- How can readers have fun with various types of texts in order to understand them more deeply?

Skills/Knowledge:

- Readers will identify and embody the traits of avid readers.
- Readers will identify, think about, discuss, and act out how their characters feel as precisely as possible.
- Readers will continue to practice and master their reading superpowers.
- Readers will go on reading playdates with others in order to think more deeply about what they are reading.
- Readers will ask questions, think and talk deeply about, and react to nonfiction books while they are reading.
- Readers will notice and discuss similarities and differences across nonfiction texts about the same topic.
- Readers will teach each other about nonfiction topics by showing important parts, using fancy words, pointing out what's the same and different, and pretending.
- Readers will consider a poem's rhythm, meaning, and feeling when performing the poem.
- Readers will create copycat poems by inserting their own ideas into the rhythm and phrasing of their favorite poems.

Goal #1: Readers become avid readers of character books by thinking about, discussing, and acting out how the characters in their books feel.	Goal #2: Avid readers ask questions, think and talk deeply about, react to, and notice similarities and differences across nonfiction texts.	Goal #3: Avid poetry readers consider a poem's rhythm, meaning, and feeling when performing the poem.
Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
Readers aspire to be <i>avid</i> readers. Avid readers are people who love reading so much, they can hardly <i>bear</i> to stop reading (session 1).	Readers investigate the question: "What kinds of thinking and reacting do people do when watching a nonfiction movie? Could this be similar to what	Avid readers read a poem over and over until the tune is right, they rhythm is right, and the feeling is right (session 15).

<ul style="list-style-type: none"> ○ MWT*: Readers model what it means to be avid readers. ○ PT**: Readers continue to practice all of the ways they have learned to read with their partners while remembering that they are avid readers. ○ S***: Readers distinguish between what it means to be a “blah” reader and an avid reader, knowing that avid reading is all about what happens in their minds as they read. <p>Avid readers don’t just read, they react. They cry at sad parts, and they laugh at the funny parts. And when they get to those parts—the parts that make them laugh or cry or shiver in their boots—they often think, “I gotta show this to my friend” (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Readers mark the parts of their books that they want to revisit and share with their partners. ○ PT: Partners make sure that they read together <i>and</i> talk about their books together. They take turns reading, stopping when they get to a part that they marked with Post-its. Then, they talk about 	<p>readers of nonfiction books think about and do?” (session 9)</p> <ul style="list-style-type: none"> ○ MWT*: When readers encounter tricky words in nonfiction books, they remember to use all of their superpowers to help them solve those words. ○ PT**: Partners remember to read their nonfiction books together first, solving tricky words and making the whole book sound like talking. <i>Then</i>, readers go back and discuss the parts they have marked with Post-its. ○ S***: Partnerships aim to have grand conversations about one page in their books, rather than short conversations that go nowhere. <p>When readers talk about nonfiction books, it’s really important for them not to just say, “Look!” “Wow!” “Huh?” “Why?” Those are great thought starters. But above all, nonfiction readers need to explain what they have learned to others and share that learning. And to do that, it helps to use fancy words that go with the topic (session 10).</p>	<ul style="list-style-type: none"> ○ PT**: Readers work with their partners to plan the best actions, gestures, and facial expressions they could use to perform their poems for the other half of their clubs. ○ S***: Readers can work together with their clubs to decide on different ways to read a poem together (e.g. reading certain parts together and taking turns reading other parts). <p>Readers know that it is really important to think about the feeling of a poem. Avid poetry readers think about how the poem makes them feel, and then they make their voices match that feeling (session 16).</p> <ul style="list-style-type: none"> ○ MWT*: Readers record different faces or words on Post-its to remember their thinking about the feeling of a poem. ○ PT: Readers go on poetry playdates with their reading clubs, possibly reading their poems with feelings or helping each other solve tricky parts of their poems. ○ S: Readers reread with feeling, gestures, and smooth voices to perform their favorite poems.
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what the character is thinking, feeling, and saying.

- S: Readers can role-play their characters to help them imagine what their characters might be thinking and feeling.

When readers have thoughts during reading, those thoughts are precious. They want to hold onto those thoughts so they don't just float away. So, it really helps if, rather than putting a *blank* Post-it on the page, they draw or write a little something on that Post-it to help them remember what they were thinking (session 3).

- MWT: Readers go back and reread, carefully choosing which pages *really* deserve to be marked with Post-its so that they can later share them with their partners. Instead of marking every page where the character has a feeling, readers mark pages where a character's feeling changes, or pages that are especially important for other reasons.
- PT: Partners read together and talk about the important parts that they have marked in their books. When partners decide to

- MWT: Readers push themselves to look back at parts in their books that they have marked as interesting in order to see more and think more about that part. Instead of just thinking about one interesting thing on a page, readers push themselves to notice more interesting things about that same page.
- PT: Readers teach their partners all that they have learned about their nonfiction books. Then, they read together. Next, they go back and talk about "Wow!" and "Why?" parts. Last, they see more and talk more about those pages.
- S: Readers investigate each other's questions about nonfiction books by trying "Maybe..." answers.

Readers investigate the question: "What might avid readers do with books and each other on nonfiction reading playdates?" (session 11)

- MWT: Nonfiction readers can use arrow Post-its to mark places that they want to remember to point out to their partner or club.

When readers find poems that they really love—their favorites—they can fall in love them even more by becoming copycat poets, copying the rhythm and the rhyme and creating their own new poems (session 17).

- MWT: Readers can also create copycat poems by changing the details of their favorite poems, like the place, or the actions, or the feeling.
- PT: Readers create copycat poems with their partners and their clubs.
- S: Readers share their copycat poems in preparation for tomorrow's reading celebration.

Readers celebrate the growth they have made as readers in this unit by participating in a poetry extravaganza (session 18).

**Mid-Workshop Teaching*

***Transition to Partner Time*

****Share*

RL.K.1: With prompting and support, ask and answer questions about key details in a text.

<p>talk about a page, they try to talk and ask each other questions about that page for as long as they can.</p> <ul style="list-style-type: none"> ○ S: Readers resist getting distracted while reading and push themselves to read more and longer using a variety of strategies. <p>When readers think about a character’s feelings in a story, it helps to be as specific, as precise, as possible. Instead of just saying, “He is happy,” it is good to think, “Is that the <i>best</i> word for it?” and to try to find a just-right word to describe how the character <i>really</i> feels (session 4).</p> <ul style="list-style-type: none"> ○ MWT: Readers don’t just name a character’s feeling. They also think hard about <i>why</i> the character might be feeling that way. ○ PT: Readers read and discuss their books in reading clubs. All the club members gather around a book, read the book together, talk about the character’s feelings, and challenge themselves to answer the question, “Does this part of the book connect to other parts?” 	<ul style="list-style-type: none"> ○ PT: Readers go on nonfiction reading playdates with their clubs. ○ S: Readers investigate and make resolutions for improving the productivity of reading clubs. <p>Once an avid reader finds a topic that he or she loves, the reader gathers books on that topic, and gathers people who love that topic, too (session 12).</p> <ul style="list-style-type: none"> ○ MWT: Readers notice what’s similar about the pictures in two books on the same topic. Readers mark these similarities with Post-its so they can later discuss them with their clubs. ○ PT: Readers have collaborative conversations about their nonfiction topics with their reading clubs. ○ S: Readers practice building on one another’s ideas while having book conversations about their nonfiction books. <p>Just as there are things that readers of stories pay attention to—like characters—there are also things that readers of nonfiction pay attention to. For example, nonfiction readers pay attention to similarities and differences (session 13).</p>	<p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <ol style="list-style-type: none"> <i>Read on-level text with purpose and understanding.</i> <i>Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i> <i>Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p>
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<ul style="list-style-type: none"> ○ S: Readers work in partnerships and clubs to play “Guess the Feeling!” as they share their books. <p>Avid readers know which superpowers they have mastered and which powers they may not yet use easily or often. Readers sort their powers into groups—mastered, use sometimes, hardly ever use—and then focus on turning the powers they use sometimes into ones they often use (session 5).</p> <ul style="list-style-type: none"> ○ MWT: Readers make their own individualized superpower charts to remind them of the powers they need to practice further. ○ PT: Partners compare their individualized superpowers charts and make plans for how they might help each other strengthen their powers. ○ S: Readers select the superpower they have worked really hard at that they can now help someone else in the class master. <p>Avid readers have playdates. They don’t only share books, they also are always inventing fun things to do with books and friends. After reading a book with friends, they ask, “What are some</p>	<ul style="list-style-type: none"> ○ MWT: Readers use their superpowers not only to figure out what a tricky word <i>says</i>, but also what a tricky word <i>means</i>. ○ PT: Readers try out the new game, “What’s the Same? What’s Different?” saying as much as they can in response to those questions while looking at more than one book with their clubs. ○ S: Reading clubs teach each other about the topics they have become experts on by showing important pictures, using fancy words, and teaching all about the topic. <p>Many things readers do with storybooks can also be done with nonfiction books. It’s especially important, when reading either kind of book, that readers...<i>pretend</i> (session 14).</p> <ul style="list-style-type: none"> ○ PT: Readers work with their clubs to practice teaching about their topics by pretending. ○ S: Reading clubs get together to teach each other, by showing important pictures, using fancy words, pointing out what’s the 	<p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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<p>fun things we can do with this book?" (session 6)</p> <ul style="list-style-type: none"> ○ MWT: Readers remind themselves to continue to practice familiar reading strategies while learning new strategies they can use while reading. ○ PT: Reading clubs plan for and get started with their reading playdates, using their playdate mats as guides. ○ S: Readers learn what makes for a good read aloud by studying a group of their classmates having a reading playdate. <p>Really good readers act out the story in their minds every time they read. If the page says, "The Biggest Billy Goat trip-trapped across the bridge," then avid readers trip-trap themselves, in their minds. Reading is a lot like pretending. It's a lot like going to the movies (session 7).</p> <ul style="list-style-type: none"> ○ MWT: Readers plan what they will do and what book they will read when they meet with their partners for their reading playdate. ○ PT: Readers reread their books before they meet for their reading 	<p>same and different, and pretending.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RI.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</i></p> <p><i>RI.K.3: With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.</i></p> <p><i>RI.K.6: Name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text.</i></p> <p><i>RI.K.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).</i></p> <p><i>RI.K.8: With prompting and support, identify the reasons an author gives to support points in a text.</i></p>	
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<p>playdates to makes sure that they are reading their books smoothly and with tons of expression.</p> <ul style="list-style-type: none"> ○ S: Readers give each other compliments, using the reading charts as their guides, after working together on a reading playdate. <p>Readers don't just do any old pretending. They do what is called <i>close reading</i> and <i>book-based pretending</i>. This means that avid readers try to act out the story better and better by paying close attention to what the story says, so they can act it out the way the author wants it to be acted (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Readers remind themselves of what reading work they would like to strengthen as they are continuing to read their books. ○ PT: Readers remember to think about how the character is feeling—the exact feeling! This makes readers' pretending and read alouds so much better. ○ S: Readers use speech and thought bubbles to improvise what characters might be saying and thinking in their books. 	<p><i>RI.K.9: With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</i></p> <p><i>RI.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p>	
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<p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.4: Ask and answer questions about unknown words in a text.</i></p> <p><i>RL.K.5: Recognize common types of texts (e.g., storybooks, poems).</i></p> <p><i>RL.K.6: With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p>	<p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	
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RF.1.4: Read with sufficient accuracy and fluency to support comprehension.

a. Read on-level text with purpose and understanding.

b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
Running Records
Reading Conferences
Developmental Reading Assessment (DRA)
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books
Units of Study for Teaching Reading: Grade K, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *The Carrot Seed* (Krauss); *The Three Billy Goats Gruff* (Galdone); *Mouse* series (from *Brand New Readers* series) (Root); *Dragonflies* (Rustad); *Honey Bees* (Rustad); *Gossie* (Dunrea); *Not Norman* (Bennett); "Things" (Greenfield); "The Swing" (Stevenson)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Reading Unit 6: Growing Expertise in Little Books- Nonfiction Reading

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers read to learn new information? -How do readers ask questions to help themselves learn from their books? -How do readers teach others what they have learned from their books? -How do readers figure out the main idea of their books, or what their books are mostly about? -How do readers grow ideas about what they are reading? -How do readers combine what they are learning from more than one book on the same topic? -How do readers compare and contrast books on the same topic? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers read the pictures and the words in such a way that they learn from every page of their nonfiction books. -Readers ask questions as they are reading and search for answers to their questions. -Readers work with their partners to learn more and more about topics. -Readers teach others what they are learning from their books. -Readers will use strategies to figure out what their books are mostly about. -Readers will identify the “expert words” for the topic they are reading about. -Readers will respond to the text by saying what it makes them think and wonder. -Readers will combine all that they are learning about a topic from reading multiple books about it. -Readers will use a variety of strategies to compare and contrast books on the same topic. 		
<p>Goal #1: Readers become experts on topics by reading books, asking questions, and talking with others.</p>	<p>Goal #2: Readers discover what their books are mostly about by piecing together what they are learning from the pictures, the expert words, and the text.</p>	<p>Goal #3: Readers can think about what’s the same and what’s different in (and across) books on the same topic.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p>With each new book that you read, you are learning new information, and new words, and new ideas. Each new book is like taking a class from an expert. In this unit, we are going to work</p>	<p>One thing expert nonfiction readers do is collect expert words about their topics--words that are important to know. They collect these words on a</p>	<p>When readers are learning about something, they read everything they can about the topic. They read more than one book about it! You can read</p>

especially hard to not only read our books but also to learn from them. Today I want to teach you that readers look closely, point to the pictures, ask questions, and talk about their books, so that they can become experts on the topics.

- MWT*: Reading nonfiction isn't all that different from reading fiction. Nonfiction readers use all the same strategies as fiction readers do when they are getting ready to read. Nonfiction readers look at the cover, read the title, go on a picture walk, think about how the book will probably go, and think about what they already know about that topic before they read, just like fiction readers do.
- PT**: Partners can work together to help each other look closely, point to the pictures, and ask questions about their books.
- S***: Partners share some of the most amazing things they learned while reading today.

Readers use the whole page and their whole brain to learn as much as possible about their books. They look closely at the entire page, and point

special chart and use them when they are teaching others.

- MWT*: Readers start a new vocabulary chart for each new topic that they read about.
- PT**: Not only do your books teach you important words--your partner can learn those words too, and you can teach them! When you teach your partner the important "expert words" in your book, you can do more than just say the words. You can use the pictures to teach the expert word. You can describe what it looks like or what the word does. You can even give an example or two to go with the word.
- S***: Readers share their vocabulary charts and help each other add new expert words to their charts.

Readers, when you are reading to learn, you may come across words that you have never seen or heard before. For example, if you are reading a book about flowers, then there might be special words about flower parts in the book like *stem* and *petals*, or if you are reading about animals playing together,

many books about your topic and then retell everything you learned.

- MWT*: Readers try to list all of the things that they learned after reading one book on a topic, and then see how any more things that they can add after reading another book on the topic.
- PT**: Partners help each other keep track of all of the new things they learn about a topic by reading more and more books about it.
- S***: Partners can teach other partnerships all that they learned about a topic by reading across multiple books.

Readers compare books, noticing what is the same across multiple books on the same topic. They can play the "Same Game" by finding pages that are the same and marking them by writing a letter "S" on Post-its.

- MWT: Readers can play the "Different Game" by marking pages across books on the same topic that they notice are different.
- PT: Partners play the "Same and Different Game" together by

and talk about everything they see--and most of all, readers ask questions.

- MWT: As they read nonfiction books, readers ask themselves “Who? What? When? Where? How?” and “Why?” to help them think and wonder about the most important details in the text.
- PT: As they read together, partners ask each other “Who? What? When? Where? How?” and “Why?” and work together to come up with answers to those questions.
- S: Readers can study and ask questions about one small part of a page or picture to help them learn all they can from their books.

When readers want to learn from their books they run their fingers across each page, trying to notice more and more, in both the pictures and the words. As they do this they say what they notice and then ask questions about those details. They might ask, “I wonder why...” or “Where does...?” or “What is this...?”

- MWT: Now that you’ve been learning so much from your

then you may find words like *flap* and *gallop* to tell about how the animals move. When you come to tricky words like this, you can stop and think, “What might this word mean? Are there any clues in the picture or in the other words on the page?”

- MWT: Readers ask themselves what word would make sense and try it out to see if it sounds right. Readers check the print carefully, looking at the first few letters and also maybe at the end of the word.
- PT: Partners help each other solve tricky words and to check that what they are saying looks right, sounds right, and makes sense.
- S: Readers share their growing vocabulary charts to see if they can help each other add new words.

Readers can get themselves ready to read every time they turn the page by thinking about what pattern the text is following and what the book is about. They can look closely at the picture and think, “What is this page teaching? What might this page say?” Then, they

noticing similarities and differences across their books. They might say, “Our books are both about _____, but the pages are different. My pages go like _____ and yours go like _____.”

- S: As partners identify pages that are similar and different across their books, they read lines and parts to each other as they talk about the information that they have learned.
- Readers use both the pictures and the words to think about what’s the same, and what’s different. Sometimes the words are the same as what is in the picture, but sometimes they’re different! As you read, to your partner or yourself, you can think and say, “The picture teaches me _____, but/and the words on this page say _____.”
- MWT: Readers remember to use both what the pictures and the words are teaching them when thinking about what the whole book is mostly about.
 - PT: Partners work together to notice if the picture and the words

books, you are ready to be teachers! One way to teach your partner what you have learned is to do a retelling. One partner can say what the book was mostly about, and then give examples. Say, "This book was mostly about _____. One example was _____." Partners practice what they will teach about their books before meeting with their partners.

- PT: While a reader is teaching about a book, his partner can help him remember important examples he might have forgotten. Partners can also reread books together to remember what they were mostly about and to search for examples.
- S: Readers "symphony share" some of the topics they are becoming experts on through their reading.

Expert readers know that the last page of a nonfiction book often fits with the main idea of the whole book! As readers read through a nonfiction book, they ask themselves, "What is this book

can read to make sure the words match!"

- MWT: Readers can "bring the book to life" by acting out the actions in the pictures, and in the words. You can match your voice to what is happening, and use gestures and actions to add to what is happening.
- PT: Partners can play "Guess What's Next" by thinking about the pattern in the text and what the book is mostly about to predict what the next page might teach them.
- S: Readers can teach other about what they are learning from their books by acting out the actions in the pictures and in the words. They also use their voices, gestures, and actions to match and add to what the book taught them.

Readers can respond to the text by reading the words and then using the pictures to learn even more information. They say things like, "The words say _____. I also see _____ in the picture and it makes me think _____."

on the pages that they are reading match or if they are different.

- S: You can invent your own ways to talk about books with your group. You might decide to act parts out, or read an entire (short) book to your group, or ask a question to the group. Work together to keep your conversations going. It's up to you!

Nonfiction readers notice text features as they are reading. They can identify many different text features and use them to help them learn all they can from their books.

- MWT: Readers notice that not all nonfiction books have the same text features. They think about why an author might have chosen to put in certain text features in certain books.
- PT/S: Reading clubs play a game called, "Does Your Book Have...?" One reader chooses a book or a page in a book and says what it's mostly about, and then says, "Does your book have a text feature like this?" Then the other kids at your table search their

mostly about?" Then, when they get to the last page, they ask themselves, "How does this ending go with all the pages in the book and the title? Now what do I think this book is mostly about?"

- **MWT:** Readers challenge themselves to say more about what a book is mostly about. Instead of just saying a book is mostly about doctors, an expert reader might say, "This book is about how doctors help people."
- **PT:** As partners read their books, they work together to use the title and the last page to name the main idea, or what the whole book is mostly about.
- **S:** One way that expert nonfiction readers share what they are learning is by giving their partner a little lesson about their book. This lesson starts with looking at the cover and naming what the book is mostly about and then rereading the last page and explaining how the ending goes with all the pages in the book and the title.

- **MWT:** Nonfiction readers use all the information on the page to understand what they are reading and to grow ideas. They don't just collect words and facts and list them separately, like "one, two, three." No way! They work hard to pull all the separate pieces of information together. One way to do this is to point to and label the separate parts of the picture and then say how the parts go together. Then, readers can say how that picture matches the words AND what they are thinking about all that they are learning.
 - **PT:** Partners help each other respond to the text by asking each other questions such as, "What does that make you think? What does that make you wonder?"
 - **S:** Partners teach each other about what they have been learning from their books and make sure to add in what they are thinking about what they are learning.
- Readers, I want to remind you that readers don't usually try to memorize every tiny fact in their books! Rather, they use strategies to figure out what

books to see if they have a page that has a text feature similar to the one you just pointed out. When they find something, they hold it up, share it with the group, and talk about what the purpose of the text feature is. Then it starts again!

- Readers can think about everything that authors want them to learn about a topic. They can compare different books on the same topic and ask themselves and each other, "What did the author want us to learn about this topic?" Readers look at what is the same and what is different about the information on the pages. Then they can reread to find parts that are similar and different across books.
 - **MWT:** Readers can lay books side by side and then ask themselves, "What did I learn about the topic from this one and what did I learn about it from this other one?"
 - **PT:** Partners help each other look across their books and name what they learned about the topic from each book.
 - **S:** Clubs can lay out all of the books they have read on one topic

<p>Readers know a secret about some of their information books: some of their books do not have a last page that fits with the main idea! While the last page of some nonfiction books fit with the main idea, some last pages bring up all the separate information together on one page, some last pages invite the reader to do something, and some last pages do all of those things and more!</p> <ul style="list-style-type: none"> ○ MWT: Some information books provide one piece of information after another--and then they just end! You can be on the lookout for those kinds of books, and when you find one, you can get paper and create a new last page for the book. ○ PT: Readers can also be like television reporters, to teach others about the information they have been gathering. Reporters say things like, "Did you know...? Another interesting piece of information is... In this book it teaches you all about..." ○ S: While readers are teaching each other like reporters, they can use gestures to add to their meaning and they can point to the part of 	<p>the book is mostly about. As they read, they are thinking, "How does this page fit with the title?... Now how does this page fit with the title?" They also stop midway to think, "How do all these pages fit together so far?" and again to think, "What is this whole book mostly about?" Readers are doing a lot of stopping and thinking all along the way to figure out what the book is mainly about.</p> <ul style="list-style-type: none"> ○ MWT: Readers remember that sometimes the last page of the book can give them a clue as to what the whole book is about. ○ PT: After reading together, partners name what the book was mostly about, pushing each other to say more than just one word. ○ S: Partners teach other partnerships about what they have learned in their books remembering the strategies they have learned for helping them bring their books to life. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p>	<p>and work together to name all of the new things they have learned about the topic from each book.</p> <p>Readers celebrate the growth they have made as readers in this unit and all that they have learned about the world!</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RI.K. 1: With prompting and support, ask and answer questions about key details in a text</i></p> <p><i>RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</i></p> <p><i>RI.K.3: With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.</i></p> <p><i>RI.K. 6: Name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text.</i></p>
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<p>the book that fits with what they are saying.</p> <p>Readers know that they can come up with questions about a topic as they read. They can also come up with questions about a topic when talking with their partners. Sometimes, after listening to their partner, they might be left with even more questions! They can ask their partner questions, and then work together to think of possible answers.</p> <ul style="list-style-type: none"> ○ PT: To try and answer their questions together, partners might: <ul style="list-style-type: none"> ○ reread a book to search for answers ○ point to pictures and words to make sure they both understand what is being said ○ search for new books the next time it's their turn to book-shop to help answer their questions ○ hang onto a question for a long time before they find an answer: days, weeks, even years! 	<p><i>RI.K. 1: With prompting and support, ask and answer questions about key details in a text</i></p> <p><i>RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</i></p> <p><i>RI.K.3: With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.</i></p> <p><i>RI.K.4: With prompting and support, ask and answer questions about unknown words in a text.</i></p> <p><i>RI.K.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).</i></p> <p><i>RI.K.8: With prompting and support, identify the reasons an author gives to support points in a text.</i></p> <p><i>RI.K.10: Actively engage in group reading activities with purpose and understanding.</i></p>	<p><i>RI.K.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).</i></p> <p><i>RI.K.8: With prompting and support, identify the reasons an author gives to support points in a text.</i></p> <p><i>RI.K.9: With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</i></p> <p><i>RI.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.1: Demonstrate understanding of the organization and basic features of print.</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about</i></p>
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<p>○ S: Partners meet with another partnership to share some of their deepest questions and how they went about finding possible answers to those questions (if in fact they were able to find answers!).</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RI.K. 1: With prompting and support, ask and answer questions about key details in a text</i></p> <p><i>RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</i></p> <p><i>RI.K.3: With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.</i></p> <p><i>RI.K.5: Identify the front cover, back cover, and title page of a book</i></p> <p><i>RI.K.7: With prompting and support, describe the relationship between</i></p>	<p><i>RF.K.1: Demonstrate understanding of the organization and basic features of print.</i></p> <p><i>RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.K.4: Read emergent-reader texts with purpose and understanding.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p><i>kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>
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illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

RI.K.8: With prompting and support, identify the reasons an author gives to support points in a text.

RI.K.10: Actively engage in group reading activities with purpose and understanding.

RF.K.1: Demonstrate understanding of the organization and basic features of print.

RF.K.3: Know and apply grade-level phonics and word analysis skills in decoding words.

RF.K.4: Read emergent-reader texts with purpose and understanding.

SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and

requesting clarification if something is not understood.

SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
Running Records
Reading Conferences
Developmental Reading Assessment (DRA)
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books
Units of Study for Teaching Reading: Grade K, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Kindergarten, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011
Suggested Texts:

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Kindergarten Reading Unit 7: Readers Get to Know Characters by Pretending and by Performing Our Books/Reader's Theater

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers use a variety of strategies to get to know the characters in their books? -How do readers imagine what their characters might be thinking and saying when it is not written in the book? -How do readers use the clues in their books to match their voices, gestures, and facial expressions to how their characters are acting, thinking, and feeling? -How do readers make connections between the characters in different books? -How do readers use the clues from the text to perform multiple versions of the same book? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will use a variety of strategies to get to know the characters in their books. -Readers will use the information in both the words and pictures in their books to help them think about what characters are doing, how they feel, and how they think. -Readers will add the thoughts and words they imagine their characters might be thinking and saying. -Readers will use the clues in their books to match their voices, gestures, and facial expressions to how their characters are acting, thinking, and feeling. -Readers will use the quotation marks in a book to recognize when characters are talking and the narrator is talking. -Readers will notice the similarities and differences between the characters in different books. -Readers will reread their books again and again to become experts on the characters and the story. -Readers will use the clues from the text to perform multiple versions of the same book. 		
<p>Goal #1: Readers use a variety of strategies to get to know the characters in their books as well as they know their friends or families.</p>	<p>Goal #2: Readers get to know the characters in their books so well that they can <i>become</i> them. Readers can work with partners to pretend they are the characters in their books.</p>	<p>Goal #3: Readers perform books in reading clubs to become experts about characters and stories.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Readers use strategies to get to know their characters in partnerships:</u></p> <ul style="list-style-type: none"> • Readers work hard to get to know the characters in their books as well as they 	<p><u>Readers read and pretend to be their characters in partnerships:</u></p> <ul style="list-style-type: none"> • Readers read every book as if they were the characters, just like they have 	<p><u>Readers read and perform their books in reading clubs:</u></p> <ul style="list-style-type: none"> ○ Before readers can perform their books with their reading clubs,

<p>know their friends or families. One way that readers get to know the characters in their books is by taking a book walk, looking at the book's title, cover, and title page and thinking, "What does this tell me about the character(s)?"</p> <p>Readers can also get to know the characters by paying attention to the ending of the book. When readers get to the end of a book, they think about the words and the picture and asking themselves, "How might the character feel now?" or "What might the character be thinking now?"</p> <p>Readers can also get to know the characters by focusing on the illustrations and photographs. Readers look at the characters' facial expressions, body language, and gestures in the book's pictures. Then, they think, "What does this picture teach me about the character's moods, personality, and feelings?"</p> <p>Readers can also get to know the characters by looking at the words and pictures on the page and thinking, "What is my character doing on this page?" Then, readers look at the words and pictures on the next page and think, "Now what is my character</p>	<p>practiced in their read alouds. Readers become the characters in their books by imaging what they might be thinking and saying in a certain part. Then, they reread that part using the characters' voices in their minds.</p> <ul style="list-style-type: none"> ○ MWT*: Readers make sure that the voices in their minds match the characters' feelings on the page. As readers read, they might find themselves thinking, "I bet this character is really mad now!" Then they give that character's words an angry tone and use angry facial expressions to help become the character. ○ S***: Readers notice when their character's feelings might be changing and make sure that the voice in their minds changes with the character's feelings. <p>Readers partner read their books like they are mini-plays. The book is like a script, and partners can take parts and use their voices, facial expressions, and gestures to pretend to be the characters (and narrator) in their books.</p> <ul style="list-style-type: none"> ○ MWT: Readers use the quotation marks in their books to recognize when characters are talking and 	<p>they need to use strategies to become experts on their characters. To become character experts, readers need to reread their books again and again, really studying the pictures and what their characters do and say so that they can make the characters their own. One way that readers reread their books to get to know the characters better is by discovering new things about the characters in the pictures as they reread.</p> <ul style="list-style-type: none"> ○ MWT*: Another way that readers reread their books to get to know the characters better is by really trying to sound like the characters as they reread. Readers make sure to use the clues that they have found in the pictures and the words to make sure they are matching their voices to the characters' feelings and thoughts. ○ S***: Before readers can perform their books, or parts of their books, with their reading clubs, they first need to discuss the clues that they found in the text (words and pictures) for what the
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<p>doing? Is this the same or different from what the character was doing before?" Readers read the whole book in this way.</p> <p>Readers can also get to know the characters by looking at the words and pictures on the page and thinking, "What is my character feeling and thinking on this page?" Then, readers look at the words and pictures on the next page and think, "Now what is my character feeling and thinking? Is this the same or different from what the character was feeling and thinking before?" Readers read the whole book in this way.</p> <p>Readers know that characters are complicated, like people in real life. Characters don't only act one way all the time, and they can change during the course of a story. Readers look at pages from the beginning of the story, the middle of the story, and the end of the story and think about how the character's thoughts, feelings, and actions change across the storyline.</p> <ul style="list-style-type: none"> ○ S**: Readers can choose to talk about many different things with their reading partners. Partners might choose to discuss: 	<p>when the narrator is talking. Partners pretend to be the narrator or a character, making them come alive with expressive voices and dramatic gestures as they read.</p> <ul style="list-style-type: none"> ○ S: Readers know that not all books have characters that talk. When a character doesn't talk, readers use the clues on the page to imagine what the character might be thinking or saying. Then, readers pretend to be the characters saying the words and thoughts they imagined using the characters' voices. <p>Readers use the evidence in the book to make sure that their voices, expressions, and gestures match what they know and think about the character. Before readers pretend to be their characters, they should be able to say to their partners, "I can tell my character is [feeling/thinking/saying] ____ because [text evidence from the words and/or pictures]." Then, they can act out the page using the voices, expressions, and gestures that match what they know about the character.</p>	<p>characters might be feeling, thinking, and saying. Then, readers practice reading certain lines from the book, or that they imagined for the characters, in the voices that they imagine the characters would use. Reading clubs need to come to an agreement about how they think the characters should sound and act using clues in the text as evidence.</p> <p>Another way readers reread their books to get to know the characters better is by rereading in the characters' voices until they can make the text sound smooth. Readers, just like real actors, have to practice reading the script, or in this case the story, many, many times so that they can get their voices as smooth as can be—and so that they get the expression just right.</p> <ul style="list-style-type: none"> ○ MWT: While readers are rereading to make the text sound smooth, they stop and ask themselves, "Am I using all of the clues that I know about this character and the discussions that I had with my reading club to really make my voice sound like the character?"
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<ul style="list-style-type: none"> ➤ How the character looks in the pictures and what this says about how the character feels ➤ How the character looks in the pictures and what this says about what type of person the character is ➤ How the character looks in the pictures and what this says about what the character might be thinking ➤ How the character's thoughts, feelings, or actions change from the beginning to the end of the book <p>• Readers study the faces and actions of characters, thinking about what the characters might be saying and <i>how</i> the characters might be talking in specific parts. Then, readers name the feelings that they imagine the characters have.</p> <ul style="list-style-type: none"> ○ MWT*: Readers can use a “Character Feelings” chart to help them name the exact feeling they imagine their character is having (see page 117 in the TC Curricular Plan for description of chart). ○ S: Readers can reread their books with their partners stopping to talk about what the characters 	<ul style="list-style-type: none"> ○ MWT: Readers use ending punctuation to help them match their voices to the story. Readers make their voices sound differently when a sentence ends in a period, question mark, or exclamation point. ○ S: Reading partners remind each other to do their very best smooth reading. They say to their partners, “Why don’t you go back and read that part again?” Or “Let’s read that part together and make our voices really smooth.” <p>• Readers practice making connections between the characters of different books. Readers ask themselves, “How does the character in this book [act, think, feel] the same and different than the character in that book?”</p> <ul style="list-style-type: none"> ○ S: Readers can talk with their partners to make connections between the characters in different books. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p>	<ul style="list-style-type: none"> ○ S: Readers can perform their books, or parts of their books, with their reading clubs. They use the book like a script, and club members can take parts and use their voices, facial expressions, and gestures to perform the book in the characters’ (and narrator’s) voices. <p>• Readers can “extend the script” of their books by imagining their characters in new settings and situations. When readers come to the end of a book, they can imagine what might happen next the characters. Readers say to themselves, “Given what I know about this character already, what could I expect in a new situation?” Then, readers can use the characters’ voices to perform these “extended scenes” with their reading clubs.</p> <p>• As readers become experts on their books and characters, they can try to act out the same book in a new way. As readers reread their books, they ask themselves, “What could go differently?” They think, “The feelings of the characters could be different from what I thought they were. How</p>
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<p>might be saying and <i>how</i> the characters might be talking in certain parts.</p> <p>Readers read the words and look at the pictures on a page and imagine what the character might be saying or thinking. Readers can use speech and thought bubbles on Post-its to add words and thoughts above the pictures of characters in their books. Then, readers can say the talking and thoughts they imagine for their characters as they reread their books (see page 117 in the TC Curricular Plan for description of these speech and thought bubbles).</p> <ul style="list-style-type: none"> ○ S: Readers can read their books to their partners, saying the words and thoughts they imagine their characters saying and thinking. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p>	<p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.4: 4. Read emergent-reader texts with purpose and understanding.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p>	<p>can I perform this part of the book with different feelings?"</p> <ul style="list-style-type: none"> ○ MWT: Readers don't just pick any old feelings and give them to their characters. No way! Readers always have to have evidence from the text or from their own lives for the feelings and thoughts they imagine their characters might be having. ○ S: Readers meet with their clubs and discuss how they could act out their books using different feelings than they did in their first performance. Once club members work together to use the clues from the text to decide on different feelings that the characters might be having, they can perform their books in new ways. <p>Reading clubs use the clues from the text to decide which version of their book makes the most sense. Then, they practice performing this version of the book again and again to prepare for a celebration!</p> <ul style="list-style-type: none"> ○ MWT/S: Readers practice explaining how they used the clues from the text to decide how
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<p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.4: 4. Read emergent-reader texts with purpose and understanding.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally</i></p>	<p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>	<p>the characters should sound. They will share the thinking skills that they used during their performance at the celebration!</p> <p>Reading clubs perform their books and share their thinking skills with an audience to celebrate the growth they have made as readers in this unit.</p> <p><i>*Mid-Workshop Teaching</i></p> <p><i>**Share</i></p> <p><i>RL.K.1: With prompting and support, ask and answer questions about key details in a text.</i></p> <p><i>RL.K.2: With prompting and support, retell familiar stories, including key details.</i></p> <p><i>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</i></p> <p><i>RL.K.7: With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</i></p> <p><i>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</i></p>
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<p><i>or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p> <p><i>SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.</i></p>		<p><i>RL.K.10: Actively engage in group reading activities with purpose and understanding.</i></p> <p><i>RF.K.4: 4. Read emergent-reader texts with purpose and understanding.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</i></p> <p><i>SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</i></p>
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SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
 Accountable Talk
 Running Records
 Reading Conferences
 Developmental Reading Assessment (DRA)
 Reading Logs
 Reading Responses

Resources

Various read-aloud texts and level appropriate trade books
 A Curricular Plan for the Reading Workshop, Kindergarten, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011
 Suggested Texts: Texts featuring Dynamic Characters (people, animals, or things that act like people) including (but not limited to): *Elephant and Piggie* books (Willems); *Fly Guy* books (Arnold); *Chrysanthemum* (Henkes); *Biscuit* books (Capucilli); *Puppy Mudge* books (Rylant); *Lost and Found* (Jeffers); *Mrs. Wishy-Washy* books (Cowley); Read Alouds-- *The Curious Garden* (Brown) vs. *The Gardner* (Stewart); *Two of a Kind* (Robbins)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World

<input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Integrated Accommodations and Modifications

For Students with IEPs, 504s, and/or Students at Risk of Failure

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Use visual and multi-sensory formats • Use of assistive technology • Use of graphic organizers and prompts • Modification of content and student products • Testing accommodations • Authentic assessments

Gifted & Talented Students

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Inquiry-based instruction • Higher-order thinking skills • Interest-based content • Student-driven goals • Real-world projects and scenarios

English Language Learners

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Pre-teaching of vocabulary and concepts • Visual learning, including graphic organizers • Use of cognates to increase comprehension • Teacher modeling • Pairing students with beginning English language skills with students who have more advanced English language skills • Scaffolding: word walls, sentence frames, think-pair-share, cooperative learning groups, teacher think-alouds

Grade 1

Pacing Guide *Grade 1 Writing*

Unit 1 20 days	Unit 2 35 days	Unit 3 20 days	
Marking Period 1		Marking Period 2	

Unit 4 35 days	Unit 5 35 days	Unit 6 35 days
Marking Period 3		Marking Period 4

- Unit 1** Launching the Writing Workshop
- Unit 2** Small Moments: Writing with Focus, Detail, and Dialogue
- Unit 3** How-To Books
- Unit 4** Nonfiction Chapter Books-Expert Topics
- Unit 5** Writing Reviews
- Unit 6** From Scenes to Series: Writing Fiction

Grade 1: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- **L.1.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.**
 - Print all upper- and lowercase letters.
 - Use common, proper, and possessive nouns.
 - Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
 - Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their, anyone, everything).
 - Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
 - Use frequently occurring adjectives.
 - Use frequently occurring conjunctions (e.g., *and*, *but*, *or*, *so*, *because*).
 - Use determiners (e.g., articles, demonstratives).
 - Use frequently occurring prepositions (e.g., *during*, *beyond*, *toward*).
 - Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.
- **L.1.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.**
 - Capitalize dates and names of people.
 - Use end punctuation for sentences.
 - Use commas in dates and to separate single words in a series.
 - Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
 - Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.

Vocabulary Acquisition and Use

- **L.1.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies.**
 - Use sentence-level context as a clue to the meaning of a word or phrase.
 - Use frequently occurring affixes as a clue to the meaning of a word.
 - Identify frequently occurring root words (e.g., *look*) and their inflectional forms (e.g., *looks*, *looked*, *looking*).
- **L.1.5. With guidance and support from adults, demonstrate understanding of figurative language, word relationships and nuances in word meanings.**
 - Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.
 - Define words by category and by one or more key attributes (e.g., a *duck* is a bird that swims; a *tiger* is a large cat with stripes).
 - Identify real-life connections between words and their use (e.g., note places at home that are *cozy*).
 - Distinguish shades of meaning among verbs differing in manner (e.g., *look*, *peek*, *glance*, *stare*, *glare*, *scowl*) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings.
- **L.1.6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).**

Grade One Writing Unit 1: Launching Writing Workshop (Small Moment- Narrative)

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How can the Writing Workshop routines help me become an independent writer who writes with vigor and stamina? -How can a writing partner help me to plan, draft, and revise my stories? -What strategies can I use to help me clarify and add details to my stories? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will know and use the Writing Workshop routines to help them write small moment stories independently with vigor and stamina. -Writers will work with writing partners to help plan, draft, and revise their stories. -Writers will revise their stories by adding details and by clarifying their writing. -Writers will edit their stories for age-appropriate grammatical accuracy. 		
<p>Goal #1: Writers actively participate in Writing Workshop routines so they can be independent writers who draft, revise, and edit their stories with vigor and stamina.</p>	<p>Goal #2: Writers work with partners to plan, draft, and revise their stories.</p>	<p>Goal #3: Writers lift the level of their stories by clarifying and stretching out their writing.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● We are all authors! Writers get a picture of something that happened to them in their minds, draw the story out on paper, and then write the story. We think, we draw, we write! ● Writers keep working on their writing for the entire writing workshop. Sometimes they add to the pictures or 	<ul style="list-style-type: none"> ● Writers work with writing partners to plan their stories out loud, and then write down the exact words that they say. ● MWT*: Writing partners sit hip-to-hip, holding the booklet between them. ● Writers act out parts of their stories with their writing partners and notice what they have left out of their writing. 	<ul style="list-style-type: none"> ● Writers reread their writing as if they have never read it before asking themselves, “Does this make sense?” and “Is this clear?” Then, they revise their writing to make sure that it is clear. ● Writers write endings to their stories that say what they thought or how

<p>the words, and sometimes they start a new story.</p> <ul style="list-style-type: none"> ● Writers use special tools and keep their tools in special places (paper, booklets, pencils, pens, tape, post-its, etc.). ● Writers keep their work in a Writing Folder and organize the writing they have stopped working on one side of the folder (with a red dot) and pieces they are still writing on the other side (with a green dot). ● Writers use many strategies for coming up with a story idea when they are stuck (chart ways to generate story ideas). ● Writers resist interrupting conferences by asking a writing partner for help and getting right back to work, knowing what is an emergency and what can wait until the teacher is free, knowing what are problems they can solve on their own (pencils, paper, etc.), and checking the charts in the classroom. ● Writers make a movie in their minds of something that happened, remembering all the parts, and then put it into their pictures. After they write, they tell the story that goes 	<ul style="list-style-type: none"> ● Writers have actual conversations with their partners when they meet. They can say things like... <ul style="list-style-type: none"> o “Let me show you what I did in my writing.” o “This is what I did today...” o “Listen to my story.” o “This is what I am working on...” <p>Partners can respond by saying:</p> <ul style="list-style-type: none"> ▪ “I like the part...” ▪ “I like how you...” ▪ “It makes me feel...” ▪ “It reminds me of...” <p><i>*Mid-workshop teaching</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p>	<p>they felt during the moment, rather than going on to the next moment.</p> <ul style="list-style-type: none"> ● Writers pick one of their many pieces to publish and celebrate. Then, they reread this piece, and add in any feelings or emotions <p>y had that they left out.</p> <ul style="list-style-type: none"> ● Writers edit their stories by... <ul style="list-style-type: none"> ○ Checking for spacing between words ○ Making sure letters are formed correctly ○ Making sure sentences begin with capital letters ○ Making sure sentences end with punctuation marks ● Writers celebrate their growth as writers. <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p>
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<p>with their paper and add anything they have missed.</p> <ul style="list-style-type: none"> ● MWT*: Writers don't give up; they just draw the best they can. ● MWT: Writers make sure that they are writing with pictures AND words. ● Writers stretch words out like rubber bands to help them spell them. ● Writers check the Word Wall to spell words that they should know how to write in a snap. <p><i>*Mid-workshop teaching</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p>	<p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>
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SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

SL.1.6: Produce complete sentences when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:
 Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:
 K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:
 1) Make sense of problems and persevere in solving them.
 7) Look for and make use of structure.

Theatre:
 1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 1, *Units of Study in Opinion, Information, and Narrative Writing: Grade 1, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *A Chair for My Mother*; *Kitchen Dance*

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
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Grade One Writing Unit 2: Small Moments: Writing with Focus, Detail, and Dialogue (Small Moment- Narrative)

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What strategies do writers use to generate ideas for, plan, write, revise, and edit small moment stories? -What strategies do writers use to make their small moment stories come to life? -How can studying mentor texts help you raise the level of your narrative writing? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will employ various strategies for generating ideas for small moment stories. -Writers will employ various strategies for planning and sketching their small moment stories. -Writers will write focused, small moment stories. -Writers will bring their small moment stories to life by adding action, dialogue, and characters' thoughts and feelings to their stories. -Writers will study mentor texts and authors and recognize the things that they do that makes their writing special. -Writers will try the craft moves they notice mentor authors using in their own writing. 		
<p>Goal #1: Writers write small moment stories with independence.</p>	<p>Goal #2: Writers bring their small moment stories to life by adding action, dialogue, and characters' thoughts and feelings to their writing.</p>	<p>Goal #3: Writers study mentor texts and try the special things that authors do in their own writing.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● When authors write a Small Moment story, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of book. ● Writers come up with an idea for a story. Then, they plan by doing this: touch and tell, sketch, then write. ● Writers have a saying: "When you're done, you've just begun." Writers revise finished pieces by adding more 	<ul style="list-style-type: none"> ● Writers make their stories come to life by "unfreezing" the people in their stories by making them move and talk. <ul style="list-style-type: none"> ○ MWT*: Writers can tap the sketches of the people in their stories or use their hands as puppets to help them plan what the characters in their stories will say. ○ S**: Writers wrap what their characters say in quotations 	<ul style="list-style-type: none"> ● Writers read books written by other authors, notice what they did that was special, and try that in their own writing. ● Writers make their writing really special by turning to craft moves they have learned from studying mentor authors. Once they've found a move that fits their purpose, they can try it in their own writing. One craft move writers use is tell the exact actions people do.

by looking at their pictures, remembering the event, and thinking “Who? Where? When? What? How?”

Writers make sure they have the answers to these questions in their stories.

- MWT*: Writers write stories about times that they had strong feelings.
- Writers use carets and revision strips to add to their writing.
- Writers work hard to spell words they don’t “just know” by sliding their fingers across the page, stretching out each sound that they hear.
 - MWT: Writers use the word wall to help them spell words they should know in a snap.
 - S: Ways writers spell words: “Say it, slide it, hear it, write it,” use snap words, listen for little words inside.
- Writers write about teeny, tiny seed stories instead of writing about big watermelon topics.
- Writers make sure that the first thing that happens in their Small Moment story really fits with the seed that they are writing (instead of being part of a different seed story).

marks so that the reader knows when to change his/her voice.

- Writers make their stories come to life by telling their stories in small steps, bit by bit.
 - MWT: Writers act out the important part of their stories to help them write it bit by bit.
 - S: Writers catch and hold onto stories from everywhere in their lives. When they are ready to write a story, they tell the story across their fingers to help them plan what they will write.
- Writers make their stories come to life by including what their characters feel and think.
 - MWT: Writers can plan the actions and thoughts and feelings in their stories by telling their stories across, and in-between, their fingers.
- Writers make their stories come to life by acting out what really happened, either with a partner or in their minds, noticing what they need to add.
- Writers use words they know how to spell or word wall words to help them spell new words.

- MWT*: Writers story-tell to their partners twice, the second time adding more precise, exact actions where their partners have trouble visualizing the story.
- Writers don’t just notice craft moves other writers use, they try them! For example, writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice.
 - MWT: Writers sometimes write the letters of words to look like what they mean.
 - S*: Writers revise their stories while reading their stories aloud to their partners, changing their voices to read the words the way they are meant to be read.
- Writers study the books they love by mentor authors to find new tricks or craft moves for writing well. Then, they try these moves in their own writing.
- Writers get ready to publish a story by first choosing one that they want to share with the world. Then, they revise it using all they know.

- Writers can end their seed stories by thinking what is the *very* next thing that happened (instead of going on to the next seed moment).
- Writers need company. Writers have writing partners who help them plan their stories by telling each other their stories, using the exact words they will write, and then trying to tell the stories *again* with even more detail.
 - MWT: Writing partners can also help you while you're writing by asking you questions about your pictures to help you add more to your story.
 - S: Writers can anticipate the questions their partners would ask them when working independently to help them add to their stories.
- Writers reread their stories like they read published books, and when they notice mistakes, they fix them.
- Writers use the Narrative Checklist to help them celebrate their growth as writers and set goals for their future writing.

**Mid-workshop teaching*
****Share**

- MWT: Writers can spell words part by part, instead of letter by letter.
- Writers use many different types of marks on the page to help their readers read their stories in ways that make them great stories: exclamation points for very important stops, periods for calm stops, questions marks for stops that ask a question, and capital letters when they start a new sentence (can add additional grammar moves if students have these down).
- Writers use the Narrative Checklist to write compliments for themselves and set goals as a way of celebrating their growth as writers.

**Mid-workshop teaching*
****Share**

W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

- Writers revise by finding the most important part of their story and adding lots of details to that part.
- Writers, when they are ready to publish, make sure that their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.
 - MWT: Writers can try to spell a word by trying to write the word different ways until it looks right.
- Writers use editing checklists to help their partners edit their writing pieces.
- Writers look at mentor texts to figure out what finishing touches they need to put on their books before they are ready for the classroom library.
- Writers write back-of-the-book blurbs to grab the reader's interest and tell what the book is about.
- Writers celebrate their published small moment stories.

**Mid-workshop teaching*
****Share**

W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details

<p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p>
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SL.1.6: Produce complete sentences when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

- Various mentor texts and level-appropriate trade books
- Teacher Writing Folder filled with stories he/she is working on
- A Curricular Plan for the Writing Workshop, Grade 1, *Units of Study in Opinion, Information, and Narrative Writing: Grade 1*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Night of the Veggie Monster*, *A Chair for My Mother*, *Peter's Chair*, *Joshua's Night Whispers*, *The Kissing Hand*, *The Relatives Came*, *Leo the Late Bloomer*

Suggested Mentor Authors: Byrd Baylor, Eric Carle, Joy Cowley, Donald Crews, Lois Ehlert, Judith Viorst, Charlotte Zolotow

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Writing Unit 3: How-To Books

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What is a how-to book and why do writers create them? -How does a writer generate ideas for and plan to write their how-to books? -What strategies can writers use to make sure that the steps of their how-to books make sense? -How do writers use the strategies that they see mentor authors using to make their how-to books easier for readers to understand? -What strategies do writers use to edit and publish their writing? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate ideas for, plan, rehearse, and write tons and tons of how-to books. -Writers will work with partners to make sure that the steps of their how-to books are clear. -Writers will study mentor texts to identify strategies that mentor authors use to make their how-to books easier for readers to understand. -Writers will try the strategies that they see mentor authors using to help make their how-to books easier to understand. -Writers will edit their writing to ensure the accuracy of their spelling and punctuation. 		
<p>Goal #1: Writers think of topics, rehearse, and write tons and tons of how-to books.</p>	<p>Goal #2: Writers write in such a way that readers can read the text and easily follow the directions.</p>	<p>Goal #3: Writers revise, edit, and publish their how-to books to ensure clarity and accuracy.</p>
<p>Mini-Lessons & Standards</p> <ul style="list-style-type: none"> ● Writers dream of topics to teach others about in their how-to writing. First, writers think of something they know how to do, then they get paper, and then they sketch out the steps to their books. <ul style="list-style-type: none"> ○ S**: Writers talk to their partners about who their audiences might be for their how-to books. Writers may even sketch a picture of who their audience will be so that they 	<p>Mini-Lessons & Standards</p> <ul style="list-style-type: none"> ● Writers study mentor texts, noticing the special features they use to help readers. Writers add some of these same supports to their books to help their readers, such as: <ul style="list-style-type: none"> ➤ a title that says this will be a how-to book ➤ a list of things the reader will need ➤ numbers for each step 	<p>Mini-Lessons & Standards</p> <ul style="list-style-type: none"> ● Writers select a few of their how-to books to move in the direction of publishing. They reread these how-to books and ask themselves, or their partners, “Have I taught my reader everything I need to in each step? Does each step make sense? Have I used all of the strategies mentor authors use to help readers understand?” Then, they revise their writing pieces accordingly.

<p>can keep this person, or these people, in mind as they write for them.</p> <ul style="list-style-type: none"> ● Writers make sure that their readers will really understand what they are teaching them how to do by rehearsing their how-to books before they write them. To plan out their how-to books, writers touch the box for each step and rehearse their teaching words out loud, changing them a little each time they rehearse, so they are sure to teach readers exactly how to do this thing they want them to do. ● Writers can read their how-to books aloud to their partners and add more to make each step easier to understand. Their partners can pretend to do each step they lay out, and if the directions do not quite work, writers can revise them, adding more words. <ul style="list-style-type: none"> ○ MWT*: Writers can physically add more writing to their how-to books by using revision strips, glue, tape, Post-its, and/or by stapling in more pages. ● Writers can add clear and precise pictures and words to each step of 	<ul style="list-style-type: none"> ➤ pictures that help teach the reader what to do ➤ captions under the pictures <ul style="list-style-type: none"> ● Writers look closely at the words other authors use that help readers understand not just what to do but when and how to do things. Writers use specific words that help tell the steps in order (first, next, last, finally) or ones they use to give cautions or warnings (always, be careful to, don't, or never). ● Another way writers can make the steps in their how-to books easier to understand is by making comparisons. Writers can explain how to do a specific step by using the word "like" to make a comparison (e.g. stand on one leg...balancing like a flamingo!). <i>See Session 12 in Kindergarten How-To Books in TC Writing Units of Study set</i> ● Writers notice that mentor authors often divide their how-to books up into sections, such as an introduction, steps, a part that describes materials, and sometimes an ending. Writers can write introduction pages that introduce the topic and tell people why they might care about doing this thing. The introduction can also invite 	<ul style="list-style-type: none"> ● Writers reread their books, word by word, searching for words that don't look right. Then, they look at each part of the word, say it again slowly, and write the parts or spelling patterns they know. <ul style="list-style-type: none"> ○ MWT*: Writers also check to see if they have spelled the words on the word wall correctly. ● Writers know that adding end punctuation to how-to books can help their readers move more smoothly through as they read. Writers reread each step in their how-to books and listen for the places where their sentences end. Then, they put periods at the ends of sentences that sound like telling, and they put exclamation marks at the ends of sentences that sound exciting or like urgent warnings. ● Writers try out using parentheses when they want to pause and add one more point or say one more thing. They can also use a colon just before they list a bunch of things, maybe ingredients in a recipe or things a person needs to accomplish something. <ul style="list-style-type: none"> ○ MWT: Writers use all the charts in the room and all of the mentor
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<p>their how-to books to help their readers understand their directions. Their pictures may zoom in to show specific actions, and they can choose specific action words or describing words so their readers know exactly what to do.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p>	<p>or persuade readers to try something new.</p> <ul style="list-style-type: none"> ○ MWT*: Writers can also add ending pages that encourage readers with words like, “Now you can...” or “Have fun doing...” just like their mentors do. ● Writers use all they know from the mentor authors they have studied to help their readers, including: <ul style="list-style-type: none"> ➤ using speech bubbles to show dialogue in pictures ➤ using labels to add important details into pictures ➤ using bold letters to emphasize something to the reader <p><i>*Mid-workshop teaching</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p>	<p>texts they have studied to finish revising, editing, and publishing their how-to books.</p> <ul style="list-style-type: none"> ● Writers celebrate the growth they have made as writers in this unit. <p><i>*Mid-workshop teaching</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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<p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>
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Interdisciplinary Connections:

Social Studies:
Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 1, *Units of Study in Opinion, Information, and Narrative Writing: Grade 1, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011, "Nonfiction Writing: Procedures and Reports" from *Units of Study for Primary Writing* (Calkins 2003)

Suggested Texts: "How to Carve a Pumpkin" from *The Pumpkin Book* (Gibbons); *How To Make a Bird Feeder* (Tuckfield); *How to Make Salsa* (Lucero); *Make a Valentine* (Gordon); *How to Make a Hot Dog* (Cowley); *Walk On!* (Frazee); and a variety of recipes, instruction manuals, directions from toys and games, etc.

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Writing Unit 4: Nonfiction Chapter Books

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers plan and rehearse their teaching books, or nonfiction chapters, before they begin writing? -What elaboration strategies do writers use when writing teaching books? -What strategies do writers use to give the illustrations in their teaching books “teaching power?” -How do writers use checklists to help them edit, self-assess, set goals for their writing? -How do writers include different types of writing (how-to, lists, Small Moment stories) in their nonfiction chapter books? -How do writers write introductions and conclusions for their chapter books? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will choose, plan, and write about various topics in their teaching books. -Writers will use various elaboration strategies to say more in their teaching books. -Writers will use various strategies to give the illustrations in their teaching books “teaching power.” -Writers will study mentor texts and try the techniques they notice authors using to help them write their teaching books. -Writers will checklists to help them self-assess and set goals for their writing. -Writers will use domain specific vocabulary in their teaching books. -Writers will plan for to write their nonfiction chapter books by breaking down their larger topics into chapters. -Writers will include other types of writing (how-to, lists, Small Moment stories) in their nonfiction chapter books. -Writers will write introductions and conclusions for their nonfiction chapter books. -Writers will edit their writing using an editing checklist. -Writers will use craft moves and text features to help make their writing more informative. 		
<p>Goal #1: Writers use elaboration strategies and informational illustrations to plan, write, revise, and edit teaching books with independence.</p>	<p>Goal #2: Writers plan, draft, revise, and edit nonfiction chapter books that include different types of writing and introductions and conclusions.</p>	<p>Goal #3: Writers raise the level of their information writing by planning, drafting, revising, editing, and publishing nonfiction chapter books with greater independence.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers get started writing teaching books by becoming a teacher who teaches people all about the topic. When doing that teaching, many 	<ul style="list-style-type: none"> ● Writers study a mentor text to notice what an author does that they could try when writing really long nonfiction chapter books. Writers notice that 	<ul style="list-style-type: none"> ● Writers start new chapter books by getting a new plan for their writing. To do this, they study the tools around them—things like charts, published

writers find it helps to use a teaching voice and to use fingers to organize information. That way the writer teaches one thing and then another and another about the topic (session 1).

- MWT*: Writers make sure that they have added something that will interest their readers on every page. They can add details to make their teaching more interesting.
- S**: Writers revisit the Kindergarten Information Writing Checklist to help them notice all that they are doing well in their information writing. They also use it to set goals for what they will work on tomorrow.
- Writers plan how their books will go before they write teaching books. They plan their teaching books by saying their information across their fingers and then quickly sketching something they will write on each of the pages (i.e. “touching and telling, sketching then writing”) (session 2).
 - MWT: Writers know that “When you’re done, you’ve just begun!”

mentor authors divide a big topic up into chapters and name those chapters in a table of contents (session 9).

- MWT*: Writers draft and revise book and chapter titles keeping in mind how important they will be to their readers.
- S**: Writers notice the revisions their classmates have made in their tables of contents as inspiration for their future work.
- Writers plan to write the chapters in their nonfiction chapter books the same way that they planned their teaching picture books—they plan what they will say in a chapter across their fingers, saying a whole bunch about each finger, or each part of the chapter (session 10).
 - MWT: Writers continue to write long and strong to get down as much information as they can in a few of the chapters in their nonfiction chapter books.
 - S: Writers recall the tips others have given them about writing teaching chapters to help them guide and revise their writing.

nonfiction books, and even other writers. As writers study these tools, they think to themselves, “How could I try that in my writing?” Then, they do it (session 15).

- MWT*: Writers can create new paper types to match the types of chapters they want to write.
- S**: Writers use the Information Writing Checklist to self-assess and set goals for this bend in the unit.
- HW***: Writers look for photos on their topics (actual photographs, pictures in books, magazines, or from the internet) and bring them to school tomorrow.
- Writers research—or look for—pictures that are connected to their topics. Writers look closely at these, mining them for specific details that will teach people even more about their topics. Then they put into words what they’ve learned and add this to their writing (session 16).
 - MWT: Writers teach readers what new words mean by using a word box with a definition or by labeling their pictures.

<ul style="list-style-type: none"> ○ S: Writers use the Information Writing Checklist to assess a classmate’s writing. Then, they think about how they can assess and raise the quality of their own teaching books. ● Writers are teachers when they write information books. Teachers think about their students. Teachers think, “Who am I teaching?” And then, when they have their students in mind, they try to teach in ways that will answer the questions their students might have (session 3). <ul style="list-style-type: none"> ○ MWT: Writers can teach their readers more by elaborating with twin sentences. ○ S: When writers see that they need to add more information, they think about where the information should go. If they need to, the scissor their piece apart and insert strips at just the right place. ● Writers explore the questions, “How are the illustrations in an information book different than illustrations in most picture books? What are some of the special techniques that information book authors use to give 	<ul style="list-style-type: none"> ● Writers don’t just tell a fact (a detail). They help readers to picture the fact (the detail) and to understand why it matters. One way they do that is by using comparisons (session 11). <ul style="list-style-type: none"> ○ MWT/S: Writers revise places in their books where they wrote general statements by adding examples and specific details. ● Whenever a writer goes to write something new—even if it is a chapter, not a book—the writer pauses and thinks, “What kind of writing am I making?” Then, the writer makes sure that his/her writing follows the rules of that kind of writing (For example, many nonfiction chapter books will contain a chapter written in a how-to or list format) (session 12). <ul style="list-style-type: none"> ○ MWT: Writers also include Small Moment stories in their teaching books. ○ S: Writers use the Information Writing Checklist to self-assess and set goals for their future writing. ● Writers know that readers will expect that their chapter books will have a beginning and an ending—just like a school day. Readers expect that at the 	<ul style="list-style-type: none"> ○ S: Writers make plans to keep their momentum going in tomorrow’s work session by jotting down on a Post-it what they plan to work on. ● Writers choose ending punctuation that reflects how they are trying to speak. Specifically, they use periods when they want to tell facts, question marks when they want to ask questions, exclamation marks when they want to tell something exciting, commas and colons when they want to make lists (session 17). <ul style="list-style-type: none"> ○ MWT: Writers read parts of their chapter books to partners, paying special attention to whether their punctuation matches how they want their writing to sound. ○ S: Writers take a “make-sense minute” to reread their writing, noticing any spots that don’t make sense or are confusing, and fixing up those spots. ● Writers use craft moves like pop-out words and speech bubbles in teaching books (just like they did in their Small Moment stories) to give more information or to make some information stand out (session 18).
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their illustrations teaching power?”

Then, they try out some of these techniques in their own teaching books (session 4).

- MWT: Writers teach their readers by adding specific number, size, color, and shape details to their pictures and their words.
- S: Writers can separate the picture box or use arrows to draw pictures that teach the steps in a process.
- Writers use fancy words to teach other about a topic, and if they aren't sure how to spell the word, they are still brave enough to try using those fancy words. Writers sound out fancy words by listening to each syllable, sliding their finger across the page, and writing the sounds they hear (session 5).
 - MWT: Writers make sure to get their ideas down first, then they go back to stretch tricky words.
 - S: Writers work with partners to add more tricky words to their previous teaching books.
- Writers of teaching books need readers who point out places that don't make sense. Those parts might

start of a chapter book, like at the start of a school day, there will be ways the writer tells the reader the big things that they will be learning about and usually how the learning will go— what will come first and next (session 13).

- MWT: Writers know that their conclusions need to leave the reader with a big thought or idea. They use various strategies to compose endings for their chapter books.
- S: Writers finish up the chapters in their nonfiction books to prepare for the conclusion of this bend in the unit.
- Writers get ready to publish their books by rereading their writing, thinking about how to get it ready for readers. One way they get their books ready for their readers is by pretending to be the reader, checking for any mistakes or confusing parts (session 14).
 - MWT: Writers use commas when they write lists or dates to help make their writing easier for readers to read.

- MWT: Writers choose one writing piece from the unit that they would like to publish. Then, they work with partners to figure out what revisions they need to make to this books to get it ready for publishing.
- S: Writers use the Information Writing Checklist to give their writing pieces on final check. Then, they decide what further revisions they still need to make.
- Writers edit their writing before they publish it. One way they edit their writing is by using an editing checklist. They look at one thing on the list at a time and check to see if they have done that one thing throughout their writing. Then they check for the next item on the list, and so on (session 19).
 - MWT: Writers fancy-up their writing pieces by adding colors, textures, and life-the-flap features to their writing pieces.
 - S: Writers select the parts of their books that they will want to share at tomorrow's celebration. Then, they practice reading these parts out loud so that they can read them fluently.

<p>not make sense because of missing words or information, and they might not make sense because things have been added that don't belong (session 6).</p> <ul style="list-style-type: none"> ○ MWT: As deadlines approach, writers work with new urgency. ○ S: Writers teach others about their topics as a way of inspiring both the writer and the listeners to add more to their books. ● Writers investigate the questions, “What have I already learned to do as a writer of teaching books? What do I still need to work on?” using the Information Writing Checklist (session 7). <ul style="list-style-type: none"> ○ MWT: Writers can use mentor texts to discover new ways of making their writing interesting to readers. ○ S: Writers help their partners recognize how they are progressing towards their writing goals. ● Writers edit their writing by pulling into work, standing back to scan their work, then pulling in again. They also use editing checklists to help them 	<ul style="list-style-type: none"> ○ S: Writers share their work as a means of celebrating the end of this bend in the unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p>	<ul style="list-style-type: none"> ● Writers celebrate the growth they have made as writers in this unit (see session 20 write-up for ideas for a celebration). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p>
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<p>make their writing easy for readers to read (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Writers read each other’s writing and their own writing out loud to help them find places they need to edit. ○ S: Writers conduct a mini celebration to acknowledge the progress they have made so far in this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences</i></p>	<p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>
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or gather information from provided sources to answer a question.

SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..

SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

SL.1.6: Produce complete sentences when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 1, *Units of Study in Opinion, Information, and Narrative Writing: Grade 1*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011, "Nonfiction Writing: Procedures and Reports" from *Units of Study for Primary Writing* (Calkins 2003)

Suggested Texts: *Sharks* (included in the trade book pack that came with the *Units of Study in Writing* kit); any of your other favorite informational books

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Writing Unit 5: Writing Reviews

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers write about their opinions in ways that are convincing to the reader? -How and when do writers use different strategies to elaborate upon their opinions? -How do writers write a variety of opinion pieces about a variety of topics? -How do writers craft book reviews that will inspire others to try out new books? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will clearly state their opinions in their writing, backing up their opinions with multiple reasons and specific examples. -Writers will consider other’s opinions (counterarguments) as a way of making their opinion writing more convincing. -Writers will study mentor texts to identify strategies for elaborating upon opinions that they can try in their own writing pieces. -Writers will craft introductions and conclusions for their persuasive writing pieces. -Writers will transfer all they know about opinion writing when trying out new types of persuasive pieces. -Writers will use checklists to make sure their writing is the best it can be. 		
<p>Goal #1: Writers write “best-in-show” pieces by stating their opinions, reasons for their opinions, and specific details about their personal collections.</p>	<p>Goal #2: Writers write persuasive reviews in which they elaborate upon their opinions by speaking to the reader, using comparisons, and writing introductions and conclusions.</p>	<p>Goal #3: Writers write book reviews by transferring all they have learned about opinion writing in this unit and by using checklists to make their writing the best it can be.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><i>**A day or two before starting this unit, send home a message to parents and explain to students that they need to bring in a box with a small collection of objects. They will need to use this collection starting in the first lesson and for the entirety of this first goal. See my email for more information.</i></p> <ul style="list-style-type: none"> ● Writers who know a lot about something—like a particular collection that they have—often think, “Which is 	<ul style="list-style-type: none"> ● Writers investigate, just like detectives, to find some answers to the big question, “What important parts do writers make sure to include to make their reviews so convincing?” Then, they’ll be able to ask, “How can I do this in my reviews, too?” (session 8) <ul style="list-style-type: none"> ○ MWT*: Writers can use rating systems to help persuade their readers. 	<ul style="list-style-type: none"> ● Writers write book reviews to recommend titles and authors they believe others should read. They can use all they already know about writing reviews to convince people to agree with their opinions (session 14). <ul style="list-style-type: none"> ○ MWT*: Writers take their audience into account when writing their reviews. They think about how much background information they will need to give about a

my favorite? Which is next?" Writers write and talk to tell others about their opinions. They even try to *convince* others about their opinions (session 1).

- MWT*: Writers decide the form that their opinion writing will take, including the type of paper they will use to write their opinions.
- S**: Writers create their own systems for organizing their judgments (possibly with different colored Post-its). Then, writers share the traits that they used to judge the items in their collections with their partners.
- When writers have an opinion, when they judge something, they give a couple of reasons, not just one, and say details about each reason. They write, "For example..." or "I think that because..." to help them bring in some details (session 2).
 - MWT: Writers study their collections very closely and revise their opinion writing to add more specific details.
 - S: Writers watch two of their classmates in a "partner talk

- S**: Writers use tiny topic notebooks to collect topic ideas for reviews everywhere they go!
- Writers of reviews include important information to convince their readers. One way to do this is to use a voice that talks right to the reader, explaining what the topic is, where to find it, and when to go (session 9).
 - MWT: Writers talk back to readers who might disagree with their opinions as a way of making their writing even more convincing.
 - S: Writers work with partners to make sure that the tone of their reviews is persuasive, not bossy.
- Writers use comparisons in their reviews as a way to convince others. They think about a way that their subject is better (or worse) than others. They compare their subject with others, thinking only about that one way, that attribute. Then, they can write to include this information in their review (session 10).
 - MWT: Writers study a classmate's persuasive review to identify strategies for adding supporting details to their own writing pieces.

book based on who the review is for.

- S**: Writers use comparisons in their book reviews to make their opinions more convincing.
- Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important thing readers will need to know about the book and also a few things that will make them curious, but not the ending (session 15)!
 - MWT: Writers revise their reviews by taking out information that doesn't make sense, doesn't go, or that doesn't really convince.
 - S: Writers give their partners' writing "checkups" to help them make their writing sound even better.
- Writers make sure that the sentences they have written are just how they want them to be. Writers reread each sentence and ask, "Is my sentence too long? Is my sentence too short? Is it just right?" Then, writers use punctuation to break it apart or use linking words to connect ideas or edit

<p>fishbowl” to help inspire their own partner conversations.</p> <ul style="list-style-type: none"> ● Writers know that it is important to understand the kind of writing they are doing and to figure out ways people do that kind of writing really well. Then, they can try to do those same things in their own writing, using the Opinion Writing Checklist to help them set personal goals (session 3). <ul style="list-style-type: none"> ○ MWT: Writers use all of the spelling strategies that they know to help them spell tricky words. They can try the strategy of “sk-ska-skating” across words to help them hear and spell all of the chunks in a word. ○ S: Writers set and record their goals to help remind themselves of the big plans they have for Writing Workshop each day. ● Writers don’t all agree, and that’s okay! If one person has written his or her opinion, someone else can say, “I agree. My opinion is the same,” or, “I disagree. I have a different opinion.” When we don’t agree with someone else’s opinion, that’s a good time to write our own opinion and back it up 	<ul style="list-style-type: none"> ○ S: Writers can tuck in Small Moment stories as a way of making their writing even more persuasive. ● Writers write introductions to grab their reader’s attention right from the very start. One way writers do this is by talking to their readers (session 11). <ul style="list-style-type: none"> ○ S: Writers write conclusions for their reviews to remind readers of their opinions and to give readers a recommendation. ● Writers can work together with their partners to give their writing pieces “checkups.” They use editing checklists to make sure their partner’s piece is easy to read. If they see something to fix up, they can write a note, like a prescription, to give their partner ways to make his/her work even better (session 12). <ul style="list-style-type: none"> ○ MWT: Writers work hard to use their partner’s writing prescriptions to fix their writing. They can use several different strategies to help them spell words correctly. ○ S: Writers show how much they know about revising and editing 	<p>it in other ways to make it just right (session 16).</p> <ul style="list-style-type: none"> ○ MWT: Writers spell with efficiency by knowing if the word they are trying to spell is a “Know It” word, a “Solve It” word, or a “Find It” word. ○ S: Writers study a video clip of a book review (from “Reading Rainbow”) to learn strategies they can use when presenting their book reviews to audiences. ● Writers use checklists to make sure they have made their writing as strong as it can be. They don’t just find one place where they did what is on the list-- they check each and every part of their writing (session 17). <ul style="list-style-type: none"> ○ MWT: Writers can use special print to emphasize important parts of their book reviews. ○ S: Writers rehearse their book talks for tomorrow’s celebration, making sure to use the punctuation in their piece to read with expression. ● Writers celebrate the growth they have made as writers in this unit, possibly with a “Reading Rainbow” style celebration (session 18).
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<p>with reasons why we disagree or think something different (session 4).</p> <ul style="list-style-type: none"> ○ MWT: Writers know that they will use the word “because” a lot in their opinion writing. They work hard to spell this word in a snap and refer to the word wall if they need help. ○ S: Writers share some of the strategies for persuasion that they have learned and used so far in this unit. ● Writers don’t always look for the most powerful, the most unusual, or the most interesting item. Sometimes, in a joking and fun way, people talk about this as “giving the booby prize.” To judge for the booby prize, judges again look at one trait, then another (<i>as always, up to you if you want to use this wording</i>) (session 5). <ul style="list-style-type: none"> ○ MWT: Writers continue to revise their opinion writing by adding specific details to their reasons. ○ S: Writers examine their classmates’ writing like they do mentor texts. They mine their classmates’ work for strategies they can try in their own writing. 	<p>their writing by fixing up a second persuasive review for publication.</p> <ul style="list-style-type: none"> ● Writers celebrate the end of this goal in the unit by working with their classmates to “publish” their persuasive reviews in class anthologies centered around common themes (session 13). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.1: Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p>	<p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.1: Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.6: With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about</i></p>
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<ul style="list-style-type: none"> ● Writers pull out all the stops by finding others who can help them generate even more reasons to support their opinions. They sometimes even refer to—that is, quote—what those other people have said (session 6). <ul style="list-style-type: none"> ○ MWT: Writers use quotation marks to show that they are using someone else’s words, just like they did in their Small Moments stories. ○ S: Writers fix up their writing to make sure that they’re writing is easy for others to read. ● Writers make sure their writing is the best that it can be by using a checklists that are used to judge writing as To-Do lists, reminding them of all that they want to do to make their writing the best that it can be (session 7). <ul style="list-style-type: none"> ○ MWT: Writers work with their writing partners to give their writing one last check before publication. ○ S: Writers celebrate the growth they have made so far in this unit by sharing their writing pieces with small groups and rating which of their classmates’ writing 	<p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>	<p><i>grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>
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pieces they think is their personal best.

**Mid-workshop teaching*

***Share*

W.1.1: Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.

W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).

SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..

SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

SL.1.6: Produce complete sentences when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 1, *Units of Study in Opinion, Information, and Narrative Writing: Grade 1, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011, "Nonfiction Writing: Procedures and Reports" from *Units of Study for Primary Writing* (Calkins 2003)

Suggested Texts: *Earrings* (Judith Voirst), the *Pigeon* books (Mo Willems), *A Pet for Petunia* (Schmid)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Grade 1 Writing Unit 6—From Scenes to Series: Writing Fiction

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What elements do writers include in any realistic fiction story? -How do writers create original characters, settings, and adventures that are compelling to readers but that also ring true? -What do series writers do to come up with more than one story about a character? -How do writers use different types of details to stretch out their writing and bring their stories to life? -How do writers study other authors, and themselves as authors, and use their observations to make their realistic fiction writing more powerful? -How do writers use the illustrations in their books to give readers extra information? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate lots and lots of realistic fiction stories by creating original characters, settings, and adventures (trouble). -Writers will bring forward all they know about crafting narratives, and writing in general, each time they begin a new piece. -Writers will use a variety of spelling strategies to help them stretch words, especially “sparkly” words. -Writers will revise their leads and endings using dialogue, action, and feeling, making sure that they bring their stories to a satisfying close. -Writers will use a variety of strategies to generate a series of stories about the same character. -Writers will use different types of details to stretch out their writing and bring their stories to life. -Writers will study mentor texts to find strategies that they can use to revise their own stories. -Writers will create chapters in their realistic fiction books as a way of making sure that each part of their stories is well elaborated. -Writers will get to know themselves as writers and push themselves to write with greater independence and complexity. -Writers will use punctuation to give the reader orders. -Writers will add details to their illustrations to give readers extra information. 			
<p>Goal #1: Writers generate lots of realistic fiction stories by creating original characters, settings, and adventures (trouble).</p>	<p>Goal #2: Writers create a series of realistic fiction books about the same character, bringing their stories to life by using a variety details and by trying out the strategies they see mentor authors using.</p>	<p>Goal #3: Writers study mentor authors and themselves as writers to become more powerful and independent authors of realistic fiction series.</p>	<p>Goal #4: Writers prepare their second realistic fiction series for publication by using the power of punctuation and illustration.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers of realistic fiction stories imagine a pretend 	<ul style="list-style-type: none"> ● When writers imagine a character they really like, 	<ul style="list-style-type: none"> ● Realistic fiction writers often study what makes realistic 	<ul style="list-style-type: none"> ● Writers use punctuation to give orders to their readers.

<p>character. Then they pretend things about that character—where the character is, what the character does, and especially the trouble he or she gets in. Fiction writers give the character real-life adventures (session 1).</p> <ul style="list-style-type: none"> ○ MWT*: Writers get started thinking of ideas, rehearsing, and beginning new realistic fiction stories all by themselves (session 1). ○ S**: Writers can use their last few minutes of writing to begin a next page, sketch, sentence, or book so that they can pick right up where they left off in the next day's Writing Workshop (session 1). ● Writers take charge of their own writing and give themselves orders. They think about the work they need to do next and almost whisper little assignments to themselves, such as, "Now I 	<p>they stick with that character for a bit and create more than one story around him or her. Fiction writers sometimes write series (session 6).</p> <ul style="list-style-type: none"> ○ MWT*: Writers might generate a series of adventures for their character by having them get into predictable trouble, but finding new and creative ways to get them out of trouble (session 6). ○ S**: Writers stretch out each part of their realistic fiction story like they would a small moment story. Writers participate in shared writing to practice strategies for stretching out their realistic fiction stories (session 6). ● Series writers often tell a lot of important details about their characters in Book One of their series. This helps the reader understand the 	<p>fiction seem so realistic. Then they call on their own experiences to write stories that seem this real (session 11).</p> <ul style="list-style-type: none"> ○ MWT*: Writers get started writing in the ways that work best for them, using all they already know about starting a fiction series (session 11). ○ S**: Writers think about what type of paper (and how many pieces of paper) will help them get a lot of strong writing done. They choose the paper that will be "just right" for them as a writer (session 11). ● Writers show their readers what is happening in their story. One way writers do this is by picturing their story, and then adding lots of the realistic, exact details they are picturing to their writing. This way, readers 	<p>One way writers make sure their punctuation is giving the right orders is to reread part of their story out loud, and when they want a part to sound exciting, they add an exclamation mark. When they want a part to sound like the character is questioning or wondering, they add a question mark (session 16).</p> <ul style="list-style-type: none"> ○ MWT*: Writers use ellipses to create suspense in their realistic fiction stories (session 16). ○ S**: Writers study their partner's writing, looking for additional ways that they could add powerful punctuation to their own writing (session 16). ● Writers study how mentor authors use pictures to give their readers extra information. Then they can try to add details to their own illustrations to give
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<p>need to..." and "Next I should..." (session 2)</p> <ul style="list-style-type: none"> ○ MWT: Writers use charts and tools from previous writing units (e.g. "bringing stories to life" strategies, strategies for stretching words) to help them bring forward all they already know about writing great stories (session 2). ○ S: Realistic fiction writers develop settings in their realistic fiction stories. They often put their pretend characters in some of their favorite places so that they can add lots of details about the settings that they already know so well (session 2). ● Writers know that readers love satisfying endings. One way writers create satisfying endings for their readers is by telling what happens to their characters at the end of their story. Writers make 	<p>characters better and know what to look for in other books in the series (session 7).</p> <ul style="list-style-type: none"> ○ MWT: Writers fix up their writing as they go, including capitals (session 7). ○ S: Writers pretend to be their characters as a way of getting to know them better and adding more specific details to their realistic fiction stories (session 7). ● Writers make characters in their stories speak in many ways, just as people in real life do. Writers use a variety of strategies to develop the dialogue in their stories (session 8). ○ MWT: Writers think about what is in their characters' hearts and minds and then add thinking, feeling, talking, and doing to their stories (session 8). 	<p>can picture it too (session 12).</p> <ul style="list-style-type: none"> ○ MWT: Writers show, not tell how a character is feeling (session 12). ○ S: Writers can show what a place (or setting) is like in their stories by thinking of real places that are like the places in their stories. Then, writers picture these real places and add small, exact details about the fictional places in their writing (session 12). ● Fiction writers often divide their story into chapters. One way they do this is to break their story into three parts: the beginning, the middle (or trouble), and the end (or fixing the trouble) (session 13). ○ MWT: Writers can add chapters to stories they've already written as a way of recognizing 	<p>their readers additional information too (session 17).</p> <ul style="list-style-type: none"> ○ MWT: Writers can use pictures to show what characters are thinking about (session 17). ○ S: Writers study how different mentor authors use the illustrations in their books to share additional information with readers. Then, they try these same strategies in their own books (session 17). ● As they are getting ready to publish, writers include a "meet the author" page to introduce themselves, and their writing, to their reader (session 18). ○ MWT: Writers look back through their books and think about book titles and a series title that will help readers understand what the really important parts are (session 18).
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<p>sure to include how the character got himself out of trouble at the end of their books, and can use dialogue, action, or feelings to bring their endings to life (session 3).</p> <ul style="list-style-type: none"> ○ MWT: Writers can try more than one ending for their stories and work with their partners to decide which ending they like best (session 3). ○ S: Writers can also revise the beginnings of their stories so that they also have action, dialogue, and feelings. Writers know that the revision strategies that they use today should become strategies that they use right from the start in their next stories (session 3). ● Writers often choose special and fancy words to bring sparkle to their stories. These daring writers 	<ul style="list-style-type: none"> ○ S: Writers rehearse and act out their stories together, changing their voices to show dialogue and using their bodies to act out the parts of different characters (session 8). ● Writers have a revision party to have fun together, finding ways to make their fiction books sparkle. One way writers figure out ways to add sparkle to their fiction books is to see what kinds of things their favorite authors put in their books (session 9). <ul style="list-style-type: none"> ○ MWT: Writers stretch and challenge themselves by adding a lot of sentences when they add to their fiction books (session 9). ○ S: Writers use their favorite mentor texts to mine for new revision strategies (session 9). ● Writers edit their fiction books by rereading and 	<p>revisions that could be made (session 13).</p> <ul style="list-style-type: none"> ○ S: Writers use the Narrative Writing Checklist to self-assess and set goals for their future writing, focusing especially on the second-grade side of the checklist (session 13). ● Writers use patterns to stretch out parts of their stories. One way they do that is to work in three details, or three examples, when describing something (session 14). <ul style="list-style-type: none"> ○ MWT: Writers use patterns of three at the end of their stories to stretch out an action or a feeling that will help make the ending more exciting (session 14). ○ S: Writers read just-right books like writers. They notice how authors use patterns (and breaks in a pattern) to stretch out their stories (session 14). 	<ul style="list-style-type: none"> ○ S: Writers make plans so that they can finish up their realistic fiction series before the publication deadline (session 18). ● Writers make sure that they have taken all of the necessary steps to make their writing ready for celebration (session 19). <ul style="list-style-type: none"> ○ MWT: Writers keep their goals and deadlines in sight to keep the pace moving towards celebration (session 19). ○ S: Writers practice reading their stories aloud to prepare themselves for celebration (session 19). ● Writers celebrate the growth they have made as writers in this unit (session 20). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events,</i></p>
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<p>remember and use all they know about spelling as they write (session 4).</p> <ul style="list-style-type: none"> ○ MWT: Writers reread their work often to make sure it will make sense to the reader. They also think about if words look right and fix them up to help the reader read the words more easily (session 4). ○ S: Writers work hard to get the correct spelling of words. One strategy that they can use is to write the word three different ways and choose the one that looks closest to the real spelling (session 4). ● Writers investigate the question, “What am I doing well as a narrative writer, and what do I want to work on next?” (session 5) <ul style="list-style-type: none"> ○ MWT: Writers celebrate each other’s hard work by acknowledging the steps they have already 	<p>asking themselves, “Does this sound right, look right, and make sense?” just like they do when they are reading just-right books. Then, writers publish their first series by creating a box set (session 10).</p> <ul style="list-style-type: none"> ○ MWT: Writers may find places that they feel need additional revisions while they are editing their writing (session 10). ○ S: Writers celebrate completing their first fictional series by reading one of their books aloud, just like their teachers read books by other published authors (session 10). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding</i></p>	<ul style="list-style-type: none"> ● Writers investigate the question, “What super writing powers do I have, as a super series writer?” (session 15) <ul style="list-style-type: none"> ○ MWT: Writers show their partners evidence of their writing superpowers (session 15). ○ S: Writers challenge themselves by asking, “What could I do as a writer that would be hard for me or that would really challenge me?” Writers use their answers to these questions to set goals for their future writing (session 15). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and</i></p>	<p><i>include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.1.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking...</i></p> <p><i>L.1.2: Demonstrate command of the conventions of standard English capitalization,</i></p>
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<p>taken to meet their writing goals (session 5).</p> <ul style="list-style-type: none"> ○ S: Writers celebrate their best work so far using an “open mic” (session 5). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>L.1.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking...</i></p> <p><i>L.1.2: Demonstrate command of the conventions of standard English capitalization,</i></p>	<p><i>what happened, use temporal words to signal event order, and provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.1.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking...</i></p> <p><i>L.1.2: Demonstrate command of the conventions of standard English capitalization,</i></p>	<p><i>provide some sense of closure.</i></p> <p><i>W.1.5: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.</i></p> <p><i>W.1.7: Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).</i></p> <p><i>W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>L.1.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking...</i></p> <p><i>L.1.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing...</i></p>	<p><i>punctuation, and spelling when writing...</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups..</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p> <p><i>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</i></p> <p><i>SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.1.6: Produce complete sentences when appropriate to task and situation.</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
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Suggested Texts: The *Henry and Mudge* series (Rylant), for example *Henry and Mudge and the Happy Cat* and *Henry and Mudge: The First Book*; *Harry the Dirty Dog* series; *Pinky and Rex* series; *Iris and Walter* series; *Knuffle Bunny* (to model including extra information in illustrations)

21 st Century Themes	21 st Century Skills
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8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Pacing Guide
Grade 1 Reading

Unit 1 30 days	Unit 2 20 days	Unit 3 25 days	
Marking Period 1		Marking Period 2	

Unit 4 35 days	Unit 5 20 days	Unit 6 25 days	Unit 7 25 days
Marking Period 3		Marking Period 4	

- Unit 1** Building Good Reading Habits
- Unit 2** Word Detectives
- Unit 3** Readers Get to Know the Characters in Books
- Unit 4** Learning About the World
- Unit 5** Readers Have Big Jobs to Do
- Unit 6** Meeting Characters and Learning Lessons
- Unit 7** Reading Across Genres to Learn About a Topic: Information Books, Stories, and Poems

Grade One Reading Unit 1: Building Good Reading Habits

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What are the habits that good readers use every time they read without having to be reminded? -What strategies do readers use to help them read stronger and longer? -How do readers use multiple strategies to solve tricky words with accuracy and persistence? -How can reading partners work together to become stronger readers? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will develop good reading habits and use them with independence. -Readers will do <i>something</i> when they get to the end of a book to help them think about or understand the story more deeply. -Readers will set reading volume goals and track their progress toward meeting those goals. -Readers will read with their eyes, scooping up phrases instead of words, so that they can read more smoothly. -Readers will read and think about books with partners in order to become stronger readers. -Readers will use a variety of strategies to solve tricky words. -Readers will use multiple strategies to cross-check when they are solving words with persistence. -Readers will coach other readers to employ good reading habits by helping them, not telling them. 		
<p>Goal #1: Readers build good reading habits for reading long and strong.</p>	<p>Goal #2: Readers build good reading habits for tackling hard words. They use more than one strategy to self-monitor and solve words with persistence.</p>	<p>Goal #3: Readers build good habits with their partners, too. Reading partners work together in a variety of ways to make each other stronger readers.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers have good habits. They have things they do all the time, without needing anyone to remind them. And one of those habits—one thing that readers do without needing to be reminded—is get ready to read by taking a sneak peek at their books. They peek, and then they think (session 1). 	<ul style="list-style-type: none"> ● Readers don't just take a sneak peek to think what <i>the book</i> is going to be about. They also take a sneak peek to think about what <i>the page</i> is going to be about. Then when readers get stuck on a word, they use the whole page to think, "What might this word say?" That gives readers power to push through tricky words (session 8). 	<ul style="list-style-type: none"> ● Partners, like all readers, have good habits for the beginning, the middle, and the end of books. One thing partners can do at the beginning is to give a book introduction. They can introduce their book to their partner before they read (session 15). <ul style="list-style-type: none"> ○ MWT*: Readers think about their partners before they come together. Readers think about

<ul style="list-style-type: none"> ○ MWT*: Readers don't just read <i>one</i> book and then sit back and relax. No way! They use <i>all</i> of their precious reading time to read, read, read! ○ S***: Readers check the predictions that they made during the sneak peek, saying "Yup, I was right!" or "Oh! This isn't what I expected!" Then, they make new predictions before reading more. ● When readers get to the end of a book, they do <i>something</i>. They might stop and remember the book, looking back and thinking it over. They might retell the book to themselves. They might tell someone all about it. They might go back to their favorite parts. They might do any one of these things, but they do <i>something</i> (session 2). <ul style="list-style-type: none"> ○ MWT: One thing readers can do when they finish a book is to retell it across their fingers. Readers go back and reread the book when they find they can't remember all of the parts when they are retelling. ○ MWT: As readers transition into partner reading, they remember all of the ways partners can read 	<ul style="list-style-type: none"> ○ MWT*: Readers use everything they know to check their reading. Even when they think they've gotten the word right, they need to check to be extra sure. They check the picture and make sure the whole word matches. ○ S***: Readers have habits before and after they read a book and readers have habits before and after they read a page. Readers can take a sneak peek of a page to think about what's happening. Then, after they read the words, they can reread the page to make their reading voice a bit smoother. ● When readers are picking up good habits they sometimes pick up bad habits by mistake (e.g. freezing on the first word, asking others to tell them the words, mumbling through unknown words, saying words that don't match the letters or the story). One way readers get stronger is to know their bad habits and working hard to drop them (session 9). <ul style="list-style-type: none"> ○ MWT: Readers notice when they or their partners are using bad reading habits and replace their bad habits with good habits. 	<p>how they will introduce their books and what they will say to their partners before they meet together.</p> <ul style="list-style-type: none"> ○ S***: Readers set goals to read just as much, if not more, at home than they did at school and to practice their good reading habits. ● When readers read with a partner and they come to a tricky word, their partner doesn't elbow them aside, saying "Oh, I know it!" and take their chance to work at it! Partners cheer for each other to get stronger—and help each other do the hard work (session 16). <ul style="list-style-type: none"> ○ MWT: Readers prepare for partner time by marking pages where they had to work hard to figure out words. Then, partners can share the strategies that they used to solve these words. ● When partners come to the end of a book, they don't just throw the book aside, check off that they've read it, and say, "What's next?" Partners decide to do <i>something</i> at the end of a book. They might reread to smooth it out, or see more, or get ready to retell (session 17).
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books together, including choral reading (read at the same time), echo reading (one partner reads a page and the other rereads the same page back), and see-saw reading (each partner taking turns reading a page or sentence).

- S: Readers have ways to remind themselves to use their good habits. One of the most important ways readers can be reminded of the habits they want to use, all the time, is when their reading partners sometimes whisper, “Don’t forget to...”
- Readers always—every day—push themselves to get stronger and stronger as readers. And one way they push themselves to get stronger is they work to read more and more and more books. This might be the most important reading habit of all (session 3).
 - MWT: Readers know that reading more doesn’t just mean reading one book after another; it also means rereading.
 - S: Readers keep track of reading volume with a reading mat (see

- S: Readers make a plan to break their bad reading habits. Then, they practice reading with their partners, helping them swap out their bad habits for good habits, and complimenting good habits when they see them.

- When readers are stuck on a word, it’s not enough to just look at the first letter or two. Now, in first grade, readers need to look through the whole word, at all the parts to help them figure out—or solve—the word, so that their reading will make sense (10).

- MWT: Readers make sure to check the last part of a word to make sure it matches the word they’re saying. They can use a finger to break up the word and look at the different parts. They can also use a tiny Post-it to help them look at one small part at a time, or they can slide their finger under the word, one part at a time. Then, they put the parts together to read the whole word.
- MWT: Partners can “Be the Teacher!” Readers listen to their partners read, encouraging them

- MWT: Readers remember to use all of the good habits they have learned so far in this unit.
- S: Readers observe a model of strong partner work, collecting and sharing noticings about what they notice these partners doing well. Then, they practice these same moves with their own partners to try to make their book talk stronger and stronger each day.
- Partners don’t just help each other at the beginning, middle, and end of a book. They also help each other at the beginning and end of a unit of study—because those units are sort of like chapters in a person’s reading life. Partners help readers to think backward and to retell and remember the important parts—and to think ahead, setting goals (session 18).
 - S: Readers celebrate the growth they have made as readers in this unit by sharing out their best reading habits and by recording these habits on a bulletin board for the whole school to see.

**Mid-Workshop Teaching*

<p>page 21 for description and explanation).</p> <ul style="list-style-type: none"> ● It is great when readers make a check mark for each book that they read, but they <i>also</i> need to set goals to make <i>lots</i> of these checks. The best way for readers to read a whole lot of books is to read all day long and to read everywhere (session 4)! <ul style="list-style-type: none"> ○ MWT: Readers check in with their reading goals and with whether or not they are still reading with good habits. Readers decide if they need to slow down or speed up their reading during the rest of the workshop. ○ S: Readers continue to work towards their reading goals by carrying books with them wherever they go and taking time to read throughout the school day and at home. ● When readers first read a book, their reading voice might sound bumpy and boring. But readers reread without being told. They do this automatically, out of habit, working to make their voices smoother and smoother each time (session 5). 	<p>to keep going when they are reading smoothly and using good habits to figure out tricky words, and coaching them to use strategies to fix up tricky words that they may have missed.</p> <ul style="list-style-type: none"> ○ S: Another strategy readers can use to solve tricky words is to get a running start. They go back to the beginning of the sentence and reread up to the tricky word. Then they say the first part of the word, and think, “What could make sense here?” Then, they check the rest of the word to make sure it looks right. Readers also try more than one strategy when they get stuck. They never give up! <ul style="list-style-type: none"> ● Readers don’t karate chop words! They think about what would make sense to figure out tricky words. They can check the picture and think about the story, asking, “What word would make sense here?” (session 11) <ul style="list-style-type: none"> ○ MWT: Sometimes readers think about a word that would make sense, but then they check the word and the letters don’t match. Readers don’t give up! Readers can use the first part of the word 	<p>**Share</p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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<ul style="list-style-type: none"> ○ MWT: Whenever readers work really hard to figure out a word, they should go back to the beginning of the sentence and reread the sentence or page smoothly. Readers do this to make sure they are understanding what is happening in their books. ○ S: Readers share with their classmates how they are able to read parts of their books with increasingly smooth voices. ● Readers practice reading with their eyes, instead of their fingers, so they can read more quickly, scooping up more words at a time, reading in phrases instead of word by word (session 6). <ul style="list-style-type: none"> ○ MWT: When readers reread a book, it's not just their voice that gets smoother. Their thinking changes, too. The first time readers read, they are often thinking, "Huh?" Then, when they reread in a smoother voice, those fuzzy parts get clear. ○ MWT: Readers prepare for partner reading by choosing and rehearsing books that they will 	<p>to think about another word that would fit.</p> <ul style="list-style-type: none"> ○ S: Readers play "I Spy on the Word Wall" as a class and with partners to help them practice recognizing high frequency words. ● Readers do a double-check. They check to make sure a word makes sense with the story, and they also check the letters on the page to be sure the word looks right (session 12). <ul style="list-style-type: none"> ○ MWT: Readers always double-check their reading to make sure it makes sense <i>and</i> looks right. Sometimes they think about the picture and what makes sense in the story first and then look at all parts of the word. Other times, they look really closely at the letters and sounds and say the word first and then check the picture. ○ S: Readers work to solve tricky words by breaking them into smaller parts that they know and then crashing the parts back together to say the word. Then they make sure it makes sense in the story (e.g. To solve "shouted," first break it up into sh/out/ed. 	
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<p>perform for their partners, reading in their smoothest voices.</p> <ul style="list-style-type: none"> ○ S: Readers give some important words extra power and oomph with their voices to help them understand what they are reading, scoop up more words, and read more smoothly. ● Readers reread so that they can see more and more each time. When readers reread, they say things like, “Oh! Interesting!” and “Look! I didn’t see that before!” and “Now I know why that happened!” New details pop out that help readers understand their books in even bigger ways (session 7). <ul style="list-style-type: none"> ○ MWT: When readers reread their books to see more, they can look for and think about: <ul style="list-style-type: none"> ➤ Small details in the pictures ➤ What <i>all</i> the characters on the page are doing ➤ The different places in the book (settings) and what is interesting about them ➤ The “hidden story” in the pictures that isn’t in the words ○ MWT: When readers read and talk about books they know with a partner, new ideas can grow. 	<p>Then, slide a finger under the word as you blend the sounds back together to form the word. “Sh/out/ed. Shout/ed. Shouted. Shouted!”)</p> <ul style="list-style-type: none"> ● Readers don’t give up! They try and try again. If they try to read across the word and it still doesn’t make sense, they can look at the picture again and reread the page and ask, “What word would make sense? What other word might it be?” (session 13) <ul style="list-style-type: none"> ○ MWT: Partnerships play “Guess the Covered Word” to help their partners show persistence when solving tricky words. ○ S: Readers watch their classmates model how they played “Guess the Covered Word” successfully. ● When readers are trying to read tricky words, one of the hard parts will be the vowels because they make lots of different sounds, especially when stuck to other letters. So the important thing is to try the sound two ways—short and long (session 14). <ul style="list-style-type: none"> ○ MWT: Readers know that it’s important to figure out how to say a word, but it’s even more 	
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<p>Readers listen to their partner’s ideas and might even say, “Oh!” or “Really?” or “That makes me wonder...”</p> <ul style="list-style-type: none"> ○ S: Readers celebrate the end of this first goal by sharing with partners some of the good habits that they do every time they read. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about</i></p>	<p>important to understand what the word means. Readers can use the picture and what’s happening in the story to figure out what the trickier words mean in their books.</p> <ul style="list-style-type: none"> ○ S: Readers listen to a read aloud, reminding their teacher to use all of the strategies they have learned so far in this unit for good reading habits. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</i></p>	
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<p><i>grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	
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Interdisciplinary Connections:

Social Studies:
Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:
K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations

Accountable Talk

TCRWP Running Records

Reading Conferences

Reading Logs

Reading Responses

Resources

Various read- aloud texts and level-appropriate FICTION AND INFORMATIONAL books

Units of Study for Teaching Reading: Grade 1, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 1, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Ish* (Reynolds); *Ollie the Stomper* (Dunrea); *Gossie & Gertie* (Dunrea); *Kazam's Birds* (Ehrlich)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 2: Word Detectives

<p>Essential Questions:</p> <ul style="list-style-type: none"> -Why do strong readers stop at the first sign of a tricky word? -How and why do readers check that what they are reading is correct? -How do readers use “snap words” to help them read fluently and solve unknown words? -How do readers make their voices sound smooth as they read? -How do readers use what they know about letters and sounds to help them solve tricky words? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will monitor for accuracy and meaning as they read. -Readers will work with their partners to help each other monitor their reading and solve and check tricky words. -Readers will read words from the word wall in a snap. -Readers will use known words to help them solve unknown words. -Readers will scoop up phrases and think about meaning to help them make their voices sound smooth as they read. -Readers will break words up into different parts to help them solve tricky words. -Readers will use familiar parts and sounds in words to help them solve tricky words. -Readers will use familiar words to help them solve contractions and compound words. -Readers will try multiple strategies to help them solve tricky words. 		
<p>Goal #1: Readers become word detectives by stopping at tricky words and using a variety of strategies to solve them.</p>	<p>Goal #2: Readers recognize words they know in a snap and use these “snap words” to help them solve unknown words as they read.</p>	<p>Goal #3: Readers use their knowledge of letters and sounds to help them solve tricky words.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Word detectives are always on the lookout. They notice when there’s a problem and stop to solve it right away (session 1). <ul style="list-style-type: none"> ○ MWT*: Readers continue to be on the lookout for problems to solve (tricky words) as they read. 	<ul style="list-style-type: none"> ● When word detectives see a word they know, they read it quickly! To do this, they read the word wall. Then, they can spot these words in their books and read them in a snap (session 6). <ul style="list-style-type: none"> ○ MWT*: Once a reader works hard to solve a word that is not on the word wall, he can read it in a snap 	<ul style="list-style-type: none"> ● Just as word detectives can clap out the parts of a word that they want to write, they can break up the parts of a word that they want to read. They can break the word apart, trying it in different ways until they find a word that makes sense and sounds right (session 11).

<ul style="list-style-type: none"> ○ PT**: Partners work together to spot and solve problems (tricky words) as they read. ○ S***: Readers make sure that they check their reading by asking themselves, “Does it look right? Does it sound right? Does it make sense?” ● Word detectives look <i>closely</i> to get clues. Word detectives make sure to look closely across the <i>whole</i> word--from start to end (session 2). <ul style="list-style-type: none"> ○ MWT: Readers can mark especially challenging words with a Post-it so that they can later try to solve them with their partners. ○ PT: Partners help each other solve words by thinking about what’s happening in the book and then looking really closely at all of the parts of the word. ○ S: Readers sing a song that will help them remember to look closely at all parts of a word. ● Word detectives use everything they know to solve problems (tricky words) (session 3). <ul style="list-style-type: none"> ○ MWT: Readers remember all the good habits they already have for solving words. 	<p>everytime he sees it again in his book.</p> <ul style="list-style-type: none"> ○ PT**: Partners can play “I Spy” with the word wall as a way to warm up for their reading. ○ S***: Readers participate in an interactive writing session to help them stretch out sounds and create an advertisement for their word detective agency. ● Snap words are like pieces of a puzzle. Word detectives can use the clues they have and think about what makes sense and sounds right to fill in the missing word (session 7). <ul style="list-style-type: none"> ○ MWT: Readers remember to do a slow check once they have “solved” a word. ○ PT: Partners can play “Guess the Covered Word” together to help them practice their word detective skills. ○ S: Word detectives look for and check the snap words they find in their writing workshop writing pieces. ● Readers can solve tricky words in their books by asking, “Does this remind me of another word I know?” They say the snap word they know, and then they	<ul style="list-style-type: none"> ○ MWT*: Readers remember that while they are zooming in to figure out a word, they also need to zoom out and think about what’s happening in order to figure out a word that would make sense. ○ PT**: Partners help each other zoom in to look closely at the parts of words and zoom out to think about what would make sense. ○ S***: Word detectives don’t give up! They know that if one strategy for solving a word doesn’t work, they can try a different strategy. ● Readers pay close attention to the beginning of a word. They especially look closely to see if there are any letters that go together (session 12). <ul style="list-style-type: none"> ○ MWT: Readers notice when a tricky word starts with a three-letter blend. ○ PT: Partners go on a sound hunt in their books, looking for words that start with blends and digraphs. ○ S: Readers participate in an interactive writing session to
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<ul style="list-style-type: none"> ○ PT: Partners work together to use everything they know to solve words. ○ S: Readers become teachers by teaching “little readers” (little dolls or action figures) how to use different strategies to solve words. ● When word detectives think they know what a word might say, they do a s-l-o-w check to be sure. They say the word slowly as they slide their finger under the word. They check that all the parts look right (session 4). <ul style="list-style-type: none"> ○ MWT: Readers use their fingers to help them solve tricky words. Then they take their fingers out of the book and use their eyes to help them read with smooth voices. ○ PT: Readers share words that they checked using the “slow check” strategy. Then, they read on together, doing a slow check to make sure they solved tricky words correctly. ○ S: Readers remember to reread and smooth out their voices after they have solved tricky words. 	<p>use that word to read the word they don’t know, the mystery word (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Readers can use a word-sorting chart to collect words similar to snap words that they find while they are reading. ○ PT: Partners can play “I Spy” with snap words and words that look similar in their books. ○ S: Readers join in a shared reading to practice using known snap words to solve unknown words. ● Word detectives don’t solve the same word over and over. Once word detectives have figured out a hard word, they work on ways to remember it. Then, when they see the word again, they can read it in a snap! (session 9) <ul style="list-style-type: none"> ○ MWT: Readers collect new snap words they are learning using Post-its and file folders so that they can later teach these words to their partners. ○ PT: Partners can trade snap words with each other like they trade stickers or Pokemon cards. ○ S: Readers become word collectors by taking well-known 	<p>practice writing beginning blends and digraphs.</p> <ul style="list-style-type: none"> ● When word detectives see a big word with an ending they know, they can break the ending off to figure out the part that is left over. Then, they can put the parts back together to read the whole word in a way that makes sense and sounds right (session 13). <ul style="list-style-type: none"> ○ MWT: Word detectives know that there’s more than one way to solve hard words. What’s important is that they don’t give up. ○ PT: Partners show each other tricky words in their books and explain what strategies they used to solve them. ○ S: Readers look out for blends and digraphs at the ends of words. ● Word detectives don’t let vowels trip them up. They remember to look closely at the vowels inside words, noticing when two vowels are side by side. Then, they try the word one way and then another until it makes sense and sounds right (session 14). <ul style="list-style-type: none"> ○ MWT: Readers can use a vowel team chart to help them notice
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- **Word detectives have partners that can help each other as they read together. Readers explore the question, “What makes a good reading partner?” (session 5)**
 - **MWT: Word detectives use a triple-check checklist to help them fix up problems as they read.**
 - **PT: Partners use prompts to help each other monitor their reading.**
 - **S: Word detectives play “Guess the Covered Word” to practice their word solving skills.**

**Mid-Workshop Teaching*

***Transition to Partner Time*

****Share*

RL.1.1: Ask and answer questions about key details in a text.

RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.

RF.1.1: Demonstrate understanding of the organization and basic features of print.

RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

snap words off the word wall and adding them to a word jar.

- **Readers “scoop up” words in groups that “go together.” This helps make reading sound smooth, like talking. There may not be just one way to read a sentence, so readers try it one way and then another way to make their reading sound right (session 10).**
 - **MWT: To make their reading sounds like talking, readers make sure to pay attention to punctuation at the end, and in the middle of, sentences.**
 - **PT: Partners coach each other to help improve their fluency.**
 - **S: Readers look back over the strategies they have learned so far in this unit and set goals to practice using particular strategies more often.**

**Mid-Workshop Teaching*

***Transition to Partner Time*

****Share*

RL.1.1: Ask and answer questions about key details in a text.

the vowel teams that hide in words.

- **PT: Partners look and listen carefully to help each other solve words.**
- **S: Readers participate in a shared reading to help them practice all of their word-solving skills.**
- **Readers can use parts of words they know to help them figure out new words. When they come to a tricky word, they stop and think, “Does part of this word look like a word I know?” They read or say the word they know, then go back to the tricky word to figure out the part that is the same (session 15).**
 - **MWT: Readers revisit and practice words to make them into even stronger snap words.**
 - **PT: Partners review the strategies they have learned for solving words before beginning to read and solve words together.**
 - **S: Readers participate in an interactive writing session to help reinforce some of the word-solving strategies they have been learning.**

<p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>L.1.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</i></p> <p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>L.1.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather</i></p>	<ul style="list-style-type: none"> ● Word detectives watch out for unusual words in their books. They notice when words they know are a part of words they don't know., like in contractions (session 16). <ul style="list-style-type: none"> ○ MWT: Readers collect contractions and turn them into snap words. ○ PT: Partners work together to solve unusual words in their books. ○ S: Readers watch out for compound words in their books. ● After readers have read once to fix up the tricky words, they can reread to make their reading sound smooth. You read it, fix it, and then read again, putting it all back together (session 17). <ul style="list-style-type: none"> ○ MWT: Readers not only reread to smooth out their voices. They also reread to see more in the text. ○ PT: Partners listen to each other read and help each other smooth out their reading. They also help each other decide if they should hold onto a book so that they can continue practicing reading it smoothly.
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	<p><i>additional information or clarify something that is not understood.</i></p>	<ul style="list-style-type: none"> ○ S: Readers think about how to read each page of their books, matching their voices to what is happening in the text. ● Word detectives use everything they know to show off their skills. They notice a problem, solve it, and reread to make it smooth (session 18). ○ MWT/PT: Partners work together to solve a tricky word and decode a secret class message. ○ S: Word detectives celebrate the growth they have made as readers in this unit. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</i></p>
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		<p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>L.1.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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Interdisciplinary Connections:

Social Studies:
Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level-appropriate FICTION AND INFORMATIONAL books

Units of Study for Teaching Reading: Grade 1, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 1, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Nate the Great* (Sharmat); *The Birthday Boy* (Croft); *Lost Socks* (McMillan); *A Country Mouse and a Town Mouse* (Mattison)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 3: Readers Get to Know the Characters in Books

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers get to know the characters in their books? -How do readers discuss the characters in their books with partners? -How do readers retell stories by including the character’s actions? -How do readers predict what their characters will do next? -How do readers use the pictures and the words in their books to figure out how characters feel? -What strategies can readers use when it gets hard for them to get to know the characters in their books? -How do readers learn about their characters by thinking about they are feeling and how their feelings change throughout stories? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will use a variety of strategies to get to know the characters in their books. -Readers will use a variety of strategies to discuss the characters in their books with their partners. -Readers will retell the stories they read by recounting the character’s actions. -Readers will use patterns in characters’ actions to predict what will happen next in the story. -Readers will use the pictures and the words in their books to determine how different characters feel. -Readers will use the pictures and the words in their books to imagine what the characters are thinking. -Readers will use a variety of strategies when it gets hard for them to get to know the characters in their books. -Readers will think about how their characters feel in the beginning, middle, and end of books. -Readers will think about whether their character’s feelings may have changed throughout the book and why these changes may have occurred. -Readers will identify the parts in their books that show where their ideas about their characters came from. 			
<p>Goal #1: Readers study what characters do in their books to learn all about them.</p>	<p>Goal #2: Readers use both the words and the pictures in their books to figure out what kind of person a certain character is.</p>	<p>Goal #3: Readers use a variety of strategies when it gets hard to get to know the characters in their books.</p>	<p>Goal #4: Readers get to know more about the characters in their books by noticing characters’ feelings and how their feelings change throughout stories.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p>When readers start a new book, they think, “Does my book tell a story about</p>	<ul style="list-style-type: none"> ● Readers learn more about their characters by paying attention to how characters 	<ul style="list-style-type: none"> ● Readers reread and take picture walks through books they have finished if they 	<ul style="list-style-type: none"> ● Readers learn more about their characters by thinking about how a character feels

someone?" They quickly look at the front cover and the pages of the book to see who the book is about, and then they get to know that person by noticing what he or she does.

Readers get to know their characters so well that they can tell their partners all about them. To get ready, readers retell the stories of what their characters do across their fingers. They say what a character did first, next, next, and last.

Readers look at what a character is doing, what he or she likes, and look to see if there is a pattern. They use all the information they have to help them guess what will happen next.

Readers keep an eye on places in their books that they might want to share with their partners—like places where they could guess what the character was going to do or say next, or places where

act in different parts of the story. Readers become detectives by "spying" on their characters to gather clues about what kind of person a character is.

- Readers learn more about their characters by noticing what a specific character does in each part of the story and then asks, "What does this show me about what my character likes or doesn't like?"
- Readers learn more about their characters by paying attention to what characters say. The words a character says can show readers if he or she is angry or frightened or happy or sad.
- Readers learn more about their characters by looking closely at the pictures and words in their books and thinking about how a character feels. Readers watch what a character does and says on the outside, imagine how her words

find that they don't remember much about the characters in the book. Going back through books can really help readers to understand the story and the characters.

- Readers use all of their word-solving tools to figure out tricky words that get in the way of them getting to know their characters.
- Readers can figure out tricky words or parts that get in the way of them getting to know their characters by looking at the picture, thinking about what makes sense for the page, and then saying the sounds of the letters (or chunks) on the page.
- Readers read and reread their books so that they know lots of things about their characters and so that they read with smooth voices and sound like storytellers.
- When readers are having trouble getting to know the

in each part of the story. They ask themselves, "How is my character feeling in the beginning? Does he feel differently in the middle of the story? Does the character's feelings change in the end?"

- Readers think about how a character feels and then think about themselves and ask, "Would I feel the same way?" Then they can mark these parts and share their thoughts with their partners.
- Readers think about how a character feels and then think about other characters they know, too. They ask, "Do I know another character who feels the same way?" Then they can compare the characters with their partners.
- Readers notice changes in a character's feelings. They think about why these changes might have happened and ask themselves, "Did the

<p>the character did or said something they thought was funny or interesting. They mark those places with Post-its so they don't forget them. Readers listen to their partners read, coaching them on how their reading sounds. They also tell their partners their thoughts about the characters and what they notice about their partners' books.</p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry</i></p>	<p>would sound, and look at the expression on her face and her movements to guess how she feels on the inside.</p> <ul style="list-style-type: none"> ● Readers learn more about their characters by watching what a character does and trying to imagine what that character is thinking. ● Readers discuss what they are learning about the characters in their books by sharing with their partners what they think their characters are doing, feeling, saying, thinking, and what they like or dislike. <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p>	<p>characters in their books, they can pay attention to everything that is happening to their character. They ask themselves after every page, "What happened to my character on this page?"</p> <ul style="list-style-type: none"> ○ MWT: Readers can also focus on what the character is doing on each page. They pay close attention to the pictures and the action words on each page and then ask themselves, "What did my character do on this page?" <p><i>*Mid-workshop teaching</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p>	<p>character learn something here?"</p> <ul style="list-style-type: none"> ● Readers don't just share their ideas about books. They show parts of the book where their ideas can be found. When readers work with partners, they can say, "Prove it!" and then flip back to the part to prove their ideas. <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.9: Compare and contrast the adventures and experiences of characters in stories.</i></p>
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<p><i>of appropriate complexity for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.9: Compare and contrast the adventures and experiences of characters in stories.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p>	<p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p>	<p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

A Curricular Plan for the Reading Workshop, Grade 1, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see the TC “A Curricular Plan for the Reading Workshop, Grade 1” PDF for text recommendations including: *Max’s Birthday*, *A Day with Daddy*, *I Need to Clean My Room*, *Lights Out*, *Mr. Popper’s Penguins*, the *Dyamonde Daniel* series, the *Mercy Watson* series, *The Stories that Julian Tells* series, the *Biscuit* series, the *Puppy Mudge* series

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 4: Learning About the World

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers learn all they can about nonfiction topics from reading nonfiction books? -How do readers solve tricky words in their books? -How do readers learn what new words mean in their books? -How do readers use their voices to convey meaning in a text? -How do readers plan and execute read alouds that bring their nonfiction books to life for other readers? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will preview their books to learn before they start reading. -Readers will read the pictures and the words closely enough that they can learn a lot from each page. -Readers will retell and reread their nonfiction books to check that they are learning all they can. -Readers will use their voices and bodies to convey importance in a text and bring nonfiction topics to life. -Readers will use a variety of strategies to decode tricky words in their books. -Readers will use all they know to learn, and own, new vocabulary words in their nonfiction books. -Readers will identify the key words in their nonfiction books. -Readers will reread their books to convey the meaning of the text and to engage listeners. -Readers will plan and execute read alouds that demonstrate the nonfiction reading skills they have learned. -Readers will notice the craft moves that nonfiction authors make and try these strategies in their own writing. 		
<p>Goal #1: Readers learn all they can about nonfiction topics by reading each page closely and sharing what they've learned with others.</p>	<p>Goal #2: Readers use a variety of strategies to decode and learn new words in their nonfiction books.</p>	<p>Goal #3: Readers make their nonfiction books come alive by reading them aloud like experts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● When reading nonfiction, or books about real life, readers start learning about a topic <i>even before</i> they read page 1. When they do a sneak peek, readers are <i>already</i> learning stuff about their topic (session 1). <ul style="list-style-type: none"> ○ MWT*: Readers remember to do <i>something</i> at the end of a book, 	<ul style="list-style-type: none"> ● Nonfiction readers don't let <i>anything</i> get in their way of learning a lot about their topic—not even super hard words. They use everything they know to figure out those words. (session 7) <ul style="list-style-type: none"> ○ MWT*: Readers remember that whenever they are stuck on a word, they can always back up 	<ul style="list-style-type: none"> ● To share books like experts, readers first notice things that are worth sharing. They mark pages where they found something interesting or important in some way, parts that made them sit up and think or wonder or want to learn more. (session 13)

<p>like reread a favorite part, retell it to themselves, or reread the whole book.</p> <ul style="list-style-type: none"> ○ PT**: Partners remember all of the ways they can work together and choose a way to read their books together today. ○ S***: Readers share, with their partners and the class, some of the amazing topics they read and learned about today. ● Readers who want to get smart about a topic don't just let the pages fly by. Instead, readers think, "This <i>one page</i> can make me smart," and they read each page closely, getting as much as they can out of it. They read whole books that way. (session 2) <ul style="list-style-type: none"> ○ MWT: As readers study a page in their nonfiction books, they can think about what information might come next in the book. ○ PT: Readers remind themselves all of the ways they know to help their partners become super smart as they read their books. ○ S: Readers get tips from the "How Can I Teach My Readers" writing workshop chart to help them 	<p>and get a running start to try to solve the word. They can also use any of the other strategies they have learned for solving words on the "Good Habits for Solving Hard Words" chart, or mark the hard word and try to solve it later with their partners.</p> <ul style="list-style-type: none"> ○ PT**: Partners listen to each other read and notice what they do when they come to a tricky word. If a reader is really stuck, a partner can jump in to help them solve the word. ○ S***: Readers once again practice using multiple strategies to help them solve tricky words. ● When readers want to get smart about a topic, they work at the hard words, even if they are long. One trick to reading long words is called, "crashing." Readers can crash the parts of the word together and then think, "What word makes sense here?" (session 8) <ul style="list-style-type: none"> ○ MWT: Readers remember to try vowel sounds multiple ways while they're trying to solve hard words by crashing them together. 	<ul style="list-style-type: none"> ○ MWT*: Readers prepare for their read alouds by asking themselves questions to help them notice and say more about their books. ○ PT**: Partners practice reading aloud like experts with one another. ○ S***: Readers share nonfiction read alouds with another class or readers. ● To read like experts, readers think about and practice how to read each part, making their voices show the feeling behind the words. (session 14) <ul style="list-style-type: none"> ○ MWT: Readers figure out how their books are organized (story or all about) in order to decide how to read it. ○ PT: Readers practice reading aloud like experts with their partners, possibly reading the same section a couple of different ways to decide which one sounds just right. ○ S: Readers find and read aloud sections of their books that should be read with different types of voices. ● To read a book like an expert, readers study all the parts they find interesting
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<p>study the pages in their books as they read.</p> <ul style="list-style-type: none"> ● Readers get really smart about their topics by having little chats about their books. They read the words on the page, and then they use their own words and their own ideas to talk about the book (or the page) with themselves or with their friends. (session 3) <ul style="list-style-type: none"> ○ MWT: If readers find that they are forgetting what the book is about as they are having chats about each page, they go back and reread what the text says. ○ PT: Partners think together while they read together. They can help one another chat about each page of their books. ○ S: Readers practice “squeezing their brains” to think and say more about the books they are reading. ● At the end of a book, readers think, “What have I learned about this topic? Am I smarter about the topic now?” Then, they look back in their books and try to remember all that the book taught them. (session 4) 	<ul style="list-style-type: none"> ○ PT: Partners read new and challenging books together so that they can help each other solve any tricky words they might encounter. ○ S: Readers use similar strategies in writing to solve hard words, listening for and solving whole parts of words rather than just individual letters. <ul style="list-style-type: none"> ● Sometimes when readers ask, “Does it look right?” they might need to do a <i>slow check</i>. In the same way they say a word slowly to spell it, they can run their finger under the word and say it slowly to check if it looks right. Then, they can reread to double-check that the word makes sense. (session 9) <ul style="list-style-type: none"> ○ MWT: After readers do a slow check to make sure a word looks right, they also must do a double check by making sure the word also makes sense in the sentence and with what they have read so far. ○ PT: Partners give each other praise when they say a word that looks right and makes sense. If something looks or sounds incorrect, they remind each other 	<p>and important, thinking not just like a reader, but also like a writer. Readers might notice words that make a beautiful picture in their minds, or a part that makes them react in a big way or feel something. (session 15)</p> <ul style="list-style-type: none"> ○ MWT: Readers share parts of their books that they admire, naming what the author did and why they think it is helpful to the reader. ○ PT: Partners pause at parts they admire in their books, noticing the choices an author made and discussing why the author might have made those choices. ○ S: Readers try out the craft moves they noticed authors making in their own informational writing pieces. <ul style="list-style-type: none"> ● To read a book like an expert, readers point out key words in their books as they read. They can use those words to talk about the topic, teaching others what they mean and why they’re important. (session 16) <ul style="list-style-type: none"> ○ MWT: Readers remember to try out their strategies again and again throughout their books. ○ PT: Partners ask each other questions when they do not
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<ul style="list-style-type: none"> ○ MWT: Readers read the labels in their nonfiction books to learn even more about their topics. ○ PT: Partners help each other see and say more in their books when reading together and then work together to retell their books. ○ S: Readers study a partnership in order to learn some moves that they should try in their own partnerships. ● To understand and remember the information in books better, nonfiction readers make their voices sound smoother and livelier as they read. (session 5) <ul style="list-style-type: none"> ○ MWT: As readers read aloud, they think, “Is this information making me feel something?” Then, they can make their voices show those feelings as they read. ○ PT: Partners echo read, making their voices sound lively, and then work together to see and say more about their books. ○ S: Readers read using their voices to convey importance, while their partners assess whether or not they sounded like reporters. 	<p>to check it and help one another do a double check.</p> <ul style="list-style-type: none"> ○ S: Readers listen to and praise what other readers did to solve tricky words in their books. ● When readers run into a new word, they don’t ignore those words, nor do they let those words stop them from reading and learning about their topic. They say the word the <i>best</i> that they can and think, “What does this new word mean?” (session 10) <ul style="list-style-type: none"> ○ MWT: Readers use diagrams and other text features to help them learn new words. ○ PT: Partners help each other figure out what new or tricky words mean. Then, they use these new words in their conversations. ○ S: Readers play a game to learn new words by giving each other clues about the meaning of a secret word from their books. ● Nonfiction readers are on the lookout for key words, words that are key to understanding their topics. Key words unlock knowledge. When they find a key word, readers try extra hard not just to read that word and say that 	<p>understand what they are teaching each other during their read alouds.</p> <ul style="list-style-type: none"> ○ S: Readers listen to each other’s read alouds, noticing strategies that they could try with their books. ● To read a book like an expert, readers bring the book to life, not just with their voices, but also with their bodies. (session 17) <ul style="list-style-type: none"> ○ MWT: Readers reread their books before planning what they will share in their read alouds in order to do their best thinking work. ○ PT: Partners make sure to say something when they don’t understand each other in order to make their reading work the best it can be. ○ S: Readers work together to help one another revise their read aloud plans. ● To read a book like an expert, readers check in with their audiences to make sure that they are <i>with</i> them, understanding the information they are sharing. (session 18) <ul style="list-style-type: none"> ○ MWT: When readers finish a book, they work with their
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- When grown-up readers are at parties (like a pizza party or a tea party), they don't just eat. They also talk—and often they talk about books they've been reading and new things they've been learning. Readers can have fun talking about books, just like grown-up readers do, by sharing important information and interesting ideas and asking questions about their books. (session 6)

- MWT: Readers swap books based on their new interests from their book discussions. They make sure to use all of the strategies they know for getting super smart about their nonfiction topics as they start their new books.
- PT: Partners read nonfiction books together and then chat like experts about the topics they have read about.
- S: Readers set goals for strategies they want to remember to use every time they read nonfiction books.

**Mid-Workshop Teaching*
***Transition to Partner-Time*
****Share*

word, but to *own* that word. (session 11)

- MWT: In order to get even smarter about their topics, readers can reread their books asking themselves how each page connects to one of the key words that they have found.
- PT: Before reading together, partners can share, talk about, and ask questions about the key words they have found in a book. Then, as they read together, they can think and talk more about the key words and information in their books.
- S: Readers can borrow each other's key words and use them to talk about their own books and topics.
- Readers of nonfiction read and reread the pages of their books to find just the right way each page should sound. Sometimes they try it one way, scooping up the words, and sometimes they read it another way, using their voices to punch out some words. (session 12)
- MWT: Readers decide when they need to use their fingers to help

audience members to list all of the things that the book taught them.

- S: As a celebration to the end of the unit, readers help label and organize new basket titles for the nonfiction classroom library.

**Mid-Workshop Teaching*
****Transition to Partner Time*
***Share*

RI.1.1: Ask and answer questions about key details in a text.

RI.1.2: Identify the main topic and retell key details of a text.

RI.1.3: Describe the connection between two individuals, events, ideas, or pieces of information in a text.

RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

RI.1.5: Know and use various text features (e.g. headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.

<p><i>RI.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RI.1.6: Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.</i></p> <p><i>RI.1.7: Use the illustrations and details in a text to describe its key ideas.</i></p> <p><i>RI.1.10: With prompting and support, read informational texts appropriately complex for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p>them read and when they should put their fingers away, using their eyes to help them scoop up words and smooth out their voices.</p> <ul style="list-style-type: none"> ○ PT: Partners listen to each other read, giving each other tips to help them read certain parts better and better. ○ S: Readers switch partners and read nonfiction books to each other in their best reading voices. Then they talk and ask questions about each other’s topics. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RI.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RI.1.2: Identify the main topic and retell key details of a text.</i></p> <p><i>RI.1.3: Describe the connection between two individuals, events, ideas, or pieces of information in a text.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.</i></p>	<p><i>RI.1.6: Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.</i></p> <p><i>RI.1.7: Use the illustrations and details in a text to describe its key ideas.</i></p> <p><i>RI.1.10: With prompting and support, read informational texts appropriately complex for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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RI.1.6: Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

RI.1.7: Use the illustrations and details in a text to describe its key ideas.

RI.1.10: With prompting and support, read informational texts appropriately complex for grade 1.

RF.1.4: Read with sufficient accuracy and fluency to support comprehension.

SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level-appropriate informational books

Units of Study for Teaching Reading: Grade 1, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 1, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Hang On, Monkey!* (Neuman); *Super Storms* (Simon); *Owls* (Dunn)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 5: Readers Have Big Jobs to Do

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers become the bosses of their own reading? -How do readers use a variety of strategies to solve and check tricky words? -What strategies can readers use to make sure that the words they are reading look right, sound right, and make sense? -How do readers use a variety of strategies to make sure that they are understanding their books? -How do readers use a variety of strategies to read with accuracy, fluency, and comprehension? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will become the bosses of their own reading by self-monitoring, searching for information, and cross-checking. -Readers will employ a variety of strategies to solve and check tricky words. -Readers will help their partners employ word-solving strategies, check and fix up their reading, and work towards reading goals. -Readers will use a variety of strategies to make sure that the words they are reading look right, sound right, and make sense. -Readers will monitor for meaning and reread when they find they are not understanding their books. -Readers will envision what is happening in the story (both in the pictures and in addition to the pictures) to help them understand the story better. -Readers will use strategies to understand new words in their books. -Readers will orchestrate numerous strategies so that they can read with accuracy, fluency, and comprehension. -Readers will use the clues authors give to read texts with fluency and expression. 			
<p>Goal #1: Readers become the bosses of their own reading by self-monitoring, searching for information, and cross-checking.</p>	<p>Goal #2: Readers become the bosses of their own reading by using new word-solving strategies to help them orchestrate the three reading cueing systems (MSV).</p>	<p>Goal #3: Readers become the bosses of their own reading by using tools to understand their books.</p>	<p>Goal #4: Readers become the bosses of their own reading by using all the tools they have learned to read with accuracy, fluency, and comprehension.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> • When readers are the bosses of their reading, one of their jobs is to stop at the first sign of trouble. Then they say, “I can solve this! I can try 	<ul style="list-style-type: none"> • Readers don’t just look at the picture. They also think about what is happening in the story to help them figure out what word would make sense (session 6). 	<ul style="list-style-type: none"> • Readers don’t just work hard to read words. They work hard to understand their books. As readers read, they always check, “Am I getting it?” If not, they reread to 	<ul style="list-style-type: none"> • To be really in charge of their reading, readers need to use everything they know <i>quickly!</i> When they get stuck on a hard word, or on a hard part, they use all of their

<p>something, using all that I know” (session 1).</p> <ul style="list-style-type: none"> ○ MWT*: Readers stop and try something when they are stuck and also when something doesn’t seem right. ○ PT**: Readers cheer on their partners by using signs that encourage them to “Stop! Try something” or “Go! Keep on reading!” ○ S***: Readers learn a song to help remind them to stop and be the bosses of their own reading. ● When readers are <i>really</i> in charge of their reading, they do everything it takes to figure out the hard parts. They try <i>something</i> and then try something <i>else</i> to get the job done! (session 2) <ul style="list-style-type: none"> ○ MWT: Readers make sure to use the charts in the room to remind them of all the strategies they know that could 	<ul style="list-style-type: none"> ○ MWT*: When readers find they don’t know what’s going on in a story, they go back to a part they do remember and reread. ○ PT**: Readers play, “This Just In!” to practice helping their partners keep track of the story. ○ S***: When they finish a book, partners can help each other retell the big events. ● Readers listen carefully as they read to consider what word might come next. They think, “What would sound right? What kind of word would fit here?” (session 7) <ul style="list-style-type: none"> ○ MWT: Readers think about how books talk in order to think about what kind of word might come next. ○ PT: Partners help one another check that their reading sounds right. ○ S: Readers become editors as they listen 	<p>figure out how everything fits together (session 12).</p> <ul style="list-style-type: none"> ○ MWT*: When readers stop to fix words, their reading tends to sound a bit bumpy and boring. Readers go back to the bumpy parts and reread to smooth them out so that they can understand the story better. ○ PT**: Readers mark and discuss confusing parts with their partners so that they can help each other understand the story. ○ S***: Partners can help each other understand their books by thinking about and discussing, “What might happen next?” ● Another tool readers use to understand their books is their imagination. Readers pay attention to what’s happening and imagine more than just what’s in the 	<p>tools to get the job done fast, and keep going (session 16).</p> <ul style="list-style-type: none"> ○ MWT: Readers take inventory of all of the reading tools they have learned so that they can fix any reading problem fast. ○ PT: When partners get stuck, they remind each other of what tools to use so that they can solve problems even quicker. ○ S: Readers need to make sure they are always checking their reading. Even when they are reading quickly, they make sure to triple-check that it looks right, sounds right, and makes sense. ● Readers conduct an inquiry into the question, “How do readers make their reading sound really great? What does this reader do that I can try, too?” (session 17)
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<p>help them solve tricky words and parts.</p> <ul style="list-style-type: none"> ○ PT: Readers work together to revise their “Reading Partners Work Together” chart to reflect the growth they have made as partners and readers. ○ S: Readers learn the next part of the “Be a Reading Boss!” song to remind them to try something else when they’re reading gets tough. ● When readers think they’ve read a tricky word correctly, they have to be the boss and check it. They can do a <i>triple-check</i>. They ask, “Does it make sense? Does it look right? Does it sound right?” (session 3) <ul style="list-style-type: none"> ○ MWT: Readers use a variety of tools to remind them of what to do when their reading breaks down. 	<p>and fix up parts that don’t sound right in their own writing pieces.</p> <ul style="list-style-type: none"> ● As books get harder, some of the words also get harder. But, readers can slow down, look at all the parts of a word, and read it part by part (session 8). <ul style="list-style-type: none"> ○ MWT: Readers can try breaking up tricky words in more than one way to help them solve them. Then, when they think they’ve got it right, they check it. ○ PT: Partners help remind each other of the many word parts they already know. ○ S: Readers practice breaking up words into parts by breaking up and writing words in an interactive writing session. ● Readers can use words they know to read words they don’t know. When readers are stuck on a word, they can 	<p>pictures. They use their imagination to turn the pictures into a movie in their mind (session 13).</p> <ul style="list-style-type: none"> ○ MWT: Readers pay attention to the clues authors leave about where and when the story is happening so that they can make sure the movie in their minds matches everything that’s in the text. ○ PT: Partners can work together to act out what characters are saying and doing and how they are saying and doing it. Partners can also act out tricky parts to help them understand those parts better. ○ S: Readers remind themselves of the word-solving goals they set earlier in the unit so that they remember to continue working towards those goals. 	<ul style="list-style-type: none"> ○ MWT: Authors give readers clues about how to read their books, with punctuation. Readers pay attention to all of the punctuation, even the marks in the middle of a sentence. ○ PT: Partners try reading different parts of the text in different ways to see what fits best with the story. ○ S: Readers practice reading like reading stars to their classmates. ● Partners work together to make their reading sound its very best. They become each other’s audiences, listen in, and give tips such as, “Reread this part again. Make it smoother” (session 18). <ul style="list-style-type: none"> ○ MWT: Readers self-reflect on the reading tools they had selected as goals. They decide upon which tools they would like to continue
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<ul style="list-style-type: none"> ○ PT: Readers share tough words that they solved and how they went about solving them with their partners. ○ S: Readers sort their word-solving strategies to help them recognize which can be used to check if a word looks right, sounds right, or makes sense. ● Readers who are in charge have big plans for their reading. They think, “What do I do a lot? What can I do even more?” and then they make a plan to be the best they can be (session 4). <ul style="list-style-type: none"> ○ MWT: Readers check that they are working on their goals and taking steps to become stronger readers. ○ PT: Partners help each other check in on their reading goals, noticing which word-solving strategies they tend to rely on. 	<p>think, “Do I know how to read or write a word that looks like this one?” (session 9)</p> <ul style="list-style-type: none"> ○ MWT: Readers can read and reread the word wall before they read so that they can recognize similar words in their books and figure them out. ○ PT: Readers work together to hunt for words that look like the word wall words they already know. ○ S: Readers continue to practice using their new word-solving tools to solve unknown words. ● Readers are flexible. They know that letters and groups of letters can make different sounds. Readers can say the word or the word part many ways to figure it out (session 10). <ul style="list-style-type: none"> ○ MWT: Readers use all available tools (e.g. word study charts) to 	<ul style="list-style-type: none"> ● To really understand their books, readers not only pay close attention to the <i>actions</i>, but also to the <i>dialogue</i>. Readers keep track of who’s talking as they read (session 14). <ul style="list-style-type: none"> ○ MWT: Readers think not only about <i>who</i> is saying way, but also <i>how</i> they are saying it. Readers think about how the character is feeling and notice words like <i>whispered, shouted, mumbled, or cried</i> to read in a way that matches how the character sounds. PT: Readers take on different roles in the story to read (and perform) dialogue. ○ S: Readers perform a short Reader’s Theater to practice tracking who is speaking, as well as how the characters sound. 	<p>working on as goals in the next unit.</p> <ul style="list-style-type: none"> ○ PT: Partners listen to each other read and give each other tips and compliments to help one another read like reading stars. ○ S: Readers celebrate the growth they have made as readers in this unit by reading aloud to a special audience and by sharing the audiobooks they have created. <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes)...</i></p>
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<ul style="list-style-type: none"> ○ S: Readers find special places to keep their reading goals so that they remember to work on them as they are reading. ● Sometimes people need to work together to solve hard problems. Readers can call on their partners to help them use lots of strategies and check their reading, especially when it feels really tough (session 5). <ul style="list-style-type: none"> ○ MWT: Readers remember to work on the goals they have set for themselves as readers. ○ PT: Partners practice strategies to <i>help</i> their partners with tricky words rather than just <i>telling</i> them what the words are. ○ S: Readers celebrate the growth they have made so far by creating a sign that will share their 	<p>help them recognize different ways to try out different letter combinations.</p> <ul style="list-style-type: none"> ○ PT: Readers share any words with sneaky sounds that they may have discovered in their reading. ○ S: Readers learn more and more about words by studying them with curious minds. ● Readers only slow down to read words when they have to. Instead, they read most of the words in their books in a snap and keep going, making their reading as smooth as it can be (session 11). <ul style="list-style-type: none"> ○ MWT: When readers cannot remember a word that they know they have seen in lots of books, they take steps to practice that word to make it into a snap word. 	<ul style="list-style-type: none"> ● Readers learn new words from <i>all</i> the books they read! When readers figure out how to <i>read</i> a word, but they don't know what it means, they stop and think about it. They can look for clues in the pictures and the other words to <i>understand</i> the new word the best they can (session 15). <ul style="list-style-type: none"> ○ MWT: When readers get to a new word that they don't understand, they can think, "What other word might fit here and make sense?" Then, they can use their own word to replace the word in the book, helping them to understand what that word probably means. ○ PT: Readers use the new words that they have learned from their books when talking about the stories with their partners. ○ S: Partners teach each other the new words 	<p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension...</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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<p>progress with the school.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes)...</i></p> <p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p>	<p>○ S: Readers reflect and set goals for which word-solving strategies they would like to try more often.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.</i></p> <p><i>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes)...</i></p>	<p>that they are learning from their books.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the</i></p>	
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<p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension...</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension...</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p><i>meaning of words and phrases in a text.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension...</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level-appropriate books

Units of Study for Teaching Reading: Grade 1, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 1, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Tumbleweed Stew* (Crummel); *Frog and Toad Are Friends* (Lobel); *The Dinosaur Chase* (Price); *Zelda and Ivy: The Runaways* (Kvasnosky)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 6: Meeting Characters and Learning Lessons

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers keep track of the <i>where</i>, <i>when</i>, and <i>what</i> of a story when they are on reading adventures? -How and why do readers reread their books to notice more and more? -How do readers get to know the characters in their books as well as they know their friends? -How do readers use their voices, faces, and bodies to bring characters to life as they read? -How do readers learn life lessons from their books? -How do readers compare and contrast the many books they have read? -How do readers share their opinions about books they love with others? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will track the settings and the plots of stories as they read. -Readers will retell stories to others, including only the most important details. -Readers will reread their books, noticing how parts go together. -Readers will get to know the characters in their books by using the words, the pictures, and their imaginations. -Readers will use their voices, faces, and bodies to bring characters to life as they read. -Readers will reread their books to make their voices sound smooth and to match how the author wants the book to be read. -Readers will identify life lessons that the books they read teach them. -Readers will compare and contrast story elements across texts. -Readers will categorize books based on their similarities and differences. -Readers will give verbal book recommendations to other readers. 			
<p>Goal #1: Readers go on reading adventures, keeping track of the setting and the plot.</p>	<p>Goal #2: Readers study the characters in their books and use their voices, faces, and bodies to bring those characters to life as they are reading.</p>	<p>Goal #3: Readers learn important life lessons from their books, and compare and contrast story elements across texts.</p>	<p>Goal #4: Readers share books they love with others by giving book recommendations and passing along life lessons.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> • It's important for readers to get ready for their reading adventures. Readers take a sneak peek to find out <i>where</i> they'll be going and <i>what</i> 	<ul style="list-style-type: none"> • Readers know that the best part of reading isn't going on great adventures. It's the interesting characters they meet along the way. 	<ul style="list-style-type: none"> • Stories are like fortune cookies. When readers open up a story, they find there's a little life lesson inside it (session 13). 	<ul style="list-style-type: none"> • Readers who know books well have strong opinions. Readers don't keep their opinions to themselves. They can recommend books they

they'll be doing when they go on a reading adventure in a book (session 1).

- MWT*: Readers use what they already know about the types of places their characters go to in their books to help them picture and understand the story even better.
- PT**: Readers can start working with their partners by telling them where the character in their book went and what the character did. Then, readers can tell what they noticed and thought about as they tagged along on their character's adventure.
- S***: Readers use the picture and the words to keep track of *where* and *when*—the setting.

When readers read stories, they're not just tagging along behind the character. They're also looking ahead and

Characters are the most important ingredient in any story, so readers pay attention to details to learn all they can about them (session 6).

- MWT*: Readers look closely at all the details in the pictures in their books to learn even more about the characters. From the pictures, readers can learn more about what characters are doing and how they feel about what they're doing.
- PT**: Partners can introduce characters to each other and then read stories together to find out even more.
- S***: When readers get to know characters, their voices actually begin to *show* it. They begin to *sound* like those characters as they read.
- Readers don't just get to know the character who is

- MWT*: Readers can also think about how and why the character's feelings change at the end of the story to reveal a bigger life lesson.

- PT**: Partners work together to discuss the life lessons in their books.

- S***: Readers can record a book's life lesson and leave it for the next reader like a fortune inside of a fortune cookie.

- Readers don't just think about life lessons at the end of a story. They also think about them when they start reading a new book. They can try predict what the lesson will be even before they start to read, thinking right from the start, "I wonder if this is going to be one of those stories that teaches you..." (session 14)

love the most (session 17).

- MWT*: Readers think, "What do I love most about this book?" Then they mark parts that include lots of reasons why other should read the book, too.

- PT**: Partnerships rehearse their book recommendations with one another. Then, they decide whose book they would like to read next, swap books, and start reading.

- S***: Readers prepare for tomorrow's celebration by creating life lesson "fortunes" to pass along to other readers.

- Readers rehearse to make their speaking voices sound smoother, just like they reread to make their reading voices sound smoother (session 18).

- MWT: Readers prepare to give their listeners a sneak peek of their book

<p>imagining what’s next. They think about what’s already happened to predict what might happen next (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Readers stay on the lookout for surprises as they read, knowing that the most fun thing is when they make predictions but the story ends up surprising them. ○ PT: Readers read new books with their partners, stopping to predict what might happen next. ○ S: Readers listen for the clues that authors leave them to give them a feeling for what might happen next. <p>The best way for readers to remember a book forever and ever is to tell someone else about it. After they read a great book, readers can take it to a friend and say, “Can I tell you about this book?” If they’ve marked some of the</p>	<p>the star of the story. They get to know the other characters, too. When readers learn about the other characters, they end up knowing the main character even better (session 7).</p> <ul style="list-style-type: none"> ○ MWT: Readers keep track of dialogue tags to help them know <i>who</i> is talking and <i>how</i> they’re talking. ○ PT: Partners can reread books together, taking turns to <i>sound</i> like those characters. ○ S: Readers use a “talk tool” to add extra dialogue to their stories, thinking about what else characters might be saying or thinking in different scenes. <ul style="list-style-type: none"> ● When readers reread stories, they don’t just see new things, they also notice new things about the characters. When readers discover new details, they can think, 	<ul style="list-style-type: none"> ○ MWT: Readers use all of the tools they have every time they read, including those for solving tricky words, clearing up confusing parts, getting to know characters, and learning life lessons. ○ PT: Partners give reminders to help each other reach their reading goals. ○ S: Readers check in with their predictions after reading a book, confirming, revising, or changing the life lesson they thought it might teach. <ul style="list-style-type: none"> ● Readers don’t just read books. Readers don’t just think about characters and life lessons. Readers also compare and contrast books. They think, “What’s the same?” and “What’s different?” (session 15). ○ MWT: When comparing and contrasting books, 	<p>by using their voices, faces, and bodies to bring the characters to life.</p> <ul style="list-style-type: none"> ○ S: Readers celebrate the growth they have made in this unit by sharing a book recommendation and a life lesson with a visiting reader. <p><i>*Mid-workshop teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p>
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<p>important parts, it will help them to retell what happened (session 3).</p> <ul style="list-style-type: none"> ○ MWT: Readers use Post-its only to mark the big events in their stories to help them retell. They make sure they only use a few Post-its spread across the whole book so that they can remember the important parts at the beginning, middle, and end of the story. ○ PT: Partners read a book together, checking that when they come to a Post-it, they agree that the part is important to remember. At the end, they retell the most important parts of the book. ○ S: Readers can use a small, blank retelling booklet to help them remember the details of a story and retell on their own. 	<p>“What is this teaching me about this character?” (session 8)</p> <ul style="list-style-type: none"> ○ MWT: Readers notice when characters always do or say something and use these patterns to teach them even more about those characters. ○ PT: Readers make their voices pop out those details that show what the character does or says or the patterns that they’ve noticed in that character’s behavior. ○ S: Readers look back at places where they learned more about the character and think, “Why is this happening?” They can say, “I think...because...” to help them grow new ideas about their characters. ● When books take readers on reading adventures, they don’t just follow the character. They practically 	<p>readers zoom in to think about different parts of the story, such as the setting, the character’s feelings, the trouble, or how the trouble gets fixed.</p> <ul style="list-style-type: none"> ○ PT: Partners work together to find similarities and differences in the many books they know. ○ S: Partners work together to help one another read and talk about their books. ● When readers compare books, categories begin to form. They start to realize that books teach similar lessons. They can think, “How are these lessons the same?” to group books together (session 16). ○ MWT: Readers push themselves to think about how books go together in different ways. 	<p><i>RL.1.6: Identify who is telling the story at various points in a text.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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<p>Readers know that they can go back to the same place, the same page, and the same reading adventure and see something new every time. Readers reread! (session 4)</p> <ul style="list-style-type: none"> ○ MWT: Readers challenge themselves to notice more and more as they reread, looking closely to find new details in the pictures <i>and</i> rereading carefully to discover details in the words that they may have missed the first time. ○ PT: Partners reread together to notice even more in their books. ○ S: When readers notice more, they wonder more, too. They go back to the places where they noticed more in their books and think about the questions they have about these new details. They can say, “I wonder why...” 	<p><i>become</i> the character. They can change their voices to show what the character is feeling and bring the character to life (session 9).</p> <ul style="list-style-type: none"> ○ MWT: Readers remember that even when their character isn’t talking, they can use their talk tool to make the character talk. They can think, “What might the character be saying or thinking right here?” ○ PT: Partners can become movie directors, giving feedback as they listen to one another read aloud. They can say, “I think it would sound more like this,” and then demonstrate another way to make their reading voices match the character. ○ S: To become a character, readers don’t just change their voices-- they also use their whole bodies. Readers 	<ul style="list-style-type: none"> ○ PT: Partners share their categories and books with one another, deciding if they agree upon which books fit, and thinking of other books that might go in each category. ○ S: Readers check in with their reading goals, deciding which goals they should continue to work on and whether they are ready to set new goals. <p><i>*Mid-workshop teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1. 9: Compare and contrast the adventures and experiences of characters in stories.</i></p>	
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<p>When readers reread, they notice how parts of the story go together. They might notice that the same kinds of things happen again and again, or they way the trouble starts and ends (session 5).</p> <ul style="list-style-type: none"> ○ MWT: Readers flag pages that go together with Post-its, rereading these pages to understand the story in even bigger ways. ○ PT: Partners practice all of the ways they know to read and talk together. ○ S: Readers carry all of the strategies they have learned onward, using them every time they read. They set goals for which strategies they'll work to use more often. <p>*Mid-workshop teaching **Transition to Partner Time ***Share</p>	<p>can use gestures, facial expressions, and body language to bring their characters to life as they read and reread.</p> <ul style="list-style-type: none"> ● Readers expect a character's feelings to change across the story, and when feelings change, readers take action. They change their reading voices to show each new feeling (session 10). <ul style="list-style-type: none"> ○ MWT: Readers use Post-its to mark the parts in their books when their character's feelings change. Then, they can go back to those marked pages to explain <i>how</i> the character is feeling and <i>why</i>. ○ PT: Partners work together to show how their characters are feeling with their faces, bodies, and voices. ○ S: Readers use their retelling booklets and Post-its to retell what happened <i>and</i> to explain 	<p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	
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<p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p>	<p>how the character’s feelings changed across the story.</p> <ul style="list-style-type: none"> ● Readers participate in an inquiry investigation to answer the question, “What clues do authors leave that readers can use to bring characters to life?” (session 11) <ul style="list-style-type: none"> ○ MWT: Readers jot quick notes on Post-its as they read to remind themselves of how certain parts of their books want to be read. ○ PT: Partners can use director’s signs to give each other feedback about how to make their reading performances better. ○ S: Readers check in with their reading goals, deciding which goals they should continue to work on and whether they are ready to set new goals. ● Readers reread to see new 		
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<p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>	<p>details and to learn more about characters, but they also reread to make their voices smoother. Readers reread to smooth out the bumpy parts and to show the big feelings in each part. Rereading helps readers perform their books (session 12).</p> <ul style="list-style-type: none"> ○ MWT: Readers select a few pages to share with an audience, rereading to practice making their voices show what’s happening and how the characters feel. ○ PT/S: Readers celebrate the growth they have made so far in this unit by performing their books for an audience. <p><i>*Mid-workshop teaching</i> <i>**Transition to Partner Time</i> <i>***Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p>		
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	<p><i>adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>		
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 1, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 1, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Upstairs Mouse, Downstairs Mole* (Yee); *George and Martha One More Time*, specifically “The Scary Movie!” (Marshall); *Iris and Walter and the Field Trip* (Guest); *Mr. Putter & Tabby Drop the Ball* (Rylant)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade One Reading Unit 7: Reading Across Genres to Learn about a Topic—Informational Books, Stories, and Poems

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How can readers learn information from fictional stories and poems? -How do readers learn new information and fact-check what they think might be true by reading across texts in different genres about the same topic? -How do readers think about and carry information about a topic across texts in different genres? -How do readers use variety of strategies to tackle tricky words and learn new vocabulary? -How do readers synthesize all they have learned about a topic across different books in different genres? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will read to learn new information from both fiction and nonfiction texts. -Readers will compare and contrast the information they learn about the same topic from different texts in order to “fact-check” the information. -Readers will be able to distinguish between texts that were intended to teach and texts that were intended to entertain. -Readers will read with critical eyes and open minds, recognizing that the information that they read may or may not be true. -Readers will use thinking stems to grow their ideas about a topic. -Readers will use thinking stems to help them accumulate information and make connections across texts about the same topic. -Readers will use a variety of strategies to solve tricky words and learn new vocabulary words pertaining to a topic. -Readers will reread texts until they can read them smoothly and fluently. -Readers will synthesize information across texts by teaching others about a topic and referring to different sources. 		
<p>Goal #1: Readers read to learn—they work with partners to read about topics across fiction and nonfiction texts.</p>	<p>Goal #2: Readers push themselves to grow ideas about the information they are learning about a topic and to learn new vocabulary by tackling tricky words.</p>	<p>Goal #3: Readers put it all together, rereading texts until they can read them smoothly and synthesizing all they have learned about a topic across different texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p>Readers set out with a new purpose: reading to learn from whatever type of text they are reading, be it fiction, nonfiction, or poetry. Readers select text sets about topics that fascinate them. These can be topics that they are</p>	<p>Readers don’t just collect facts on their Post-its as they are reading. Instead, they push themselves to grow ideas about the new information they are learning. They can use thinking stems</p>	<ul style="list-style-type: none"> ● Readers can (sometimes—depending on the level of the text) use line breaks in a book to help them read more smoothly. Readers “scoop up” all the words in the line to read smoothly and with expression.

already experts on or ones that they are dying to learn more about.

Whenever readers pick up a new text, they first look at the cover, the title, the words, and the pictures, asking themselves, “Is this a poem? Is this fiction? Is this nonfiction? Why was this text written” (e.g. to teach, to entertain, to convince)? Then, readers read forward with the expectations of how this type of text tends to go.

- **MWT***: Readers look through all of the texts they have gathered on a topic, deciding which text might be the easiest for them to read and understand. They might decide to read this easier text first so that they learn a bit of information that they can carry forward into the other texts they read on that same topic.

Readers can learn lots of factual information every time they read, even if they are reading fictional books or poems. Before they can be on the lookout for new information, readers need to know the difference between facts and fiction.

Readers always keep their minds open as they are reading new information—

to help them push their thinking, such as:

- This makes me think...
- The idea I am having is...
- This is important because...
- This makes me wonder...
- **MWT***: Readers record their big ideas on Post-its as they read.
- **S****: Readers share their big ideas with their partners. Partners push and challenge each other’s thinking by saying:
 - Can you give me an example of that?
 - Can you tell me more about that?
 - I am not sure I understand your thinking. Can you say that again in a different way?

Readers work hard to carry all they know about a topic across a book and from one book to another. To help themselves make these connections and hold tight to texts, readers use thinking stems such as:

- This reminds me of...
- This is just like...
- From all that I’ve read...
- In other books...but in this book...

Readers think and talk across two different texts on the same topic.

- Readers read parts of texts again and again until they can read them smoothly and with expression.
 - **MWT***: Readers make sure to practice parts of texts where there were tricky words again and again. After solving an unfamiliar word, readers say it out loud a few times, and they reread the sentence in which it appears a few times until they can do it smoothly.
 - **S****: Readers put new words in their memories so that they next time they encounter these words they don’t have to start word solving all over again.
- Readers change their voices depending on what type of text they are reading. Readers know that their voices should sound different if they are reading a fictional text, versus an informational text, versus a poem.
- Readers compose their own “texts” on topics that they are now experts on by combining information that they learned from different texts. Readers can teach others about a topic by pointing out words and pictures in different texts and by explaining how

they know that what they read might be true or untrue (even if it comes from a nonfiction source). Readers cross-check new information that they are learning, trying to confirm or disprove this information using multiple texts, or sources. Readers think, “If I have only seen this once, then I should probably check other sources before I consider it to be a fact.”

- **MWT:** Readers recognize that some sources are more reliable than others. Readers consider who a text was written by and why the text was written when they are weighing information from different sources (e.g. you might weight information from an informational text more heavily than information from a poem).

Readers sometimes choose to read a nonfiction book on a new topic before tackling fiction books on the same topic. After readers read a nonfiction book on a topic, they can read their fiction book thinking, “Hmm... what in this book connects to the nonfiction book I read? Is any of the information from the nonfiction books showing up here in this fictional story?”

Readers can lay two books on the same topic side by side and think and talk about how the information in the pictures and words in the two books fits together and how it differs.

- **S:** One of the many ways that partners can work together is to notice what information an author has left out of the words and pictures in a text. Then, partners can work together to create a sketch (with words and pictures) that shows what the author of a book left out.

Readers use a variety of strategies to solve tricky words so that they can learn the “lingo” of the topics they read about. When readers get to a tricky word that isn’t on the word wall or a word that they can figure out using the letter sounds, they know that there is a good chance that the word has something to do with their topic.

Readers step back from the book, think about their topic, look at the first chunk of the tricky word, and think of possible words that would make sense.

- **MWT:** Readers know that sometimes the picture in a book might help them solve a tricky

each text taught them different things about the same topic.

- **S:** Readers celebrate the growth they have made as readers in this unit.

**Mid-Workshop Teaching*

***Share*

RL.1.1: Ask and answer questions about key details in a text.

RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.

RL.1.3: Describe characters, settings, and major events in a story, using key details.

RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

RL.1.5: Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.

RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.

<ul style="list-style-type: none"> ○ MWT: Readers use their Post-its to make connections between fiction and nonfiction books, as well as to keep track of the factual information they are learning from fictional books. Readers can think, “What information do I already know about this topic that might connect to this story? What new information am I learning about this topic?” Then, they write this information on Post-its. ○ S**: As readers start to become experts on different topics, they can teach their partners what they are learning using the notes that they have written on their Post-its. <p>Readers read with critical eyes. They do not just accept everything that they read as the truth. Readers question things that seem funny or “not quite right,” and then search for answers in other sources, testing if what they read in one book is, in fact, true.</p> <ul style="list-style-type: none"> ○ MWT: Readers mark places in the text where they find information that they want to “fact check.” Then, they record whether or not they found additional facts in 	<p>word. However, when the picture doesn’t help them figure out the word, readers think about what is happening in the story (or about what topic the book is teaching) to figure out what the word might be.</p> <ul style="list-style-type: none"> ○ S: Readers make sure to “talk the talk” of their topics. Readers incorporate topic-specific vocabulary into their discussions with their partners. <p>Readers know that every part, or syllable, of a word has a vowel in it. Readers can try to solve tricky words by breaking them up into chunks of a vowel and the few letters after it. Readers can try to solve words by sounding out each chunk of a vowel and the couple of letters after the vowel.</p> <ul style="list-style-type: none"> ○ MWT: Readers are determined when they are solving tricky words. They play with words in their mouths, trying different pronunciations, until they find the one that makes sense. ○ S: Readers are independent problem solvers! They use all of the charts in the room to 	<p><i>RI.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p> <p><i>RI.1.2: Identify the main topic and retell key details of a text.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.</i></p> <p><i>RI.1.7: Use the illustrations and details in a text to describe its key ideas.</i></p> <p><i>RI.1.8: Identify the reasons an author gives to support points in a text.</i></p> <p><i>RI.1.9: Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</i></p> <p><i>RI.1.10: With prompting and support, read informational texts appropriately complex for grade 1.</i></p> <p><i>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words...</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p>
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<p>other sources that prove or disprove that information.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.5: Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p> <p><i>RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.</i></p>	<p>remember different word-solving strategies they can try. Then they give it their best go, trying out different strategies until they figure out a word that will make sense. Once they figure out a word that makes sense, they move on and keep reading up a storm.</p> <p>Readers know that after they have figured out how to say, or decode, a word, they still need to figure out what the word means. First, readers think about everything that is happening in the words and picture. Next, readers reread the sentences before and after the word they don't know the meaning of. Then, they think "What could this word mean? What would make sense here given what I know about this part and this book?" Then, readers think of a word or words that might make sense in the place of the tricky word in order to figure out its meaning.</p> <ul style="list-style-type: none"> ○ MWT: Readers create systems to keep track of the new vocabulary words they are finding that have to do with particular topics (see page 104 in TC Curricular Plan). 	<p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</i></p>
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<p><i>RI.1.2: Identify the main topic and retell key details of a text.</i></p> <p><i>RI.1.4: Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.</i></p> <p><i>RI.1.7: Use the illustrations and details in a text to describe its key ideas.</i></p> <p><i>RI.1.8: Identify the reasons an author gives to support points in a text.</i></p> <p><i>RI.1.9: Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</i></p> <p><i>RI.1.10: With prompting and support, read informational texts appropriately complex for grade 1.</i></p> <p><i>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p>	<ul style="list-style-type: none"> ○ S: After readers try all of the strategies they know for solving tricky words, they can mark particularly tricky words with Post-its so that they can work with their partners to try and solve them. <p><i>*Mid-Workshop Teaching</i></p> <p><i>**Share</i></p> <p><i>RL.1.1: Ask and answer questions about key details in a text.</i></p> <p><i>RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.</i></p> <p><i>RL.1.3: Describe characters, settings, and major events in a story, using key details.</i></p> <p><i>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</i></p> <p><i>RL.1.5: Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.</i></p> <p><i>RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.</i></p>	
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support comprehension.

a. Read on-level text with purpose and understanding.

b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

SL.1.1: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

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Citizenship begins with becoming a contributing member of the classroom community.

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Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books
A Curricular Plan for the Reading Workshop, Grade 1, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011
Suggested Texts: see page 100 of TC Curricular Plan, "Reading across Genres to Learn about a Topic"

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Integrated Accommodations and Modifications

For Students with IEPs, 504s, and/or Students at Risk of Failure

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Use visual and multi-sensory formats • Use of assistive technology • Use of graphic organizers and prompts • Modification of content and student products • Testing accommodations • Authentic assessments

Gifted & Talented Students

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Inquiry-based instruction • Higher-order thinking skills • Interest-based content • Student-driven goals • Real-world projects and scenarios

English Language Learners

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Pre-teaching of vocabulary and concepts • Visual learning, including graphic organizers • Use of cognates to increase comprehension • Teacher modeling • Pairing students with beginning English language skills with students who have more advanced English language skills • Scaffolding: word walls, sentence frames, think-pair-share, cooperative learning groups, teacher think-alouds

Grade 2

Pacing Guide *Grade 2 Writing*

Unit 1 30 days	Unit 2 25 days	Unit 3 35 days
Marking Period 1		Marking Period 2

Unit 4 30 days	Unit 5 30 days	Unit 6 30 days
Marking Period 3		Marking Period 4

- Unit 1** Launching- Small Moments
- Unit 2** Lessons from the Masters: Improving Narrative Writing
- Unit 3** Informational Writing
- Unit 4** Writing About Reading/Persuasive Writing
- Unit 5** Lab Reports and Science Books
- Unit 6** Once Upon a Time: Adapting Fairy Tales

Grade 2: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- L.2.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - Use collective nouns (e.g., *group*).
 - Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
 - Use reflexive pronouns (e.g., *myself, ourselves*).
 - Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
 - Use adjectives and adverbs, and choose between them depending on what is to be modified.
 - Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).
- L.2.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Capitalize holidays, product names, and geographic names.
 - Use commas in greetings and closings of letters.
 - Use an apostrophe to form contractions and frequently occurring possessives.
 - Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
 - Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Knowledge of Language

- L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Compare formal and informal uses of English.

Vocabulary Acquisition and Use

- L.2.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.
 - Use sentence-level context as a clue to the meaning of a word or phrase.
 - Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
 - Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
 - Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
 - Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.
- L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
 - Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
 - Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).
- L.2.6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).

Integrated Accommodations and Modifications

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Grade Two Writing Unit 1: Launching with Small Moments

Essential Questions:

- How can the Writing Workshop routines help me become an independent writer who writes with vigor and stamina?
- How can a writing partner help me to plan, draft, and revise my stories?
- What strategies can I use to help me lift the level of my stories?

Skills/Knowledge:

- Writers will know and use the Writing Workshop routines to help them write small moment stories independently with vigor and stamina.
- Writers will work with writing partners to help plan, draft, and revise their stories.
- Writers will revise their stories by adding details and by clarifying their writing.
- Writers will edit their stories for age-appropriate grammatical accuracy.

Goal #1: Writers actively participate in Writing Workshop routines so they can

Goal #2: Writers work with partners to plan, draft, and revise their stories.

Goal #3: Writers lift the level of their stories by clarifying and stretching out their writing.

<p>be independent writers who write stories with vigor and stamina.</p>		
Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
<ul style="list-style-type: none"> ● Writers use all they know from writing Small Moment stories in past Writing Workshops to write up a storm and be independent problem solvers. <ul style="list-style-type: none"> ○ MWT*: Writers use many tools and know where to find them when they need them during writing time (e.g. Caddies, paper, books from last year, post-its, strips, flaps, booklets, staplers, pencils, pens, etc.). ○ S**: Writers keep their writing organized in writing folders, keeping track of which pieces they are still working on and which pieces they are done working on for now. ○ HW***: Writers decorate a picture page at home with images that represent their personalities and that can help them generate story ideas (or folder covers). ● Writers write long and strong by keeping their minds thinking and their pencils writing. 	<ul style="list-style-type: none"> ● Writers use writing partners the way professionals do. One way writers rehearse with their partners is by storytelling across, and in between, their fingers, using the exact words they will write, and then trying to tell the stories <i>again</i> with even more detail. <ul style="list-style-type: none"> ○ MWT*: Writing partners can also help you while you're writing by asking you questions about your pictures to help you add more to your story. ○ S**: Writers can anticipate the questions their partners would ask them when working independently to help them add to their stories. ● Writers rehearse their stories with their partners by using a rehearsal mat. <ul style="list-style-type: none"> ○ MWT: Writers act out what really happened in their stories with their partners, noticing what they need to add to their pieces. ● Writers stretch out their stories after they have rehearsed making sure to 	<ul style="list-style-type: none"> ● Writers use all they know about bringing their stories to life to draft and revise their stories (use charts from grade one). <ul style="list-style-type: none"> ○ S**: Writers choose one or two stories to develop into published writing pieces. ● Writers use all they know about strategies mentor authors use to raise the quality of their narrative writing (review using exact actions, characters' thoughts and feelings, bold words, and ellipses as seen in <i>Night of the Veggie Monster</i> from grade one). ● Writers revise by finding the most important part of their story and adding lots of details to that part. One way they can do this is by breaking up actions into smaller, more precise actions ("showing, not telling" or "bit-by-bit"). ● Writers revise their story by adding an ending that reflects back with a thought or feeling about what happened or by telling the very next small action that happened.

<ul style="list-style-type: none"> ○ MWT: Writers reread the stories in their folders and decide, “Is this finished, or can I make it better?” before starting a new piece. ○ S: Writers generate solutions for common problems that arise during writing time so that they can be independent problem solvers and avoid disrupting conferences. ● Writers generate ideas for their stories by thinking of a person who matters to them. They list times they have had with that person in their heads and pick one to write about. <ul style="list-style-type: none"> ○ MWT: Writers can also generate ideas for their stories by thinking of times when they had strong feelings. ● Writers come up with an idea for a story. Then, they plan by doing this: touch and tell, sketch, then write. <ul style="list-style-type: none"> ○ MWT: Writers don’t give up; they just draw/sketch quickly as best as they can. ● Writers write about teeny, tiny seed stories instead of writing about big watermelon topics. <ul style="list-style-type: none"> ○ MWT: Writers generate ideas for stories by taking a watermelon 	<p>unfold them bit-by-bit across several pages.</p> <ul style="list-style-type: none"> ● Writers have a saying: “When you’re done, you’ve just begun.” Writers revise finished pieces by adding more by looking at their pictures, remembering the event, and thinking “Who? Where? When? What? How?” Writers make sure they have the answers to these questions in their stories. <ul style="list-style-type: none"> ○ MWT: Writers help their partners revise their pieces by making sure they have answered “Who? Where? When? What? How?” in their stories. ● Writers use carets, revision strips, Post-its, star papers, and whole pages to add to their writing. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p>	<ul style="list-style-type: none"> ● Writers reread their stories like they read published books, and when they notice mistakes, they fix them. ● Writers use many different types of marks on the page to help their readers read their stories in ways that make them great stories: exclamation points for very important stops, periods for calm stops, and questions marks for stops that ask a question, and capital letters when they start a new sentence (can add additional grammar moves if students have these down). <ul style="list-style-type: none"> ○ MWT*: Writers use editing checklists to help them edit their writing. ○ S: Writers use editing checklists to help edit their partners’ writing. ● Writers use many tools to help them spell correctly. They can use the word wall, charts in the room, their partners, what they already know about vowel patterns and chunks, or they might even turn to books they know to help them spell words the best they can. ● Writers look at mentor texts to figure out what finishing touches they need
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<p>topic and breaking it up into individual seed stories.</p> <ul style="list-style-type: none"> ● Writers make sure that the first thing that happens in their Small Moment story really fits with the seed that they are writing (instead of being part of a different seed story). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.2.3: Write narratives in which they recount a well- elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and</i></p>	<p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p>to put on their books before they are ready for the classroom library.</p> <ul style="list-style-type: none"> ● Writers celebrate their published small moment stories. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well- elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.6: With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional</i></p>
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<p><i>relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>		<p><i>information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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Interdisciplinary Connections:

Social Studies:
Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:
K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:
1) Make sense of problems and persevere in solving them.
7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 2, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Night of the Veggie Monster; A Chair for My Mother; Kitchen Dance; Peter's Chair, Joshua's Night Whispers, The Kissing Hand, The Relatives Came, Leo the Late Bloomer*

21st Century Themes

- Global Awareness
- Environmental Literacy
- Health Literacy
- Civic Literacy
- Financial, Economic, Business, and Entrepreneurial Literacy

21st Century Skills

- Critical Thinking and Problem Solving
- Creativity and Innovation
- Collaboration, Teamwork, and Leadership
- Cross-cultural and Interpersonal Communication
- Accountability, Productivity, and Ethics

8.1 Educational Technology Standards		8.2 Technology Education, Engineering, Design & Computational Thinking - Programming	
<input type="checkbox"/> 8.1.A	Technology Operations and Concepts	<input type="checkbox"/> 8.2.A	The Nature of Technology: Creativity and Innovation
<input type="checkbox"/> 8.1.B	Creativity and Innovation	<input type="checkbox"/> 8.2.B	Technology and Society
<input type="checkbox"/> 8.1.C	Communication and Collaboration	<input type="checkbox"/> 8.2.C	Design
<input type="checkbox"/> 8.1.D	Digital Citizenship	<input type="checkbox"/> 8.2.D	Abilities for a Technological World
<input type="checkbox"/> 8.1.E	Research and Information Fluency	<input type="checkbox"/> 8.2.E	Computational Thinking: Programming
<input type="checkbox"/> 8.1.F	Critical Thinking, Problem Solving & Decision Making		
Career Ready Practices			
<input checked="" type="checkbox"/> CRP1.	Act as a responsible and contributing citizen and employee		
<input checked="" type="checkbox"/> CRP2.	Apply appropriate academics and technical skills		
<input type="checkbox"/> CRP3.	Attend to personal health and financial well-being		
<input checked="" type="checkbox"/> CRP4.	Communicate clearly and effectively with reason		
<input checked="" type="checkbox"/> CRP5.	Consider the environmental, social and economic impacts of decisions		
<input checked="" type="checkbox"/> CRP6.	Demonstrate creativity and innovation		
<input type="checkbox"/> CRP7.	Employ valid and reliable research strategies		
<input checked="" type="checkbox"/> CRP8.	Utilize critical thinking to make sense of problems and persevere in solving them		
<input checked="" type="checkbox"/> CRP9.	Model integrity, ethical leadership, and effective management		
<input type="checkbox"/> CRP10.	Plan education and career paths aligned to personal goals		
<input type="checkbox"/> CRP11.	Use technology to enhance productivity		
<input checked="" type="checkbox"/> CRP12.	Work productively in teams while using global cultural competence		

Grade Two Writing Unit 2: Lessons from the Masters: Improving Narrative Writing (Authors as Mentors)

Essential Questions:

- How can studying a mentor text provide you with inspiration to write more meaningful small moment stories?
- How do mentor authors use writing craft to build tension, create imagery, and use literary language?
- How can trying the craft moves that mentor authors use make your writing more powerful?
- What are the steps to learning craft moves from mentor authors to use in your own writing?

Skills/Knowledge: -Writers will write meaningful small moment stories. -Writers will collect story ideas from everywhere in their lives. -Writers will notice specific craft moves in <i>Owl Moon</i> and try these moves in their own writing. -Writers will study their own mentor authors and identify the special craft moves that these authors use. -Writers will strategically try out the craft moves they notice their mentor authors using in their own writing.		
Goal #1: Writers collect, plan, grow, revise, and edit meaningful small moment stories.	Goal #2: Writers study the author’s craft, specifically imagery, tension, and literary language, in order to make their writing more powerful.	Goal #3: Writers study mentor authors independently in order to find craft moves that can help them plan, draft, revise, and edit their writing pieces in new and beautiful ways.
Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
<ul style="list-style-type: none"> ● Writers don’t tell just <i>any</i> stories. Writers tell <i>meaningful</i> stories. Writers study how mentor authors start their stories and get inspired to come up with their own meaningful stories. ● Writers collect little, tiny details that they can later turn into stories at lunch, at home, on the playground...or anywhere! They can collect these ideas in a Tiny Topics notepad. <ul style="list-style-type: none"> ○ MWT*: Writers make sure that their stories are seed stories rather than watermelon stories. ○ S**: Writers decorate the covers of their Tiny Topics notepads to make them special and continue to collect story ideas at home. 	<ul style="list-style-type: none"> ● Writers revise to bring out the intent of their stories. They consider how mentor authors brought out their intentions. Then, they revise their own writing trying out a few different ways to see which one matches what they want their readers to take away. ● Writers look at the powerful parts of a mentor text and investigate, “How did the author write like this?” so that they can try it out in their own writing. <ul style="list-style-type: none"> ○ MWT*: Writers can use repetition to highlight big ideas in their stories. ○ S**: Writers mark the most important parts in their own writing to prepare for future work 	<ul style="list-style-type: none"> ● Whenever writers want help with their writing, they can find it. They just choose a mentor text, find what they admire, why they admire that part, and how the author wrote it. Then they try the same move in their own writing. <ul style="list-style-type: none"> ○ S**: Writers share the small treasures in their writing pieces and name what they did for their classmates to try. ● Writers are bold when they are trying to write in new ways. They try new things, even if they’re not perfect. Then they ask themselves, “Did it work?” or “Should I try it again in a new way?”

<ul style="list-style-type: none"> ● Writers plan and let their stories grow by 1) Thinking about how the story will go by telling it across their five fingers 2) Jotting a few words across the pages to remember what they want to write 3) Thinking about the beginning, middle, and end of the first page and getting to writing (writers also get partners in this session). <ul style="list-style-type: none"> ○ MWT: Writers think about the beginning, middle, and end of each page to stretch their stories down the pages as well as across them. ○ S: Writers make notepad necklaces so that they are always ready to collect ideas for stories. ● Writers zoom in on a small moment, to capture it so that readers see it as they do; they magnify it by writing with lots of details. <ul style="list-style-type: none"> ○ MWT: Writers use their five senses to help add details when they magnify their small moment stories. ○ S: Writers study their classmates' writing as mentor texts and jot down strategies that they would like to try in their own writing. 	<p style="text-align: center;">trying on mentor authors' craft moves.</p> <ul style="list-style-type: none"> ● Writers make their writing more powerful by trying out craft moves that a mentor author uses, but in their own way! <ul style="list-style-type: none"> ○ MWT: Writers can seesaw between the actions of their characters to show a special bond between them. ● Writers practice matching parts in their own writing with parts in mentor texts to write with more power. <ul style="list-style-type: none"> ○ MWT: Writers try out mentor authors' moves throughout their writing pieces, not just in one place. ● Writers look at their own writing to be sure that they've emulated craft moves in ways that make sense—ways that make their stories better. <ul style="list-style-type: none"> ○ S: Writers notice the craft moves mentor authors make with their word choices and plan to try these moves in their own writing. ● Writers revise for the way their writing sounds. They use mentor authors to learn about how to make careful and thoughtful word choices to capture the sound and beauty of their writing 	<ul style="list-style-type: none"> ● Writers revise in the company of others... in this case, their writing partners. They use the Narrative Checklist to assess their progress their on previous goals and to set new ones. ● Writers use the Editing Checklist to make sure their writing is easy to read. Specifically, they think about the parts of words, listening to each syllable, and think about the best way to spell the word. <ul style="list-style-type: none"> ○ MWT*: Writers use the word wall to help fix up their spelling. ○ S: Writers help their partners edit their writing using the Editing Checklist. ● Writers celebrate their published small moment pieces by sharing their work with audiences in their classroom and by writing a letter to thank one of their mentor authors. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p>
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<ul style="list-style-type: none"> ● Writers study mentor authors to learn how they craft the openings to their stories. This gives them ideas for how to draw readers into their own stories. ● Writers study mentor authors to learn how they craft the endings to their stories. This gives them ideas for how to bring their own stories to satisfying ends. <ul style="list-style-type: none"> ○ MWT: Writers make large-scale revisions focusing on whole sections of their stories at time (revising beginnings and most exciting, important, or revealing part). ● Writers reread like detectives to make sure both that their writing says what they want it to say and that it makes sense. To build good punctuation habits, writers stop after each page, reread, and ask, “Did I use punctuation on this page so that it makes sense?” <ul style="list-style-type: none"> ○ MWT: Writers use commas to make lists in their stories. ○ S: Writers use different strategies to fix up the spelling in their writing pieces. ● Writers work hard to get better. They set goals and make plans to work 	<p>(also, writers pick a couple of pieces that they will fix up and celebrate).</p> <ul style="list-style-type: none"> ○ S: Writers interview their writing partners so that both partners can learn more about writing. <ul style="list-style-type: none"> ● Writers use editing checklists to prepare their writing to be shared with an audience. <ul style="list-style-type: none"> ○ MWT: Writers create titles for their writing pieces that echo the beautiful and precise language in their stories. ○ S: Writers celebrate their hard work by sharing their best scenes with a writing circle (also, the audience can interview the writers as to which craft moves he/she tried and why). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and</i></p>	<p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p>
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<p>toward these goals (Narrative Checklist).</p> <ul style="list-style-type: none"> ○ MWT: Writers set personal goals to help them write longer and stronger. ○ S: Writers set BIG goals that they have for their writing for the rest of the unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional</i></p>	<p><i>strengthen writing as needed by revising and editing.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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information, or deepen understanding of a topic or issue.

SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-janeyolen.com

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 2, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Owl Moon; The Leaving Morning; Diary of a Wimpy Kid; Alexander and the Terrible, Horrible, No Good, Very Bad Day; Kitten's First Full Moon; The Relatives Came

Suggested Mentor Authors: Jane Yolen, Angela Johnson, Kevin Henkes, Cynthia Rylant, Donald Crews, Judith Viorst, Mem Fox

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Writing Unit 3: Information Writing

Essential Questions:

- How do writers plan the subtopics they will include in their information books?
- How do writers use illustrations and text features that help teach their readers about their topics?
- How can writers use the elaboration strategies that mentor authors use to make their information books longer and more interesting?
- How do writers conduct research that will help them elaborate and inspire them to write chapters in different formats?
- How do writers create expert projects will teach others in clear and exciting ways?

Skills/Knowledge:

- Writers will plan what chapters they will write in their information books by using a table of contents.
- Writers will plan the information they will include in each of their chapters, making sure that each subtopic matches their main idea.
- Writers will use text features and illustrations that help teach their readers about their topics.
- Writers will study mentor texts to mine for elaboration strategies that they can use in their own information books.
- Writers will conduct research and take careful observations to add more specific details to their information books.
- Writers will craft introductory and concluding sections to their information books.
- Writers will write chapters written in various formats (e.g. Small Moments, how-to, diagrams, types-of) to include in their information books.
- Writers will “fancy up” their expert projects to make them even more like mentor texts.
- Writers will use their expert projects to teach others about their topics.

<p>Goal #1: Writers write information book with stamina, volume, and independence.</p>	<p>Goal #2: Writers study mentor texts to make their information books longer and more interesting using elaboration strategies.</p>	<p>Goal #3: Writers select one of their information books, conduct research, and take careful observations to create expert projects.</p>	<p>Goal #4: Writers edit, fancy up, and publish their expert projects so that they teach in clear and exciting ways.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Second grade writers write information books like the pros! First, they think of lots and lots of topics that they know a lot about—anything that they could teach other people <i>all about</i>. Then, they choose one of their topics to 	<ul style="list-style-type: none"> ● Writers know that readers of their information books will be asking themselves questions as they read, such as “Who or what is this about? Where is this happening? When is this happening? What are they 	<ul style="list-style-type: none"> ● Writers look over all of the books they have drafted so far and choose one to turn into an expert project. To make an expert project, writers either add more chapters to a book they have already begun to write or 	<ul style="list-style-type: none"> ● Writers reread their entire expert projects often to make sure that all of the parts, especially the introductory and concluding chapters, still make sense and fit together. When writers find a part that seems out of place, they revise or rewrite that part to make it fit.

<p>teach their partners all about. Last, they write long and strong about that topic across pages.</p> <ul style="list-style-type: none"> ● Writers plan how their information books will go before they start writing them. They use a table of contents to plan the different subtopics, or chapters, that they will write about their topics. To help them plan their subtopics, writers touch each line on a table of contents page, “writing-in-the-air” to a partner how that chapter might go. <ul style="list-style-type: none"> ○ MWT*: When writers realize that they don’t have a lot to say about a particular subtopic, they consider combining that chapter with another, changing the focus of the chapter, or taking it out all together. ○ S**: Writers know that when they are done, they have just begun! Writers push themselves to write 	<p>doing? How does this work? Why is this important?” Information writers check that each of their chapters answers these key questions so that readers are not left wondering, “Huh? What’s going on here?”</p> <ul style="list-style-type: none"> ○ MWT*: When writers add more information to their chapters, they often end up writing more complex sentences. Writers can make their sentences clearer and more precise by adding connecting words (so, and, but), prepositional phrases (in front of, behind, on top of), and information language (most, some, for example). ● Information writers don’t just write one sentence for each chapter and move on. No way! Instead, they elaborate by stretching each chapter across several pages, just like mentor authors do. 	<p>they will write a collection of books on the same topic.</p> <ul style="list-style-type: none"> ○ MWT*: Writers use checklists and charts to remind them of what they have learned so far so that they can plan what they will need to do to make sure that their expert projects show all they know about information writing (see page 31). ○ S**: Writing partners help each other lift the level of their writing by listening to each other’s work with specific lenses in mind, such as: <ul style="list-style-type: none"> ➤ Does each chapter have enough information? ➤ Do some chapters have too much information and others not enough? ➤ Do some chapters not fit with the expert project structure they selected? ➤ How could some chapters be rewritten so that they do fit? 	<ul style="list-style-type: none"> ○ MWT*: Writers make sure that their table of contents reflect their final chapter selection. ● Writers use editing checklists to make sure that their expert projects are easy for others to read. <ul style="list-style-type: none"> ○ MWT: Writers put commas between words they write in a series or list within a single sentence. ○ S**: Writers use editing checklists to give their partners editing suggestions for their pieces. ● Writers “fancy up” their expert projects to prepare for a celebration, just like they would fancy up their houses for a party. They study the back covers of mentor texts and write their own back-of-the-book blurbs using predictable vocabulary, such as: <ul style="list-style-type: none"> ➤ Surprising ➤ Famous ➤ Exciting ➤ Thrilling ➤ Found out ➤ Explore
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<p>several chapters a day so that they can author more and more information books.</p> <ul style="list-style-type: none"> ● Writers zoom in on small moments when writing narrative stories, and they zoom in on focused topics when writing information books. Before writers begin writing information books about more focused topics, they plan a table of contents, making sure that each chapter fits with their main idea. <ul style="list-style-type: none"> ○ S: Writers share their tables of contents with partners who help them make sure that each chapter fits with the main idea. ● Writers explore the questions, “How are the illustrations in an information book different than illustrations in most picture books? What are some of the special techniques that information book authors use to give their illustrations teaching power?” Then, they 	<ul style="list-style-type: none"> ● Writers use different elaboration strategies that mentor authors use to help them stretch each of their chapters across pages. One elaboration strategy is to use examples. A mentor author doesn’t just write, “There are lots of kinds of hamsters,” and then turn the page to start a new chapter. No! A mentor author gives examples! <ul style="list-style-type: none"> ○ MWT: Writers elaborate on each of their examples by describing or defining each example or item. ○ S**: Writers remember that sometimes they are including information that other kids or adults have never heard of. They reread their own writing often thinking, “What if I didn’t know anything about this?” Writers mark places in their books where they need to add descriptions 	<ul style="list-style-type: none"> ○ HW***: Writers bring in resources and artifacts from home related to their topics so that they can conduct further research (see page 32). ● Writers conduct “research” on their topics by taking careful observations of objects, photographs, artifacts, and the world around them. They add as much detail as possible to their writing by observing categories such as colors, textures, shapes, and size (see pages 32 and 33). <ul style="list-style-type: none"> ○ MWT: Writers write as much as they can about their observations and what they are thinking about their observations using the thinking stems: <ul style="list-style-type: none"> ➤ I notice... ➤ I see... ➤ I wonder... ➤ That reminds me of... ○ S: Writers can use tools such as rulers, hand lenses, and graph paper 	<ul style="list-style-type: none"> ○ MWT: Writers study the front covers of mentor texts, noticing the colors, words, and images these authors chose to include. Then, writers create their own front covers making careful choices and always considering, “How will this affect my readers?” ○ S: Writers use the same strategies that mentor authors use to make their expert projects stand out. They can underline important words, put boxes around vocabulary words, and add bold words or page numbers. ● Writers prepare to present their expert projects by selecting key ideas, topics, facts, and an introduction and conclusion that they want to use to teach others about their topics. They remember that when they are presenting, they are teaching, not reading. <ul style="list-style-type: none"> ○ MWT: Writers create visual aids to help them teach their audience about their expert projects (see page 37 for presentation ideas).
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<p>try out some of these techniques in their own teaching books.</p> <ul style="list-style-type: none"> ○ MWT: Writers teach their readers by adding specific number, size, color, and shape details to their pictures and their words. ○ S: Writers can separate the picture box or use arrows to draw pictures that teach the steps in a process. ● Writers study mentor texts to determine how, when, and why mentor authors use text features to help teach readers. Then, writers strive to use text features that will help teach readers in their information books. <ul style="list-style-type: none"> ○ MWT: Just like mentor authors, writers do not just add any old text feature to their information books. Writers make sure that they add text features that have teaching power. 	<p>and definitions to help their readers along.</p> <ul style="list-style-type: none"> ● Writers use lists, specific details, measurements, numbers, and quotations to help them elaborate within their chapters and to give readers a clearer picture of their topics. <ul style="list-style-type: none"> ○ S: Writers help their partners stretch out their chapters by saying, “Say more.” “What do you mean?” “Can you give an example of that?” ● Writers know that when they are teaching someone information, it is confusing and overwhelming if they simply list tons and tons of facts. When they are writing to teach others, they not only list the facts, but they also think about the facts and put that thinking into writing on the page. To do this, they can use thinking stems such as: 	<p>to help them add every little detail to their writing.</p> <ul style="list-style-type: none"> ● Writers seek out other sources on their topics to add additional information to their information books. When writers want to add information from a book, an “expert,” or website to their writing, they look away from the source and write what they have learned. <ul style="list-style-type: none"> ○ MWT: Writers always say where their information came from. They cite their sources by naming them when they introduce a fact into their writing (Ex. “According to my friend Sarah...” or “The website National Geographic for Kids taught me...”) ● Writers use expert words to teach others about their topics. Writers make sure to help readers figure out the meanings of expert words by including them in a glossary, 	<ul style="list-style-type: none"> ● Writers celebrate the growth they have made as writers by teaching others about their expert projects. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.6: With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p>
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<p>○ S: Writers use the Information Writing Checklist to help them notice all that they are doing well in their information writing. They also use it to set goals for their future work.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in</i></p>	<ul style="list-style-type: none"> ➤ This is important because... ➤ You might be surprised to learn that... ➤ This shows that... ➤ In other words... ➤ I used to think...but now I know... ➤ The thing I am realizing about this is... ➤ The surprising thing about this is... ➤ Notice that... <ul style="list-style-type: none"> ● Information writers can help their readers envision what is happening by including details about how something looks or feels or by using comparisons (Ex. “When you’re riding on a scooter, you can feel the wind on your face,” or “A butterfly’s proboscis is like a straw.”) ● Writers mine mentor texts for strategies they can use to write introductory chapters for their information books (Ex. speak directly to readers to grab their attention by using short sentences, 	<p>defining them in parentheses or twin sentences, or by creating vocabulary box text features.</p> <ul style="list-style-type: none"> ● Writers allow their artifacts to inspire them to write chapters in different formats, such as Small Moment chapters, diagrams, how-to chapters, or types-of chapters. Whenever writers sit down to start a new chapter or writing piece, they bring forward everything know about that kind of writing. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen</i></p>	<p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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<p><i>order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p>questions, and bold words; tell the story of why you chose this topic or when you became interested in this topic; “Did you know that...” or “Did you ever stop to think about...”; preview what the chapters will be about).</p> <ul style="list-style-type: none"> ○ MWT: Writers know that concluding sections are their last chance to get readers to care about their topics. They can craft conclusions by sharing some of their ideas or opinions about their topics, summarizing some of the important information they have presented, or by giving the reader a call to action. ○ S: Writers go back and revise the introductory and concluding sections of all of their information books. <p><i>*Mid-workshop teaching</i></p>	<p><i>writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p>	
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	<p><i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p>	<p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	
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SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:
K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3) Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:
1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

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6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

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Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 2, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

- Suggested Texts: A collection of nonfiction chapter books that include a variety of structures and genres. For example, any of the *National Geographic Readers* series (such as *Pandas* or *Cheetahs*) or *Hamsters* (Bobbie Kalman) See page 21 in the Grade 2 *If...Then...Curriculum* book included in the TC *Units of Study in Writing* series for more information of selecting mentor texts for this unit.

<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Writing Unit 4: Writing About Reading

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What different aspects of books can writers write their opinions about? -How do writers write differently depending on their intended audiences? -How do writers provide evidence and examples from texts to support their opinions? -How do writers glue together the opinions and pieces of evidence they include in their writing using linking words and phrases? -What unique strategies do mentor authors use that young writers can try in their own writing? -How do writers craft strong introductions and conclusions to make their opinions more memorable? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will write letters and nominations in which they share their opinions about books with various audiences. -Writers will retell parts of the story they are writing about in their opinion writing pieces to help orient the reader. -Writers will write about their opinions about different aspects of books (e.g. the characters, their favorite parts, the pictures, the title, the cover, lessons). -Writers will provide several pieces of evidence, examples, and/or quotations from texts to support their opinions. -Writers will tailor their writing to fit their intended audiences. -Writers will write about multiple opinions that they have about the same text. -Writers will use linking and transitional words and phrases to glue together the parts of their opinion writing. -Writers will craft introductions and conclusions to make their opinions more memorable. -Writers will make comparisons between books to help support their opinions. 		
<p>Goal #1: Writers compose letters to various audiences describing their opinions about different aspects of their favorite books.</p>	<p>Goal #2: Writers write longer, more developed opinion letters by including several opinions regarding the same book, multiple pieces of supporting evidence, and strategies that mentor authors use.</p>	<p>Goal #3: Writers write nominations and bestow awards upon their favorite books using quotes from the text, strong introductions and conclusions, and comparisons to other books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers who love stories often write letters to each other about favorite characters. One thing writers often do in these letters is explain their opinions about these characters. 	<ul style="list-style-type: none"> ● Writers take time to plan when they want to write more. The plan what will go in each part of their letter, remembering all the different parts of the book they can write about. 	<ul style="list-style-type: none"> ● Writers of nominations choose topics that they have strong opinions about. They ask themselves, “What do judges need to know about this nominee to understand why it deserves an

<ul style="list-style-type: none"> ○ MWT*: Writers make sure to include a properly punctuated greeting and closing in their letters. ○ S**: Writers deliver their letters to their classmates by tucking them inside the books they wrote them about. ● Writers rehearse for their writing with a partner by talking through big ideas they're having about their books. As soon as they have some big ideas and are energized to write, they stop talking and get right to writing (writers focus on writing about their favorite parts of books in their letters). <ul style="list-style-type: none"> ○ MWT: Writers make sure that they do not slow down their partner's writing when they are asking for help with their own writing. ○ S: Writers back up their opinions with reasons by using the word "because." ● Writers look closely at the pictures in their books to help them develop and write about new opinions. <ul style="list-style-type: none"> ○ MWT: Writers look for other features of their books, such as 	<ul style="list-style-type: none"> ○ MWT*: Writers jot a few words across the top of each page in their booklets as they plan so that they can better hold onto their ideas. ○ S**: Writers can consult the "Juicy Story Words" chart to help them include special words in their letters that will help readers understand their ideas. ● Writers read the parts of their stories they are writing about very closely, paying attention to the little details that others might pass by. Then, they use these details to grow new ideas and to write longer, more detailed letters. <ul style="list-style-type: none"> ○ MWT: Writers notice new important details in their books, do some deep thinking, come up with new ideas, and include these ideas as new pages in their opinion books. To help get them started, they can use the phrases: <ul style="list-style-type: none"> ➤ This makes me think... ➤ The thought I have about this is... ➤ I wonder why... ➤ This is important because... ○ S: Writers write with their books nearby so that they can refer to 	<p>award?" They make their cases and support their opinions with reasons and details.</p> <ul style="list-style-type: none"> ○ MWT*: Writers can include their deepest thinking from the Post-its in their books in their nominations to help them support their opinions. ○ S**: Writers study a mentor text to discover additional types of information they could include in their nominations. ● Writers use specific evidence, exact words, from the book to support their thinking. They use quotation marks to add those exact words to their writing. <ul style="list-style-type: none"> ○ MWT: Writers use words and phrases to introduce a quote they are including in their writing. <p><u>Introduction for Quotes</u></p> <ul style="list-style-type: none"> ➤ For example, in the book it says... ➤ One page ____, you can read... ➤ (The author) writes it like this... ○ S: Writers start planning and writing their next nomination that they will continue working on in tomorrow's workshop. ● Writers make comparisons to support the opinions in their nominations. They can compare characters, series,
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<p>titles, to find more opinions to write about.</p> <ul style="list-style-type: none"> ○ S: Writers can look at the covers of their books to find more opinions to write about. ● Writers often need to retell part of the story to help their readers understand their opinions. <ul style="list-style-type: none"> ○ MWT: Writers sometimes need to include in their letters a little bit about what the story is mostly about to help their readers understand the smaller parts they are retelling. ○ S: Writers use “because” to add reasons to their opinions. Then, they use “for example” and retell part of the story that proves their idea. ● Writers picture their audience and keep them in mind when writing their letters. They think about if their reader is a new reader or someone who has also read the book. Then, they write as if they are talking to that person. <ul style="list-style-type: none"> ○ MWT: Writers leave their readers hanging by not giving away the ending of story in their letters. 	<p>them to help make their letters stronger.</p> <ul style="list-style-type: none"> ● Writers search for many pieces of evidence to support each of the opinions that they are developing about their books. <ul style="list-style-type: none"> ○ MWT: Writers use linking words and phrases to help glue together the examples and parts of their letters and to let readers know that they are saying something important. <p><u>Helpful Linking Words:</u></p> <ul style="list-style-type: none"> ➤ One reason... ➤ Because... ➤ For example... ➤ Also... ➤ And... ➤ Another reason... <ul style="list-style-type: none"> ○ S: Writers can write new opinions about what lessons their books teach them. ● Writers look for all the different ways authors use capital letters and ask themselves, “Why is the author using a capital here?” They use their answers to this question to help them punctuate in their writing in new ways. 	<p>or kinds of books to explain why they think one is better, or best.</p> <ul style="list-style-type: none"> ○ MWT: Writers can think about how they preview books in Reading Workshop to help them find the places in books that they can pull evidence from. ○ S: Writers search for just the right word that best describes a character, idea, or subject. ● Writers study books to discover the answers to the question, “What kinds of jobs are rest stop punctuation doing?” (e.g. the dash, parentheses, commas) <ul style="list-style-type: none"> ○ MWT: Writers take “an editing break” to make sure that their writing is clear. ○ S: Writers share their nominations to determine their best work, and they create names for the awards they would like to give their favorite books. ● Writers study mentor texts to discover the answers to the questions, “What do nomination writers do to introduce and conclude their piece in captivating ways? How can we do this in our nominations, too?”
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- **S:** Writers share ways to excite their readers and keep their audiences in mind while they are writing their letters.
- **Writers use all they have ever learned about writing to make their letters the best they can be before they share them with others (using the Opinion Writing Checklist).**
 - **MWT:** Writers use editing checklists to make sure that they have written in a way that makes their writing easy to read.
 - **S:** Writers distribute the letters they have written so far to their intended audiences as a mini-celebration.

**Mid-workshop teaching*

***Share*

W.2.1: Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.

W.2.5: With guidance and support from adults and peers, focus on a topic and

- **MWT:** Writers can “break the rules” with punctuation and capitalization only when it will make their writing sound better and hold more meaning.
- **S:** Writers share some of the ways they were creative with conventions and check to make sure that the risks their classmates took “make sense.”
- **Writers study published books and ask themselves, “What did this author do to make this story more interesting and fun?” Then, they try to do the same things in their letters.**
 - **S:** Writers share their published letters with their classmates, and then distribute them to their intended audiences.

**Mid-workshop teaching*

***Share*

W.2.1: Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.

- **MWT:** Writers work with their partners to revise their introductions and conclusions.
- **S:** Writers look back at their beginning-of-the-year writing to assess how they have grown as writers.
- **Writers use tools to help them evaluate their writing, figure out what they are doing well, and then make a plan for what they want to do better. They use the Opinion Writing Checklist to reflect on their nominations.**
 - **MWT:** Writers continue to set new goals for their writing as they meet and exceed their original goals.
 - **S:** Writers share the tools and strategies that they have created to help them meet and exceed their writing goals.
- **Writers work hard towards their goals, and when they meet those goals, they reexamine their writing and set brand-new goals.**
 - **MWT:** Writers share what they are working on with partners and give each other “shout-outs.”

<p><i>strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3</i></p>	<p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<ul style="list-style-type: none"> ○ S: Writers reflect upon what they have learned about themselves as writers. ● Writers celebrate the growth they have made as writers in this unit by sharing their nominations with the world. <p><i>*Mid-workshop teaching</i></p> <p><i>**Share</i></p> <p><i>W.2.1: Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p>
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<p>on pages 26 and 27 for specific expectations.)</p>	<p>(See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</p>	<p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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Interdisciplinary Connections:

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There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

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Mathematical Practices:

2) Make sense of problems and persevere in solving them. 3) Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 2, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Students' favorite books to read independently and hear during read alouds—for example: *Magic Tree House*, *Frog and Toad*, *Henry and Mudge*, *Ruby the Copycat*, *Pinky and Rex*, *Mercy Watson*, *Owl Moon*, *Mr. Putter Bakes a Cake*, *Poppleton*, *Zack Files*, *Nate the Great*, *Geronimo Stilton*, *Stink*, *Knuffle Bunny*, *Ivy and Bean*

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Grade Two Writing Unit 5: Lab Reports and Science Books

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers write like scientists do? -How do writers record what happened in their experiments in such a way that other scientists can replicate their work? -What strategies do writers use to teach others about their discoveries? -How do writers incorporate their science knowledge into information books about topics they are experts on? -How do writers study mentor texts to find strategies they can use to improve their own writing? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will author lab reports to record their hypotheses, procedures, results, and conclusions for experiments they conduct. -Writers will write in such a way that other scientists can replicate their work. -Writers will include expert vocabulary and information they learn about science in their lab reports. -Writers will use expert vocabulary when describing their experiments and their conclusions. -Writers will compare their results with other scientists and conduct additional research to help them deepen their conclusions. -Writers will use special text features to help readers learn more from their writing. -Writers will study mentor texts to find strategies that they can use to improve their own writing. -Writers will craft introductions and conclusions for their information books. 		
<p>Goal #1: Writers write as scientists do, generating lab reports to convey the experiments they conduct.</p>	<p>Goal #2: Writers write to teach others about their scientific discoveries by using precise language, expert vocabulary, and special text features.</p>	<p>Goal #3: Writers teach others about expert topics by including scientific knowledge in their information books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● When scientists conduct experiments to learn about the world, they have a certain way they usually write--they use a lab report format. The record what they expect to happen in an experiment, and then they record what they actually do in the experiment, then they record how things go and what they learn (Session 1). 	<ul style="list-style-type: none"> ● When scientists conduct an experiment, they remember all they know not only about science itself but about writing about science, too (Session 7). <ul style="list-style-type: none"> ○ MWT*: Writers can use tables to organize that data they collect in their experiments. ○ S***: Writers use charts and tables to present their information 	<ul style="list-style-type: none"> ● To write information books, writers might rehearse by talking, sketching, and then teaching people about their topic. Then, writers can use what they learn from sketching and teaching to help them revise their plan and write their texts (Session 12). <ul style="list-style-type: none"> ○ MWT*: Information writers often use teaching as a rough draft for writing.

<ul style="list-style-type: none"> ○ MWT*: Scientists also include a results section and a conclusions section in their lab reports. These sections discuss what happened in the experiment, why the scientist thinks that happened, and any surprises or questions they scientist uncovered. ○ S**: Writers share the part of their first lab reports that they are the most proud of and explain to a partner why they are the most proud of that part. ● Writers conduct an inquiry to explore the question: “What does a scientist do when writing the procedure section of his or her lab report? How do procedures go?” (Session 2) <ul style="list-style-type: none"> ○ MWT: Writers notice even more in procedural mentor texts that they could try in their own scientific writing. ○ S: Writers use the information writing checklist to self-assess their lab reports and set goals for revision. ● Scientists don’t just follow someone else’s recipe to do an experiment. No way! Scientists come up with their own experiments! They think, “I 	<p>clearly and to help them answer questions they have about their results.</p> <ul style="list-style-type: none"> ● Writers conduct an inquiry to explore the question: “How do scientists organize their results?” (Session 8) <ul style="list-style-type: none"> ○ MWT: Just as scientists are accurate in their experiments, they are also precise about the words they use to describe things. ○ S: Writers notice tables, charts, and graphs in their books and in the world around them and notice how these features help readers learn information. ● Scientists compare their results with the results of other scientists who have done related experiments, asking, “How do these results connect to my results?” and then they come up with new ideas to explore and new questions to answer (Session 9). <ul style="list-style-type: none"> ○ MWT: Writers do some reading and research about their scientific concept, taking notes, furthering their understandings of their experiments, and coming up with new questions to test. ○ S: Writers think about a new question that they have and work 	<ul style="list-style-type: none"> ○ S**: Writers study mentor texts to help them plan how they will organize their tables of contents. ● Writers use their quick sketches and plans to help them draft their chapters. They reread each heading, look at each sketch, and imagine the words they will write. Then, they will write, write, write! (Session 13) <ul style="list-style-type: none"> ○ MWT: Writers choose to start bywriting chapters that they are brimming with knowledge about. ○ S: Writers use the Information Writing Checklist to help them self-assess and set goals. ● When writers are trying out a new kind of writing, they often look at published writing to find examples of how it can go. Then they try it out themselves. In particular, writers look at the ways that writers of information books include scientific information in their writing (Session 14). <ul style="list-style-type: none"> ○ MWT: Writers try adding in definitions with dashes. They also tantalize readers with science information and sneak peeks. ○ S: Writers collect all the strategies they have gathered from mentor
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wonder what would happen if..." and then they try it! Just like writers go through a writing process, scientists go through a scientific process (Session 3).

- MWT: Writers look back at what they have written while conducting their experiments and ask, "Do I have enough information on the page to help me remember everything I did, with detail, in this experiment?"
- S: Writers teach and discuss their results with other scientists in order to help them draw conclusions about their experiments and come up with new hypotheses to test.
- Writers conduct an inquiry to explore the question: "When a scientist has collected some results and has formed new hypotheses about why she got those results, how does she write a conclusion?" (Session 4)
 - MWT: When writers develop explanations for their results in their conclusions sections, they often realize that their explanations need to be tested. They then add a "Further

with partners to come up with plans for testing that question to find an answer.

- Scientists study their results to learn, think, write, and experiment more. They do this by first revisiting their experiment and asking, "What am I wondering? What else do I want to find out? What is my plan?" Then, they experiment again (Session 10).
 - MWT: Writers use labels and titles to highlight important information, including failed attempts.
 - S: Scientists compare their results in order to help them draw additional conclusions about their own experiments.
- Scientists use expert words--called technical vocabulary--to make their writing and their teaching more precise. They use words that are particular to the topic they are studying in both their discussions about that topic and in their writing about it. They can "talk the talk" (Session 11).
 - MWT: Scientists also describe scientific processes with familiar, but precise, words.

texts to improve their information writing.

- Nonfiction writers often use comparisons in their teaching books to show readers how the new thing they are explaining is similar to something readers already know (Session 15).
 - MWT: Writers use their senses to help them add more details to their writing.
 - S: Writers study a classmate's work to help them discover new strategies that they might try in their own writing.
- When people are writing about science--explaining things that are not part of everyday experiences--they use special strategies to show the hidden story of their topic. For example, they might slow things down, or show the insides of things (Session 16).
 - MWT: Writers can also use magnification to help them reveal the hidden worlds of science.
 - S: Writers revise their writing based on feedback from their peers.
- Writers give their information books an introduction and conclusion. When writing introductions and conclusions,

<p>Investigations” section to their conclusions and write about their plans for future experiments. Once they are finished, they grab a new lab report booklet and set off to experiment again!</p> <ul style="list-style-type: none"> ○ S: Scientists connect the experiments they have been conducting with what they have learned about science. They also seek more information outside of school by asking others what they know about these scientific concepts and by looking for examples of these concepts in their daily lives. ● The more a person knows about a topic, the better he or she can write. Sometimes when you want to improve your writing, the best is to learn more about how the world works. That is, sometimes the best way to improve your scientific writing is to learn more science (Session 5). <ul style="list-style-type: none"> ○ MWT: Writers revise their lab reports by incorporating information and technical vocabulary from the science they have learned. 	<ul style="list-style-type: none"> ○ S: Writers participate in a museum share of their lab reports. Writers also look for examples of the science topic they have been studying in their everyday lives as they will soon be writing information books about these examples. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p>	<p>writers try to get the reader’s attention so they can highlight important information about a topic (Session 17).</p> <ul style="list-style-type: none"> ○ MWT: Writers craft conclusions by noticing the differences between procedural writing conclusions and informational writing conclusions. ○ S: Writers start to make plans for how they will present their science topics during the upcoming science exhibition writing celebration. ● Writers reread their writing with the lens of making it easier to read. As they reread, they can use the items on the Information Writing Checklist to help them focus their attention (Session 18). <ul style="list-style-type: none"> ○ MWT: Writers use a variety of strategies to spell tricky words correctly. ○ S: Writers reflect upon which area of the Information Writing Checklist they improved on the most in this unit. ● Writers celebrate the growth they have made as writers and scientists in this unit (Session 19).
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<ul style="list-style-type: none"> ○ S: Writers continue to learn more about how the world works in order to improve their writing. ● Writers can figure out how to make their writing the best it can be. They can use the Information Writing Checklist to help them. They can read the checklist, then go back to their writing to see if they did these things. Once they have gone through the checklist, they can look at the items that they have not checked off and make writing goals for themselves (Session 6). ○ MWT: Writers revise to use the words scientists use. ○ S: Writers share the writing goals they have made with partners and send their lab reports off to other scientists to see if they can replicate their experiments. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p>	<p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p> <p><i>L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p>	<p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.6: With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p>
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<p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3</i></p>	<p><i>L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</i></p> <p><i>L.2.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.</i></p> <p><i>L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.</i></p> <p><i>L.2.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including</i></p>	<p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p> <p><i>L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p> <p><i>L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></p> <p><i>L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</i></p> <p><i>L.2.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and</i></p>
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<p>on pages 26 and 27 for specific expectations.)</p>		<p>content, choosing flexibly from an array of strategies.</p> <p><i>L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.</i></p> <p><i>L.2.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).</i></p>
<p>Interdisciplinary Connections:</p> <p><i>Social Studies:</i></p> <p>Citizenship begins with becoming a contributing member of the classroom community.</p> <p>6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.</p> <p>6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.</p> <p>6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.</p> <p>Individuals and families have unique characteristics.</p> <p>6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.</p> <p>6.1.P.D.2 Demonstrate an understanding of family roles and traditions.</p> <p>There are many different cultures within the classroom and community.</p> <p>6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).</p> <p>6.1.P.D.4 Learn about and respect other cultures within the classroom and community.</p> <p><i>Science:</i></p> <p>K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.</p> <p>K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.</p> <p>Lab report writing</p> <p>Scientific vocabulary</p>		

Mathematical Practices:

- 2) Make sense of problems and persevere in solving them. 3) Construct viable arguments and critique the reasoning of others.
7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Folder filled with stories he/she is working on

-*Units of Study in Opinion, Information, and Narrative Writing: Grade 2 (2013)*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts:

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input checked="" type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Writing Unit 6: Once Upon a Time- Adapting and Writing Fairy Tales

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do the choices writers make about the characters, settings, events, and morals in their stories change the effect they have on their readers? -How and why do writers adapt fairy tales so that their stories still are cohesive and teach readers a lesson? -What strategies do writers use to story-tell rather than summarize in their stories? -How do writers weave together a predictable story structure and the magic of fairy tales to create engaging and cohesive stories? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will decide on significant changes that they can make to classic fairy tales so that they can make the stories even better. -Writers will allow the significant changes that they make in their fairy tale adaptations to affect the rest of the story elements like falling dominoes. -Writers will use acting to help them story-tell rather than summarize in their fairy tale adaptations. -Writers will craft their fairy tales across several different scenes or Small Moments while maintaining a predictable story structure. -Writers will make their stories memorable and add tension by creating refrains in their fairy tales. -Writers will balance dialogue and thought details with action details in their fairy tales. -Writers will use a variety of figurative language in their fairy tales to paint pictures in the minds of their readers. -Writers will use a predictable story structure to craft original, cohesive fairy tales. -Writers will include magical elements throughout their fairy tales, especially at the heart of the story. -Writers will use punctuation and sentence variety to show their readers how their stories should be read. 		
<p>Goal #1: Writers craft a fairy tale adaptation by making a significant change to the classic story and allowing this change to affect the rest of the elements in the story like falling dominoes.</p>	<p>Goal #2: Writers work together within writing colonies to adapt a fairy tale of their choice, utilizing a predictable story structure and using a variety of strategies to story-tell rather than summarize.</p>	<p>Goal #3: Writers create original fairy tales by using a formula for story structure, using all they know about storytelling, and weaving magic throughout the beginning, middle, and end of their stories.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> • Writers conduct an inquiry into mentor fairy tale adaptations. The two questions writers research during this inquiry is, “What does the author seem to be trying to do when he or she 	<ul style="list-style-type: none"> • Writers know that all good things are made twice—once in the creator’s imagination, and once in reality. Writers plan not only their writing, but also their process for making a piece 	<ul style="list-style-type: none"> • Writers use a magic formula to generate ideas for their own original fairy tales. The formula includes a character with traits and wants, and then a dose of trouble, then more trouble, and more. And then

changes some things and not others?” and, “How will a study of someone else’s adaptations help me when I write my own?” (session 1)

- MWT*: Writers make sure that their inquiry notes are capturing their thinking about *why* authors may have made certain changes to fairy tale adaptations as well as what changes they notice authors making (session 1).
- S***: Writers share the types of changes that they noticed authors making in their fairy tale adaptations as well as their thinking about why authors may have decided to make these changes (session 1).
- Writers plan how their adaptation of a fairy tale will go by doing two things. First, they decide on a change that they think will improve the story. Then, they make sure that the change leads to other changes so that the whole story fits together. Often the one big adaptation cascades like a row of dominoes through the writer’s adaptation of the fairy tale (session 2).
 - MWT: Writers help their partners think about whether the

of writing. Then, writers get to work, planning and rehearsing their second fairy tale adaptations (session 7).

- MWT*: Writers collaborate within their “writing colony,” storytelling the classic fairy tales they want to adapt, noticing the predictable story structure within classic fairy tales, and storytelling how their adaptations might go across the pages of a booklet (session 7).
- S***: Writers remember to make meaningful changes to the characters, events, and motivations in their adaptations, allowing these changes to affect the rest of the elements in the story like falling dominoes (session 7).
- Writers know that fairy tales are written to be read aloud, or story told, in ways that make listeners squeal and shiver. At the exciting parts, there are often repeated refrains that add to the tension. And throughout, the story is written so that listeners will feel what the writer wants them to feel, to see what the writer wants them to see (session 8).

somehow, ta-da!—that’s the magic part—there’s a resolution (session 13).

- MWT*: Writers add villains to the magic formula for writing fairy tales. Writers make sure that the villain in their stories fit logically into the world of the characters (session 13).
- S***: Writing partners act like magic mirrors, helping each other think about the questions that they have about their stories and making plans to work hard (session 13).
- Writers look back over previous pieces they’ve written, especially those in a similar genre, noting the processes and strategies they used to write those pieces. They ask, “What worked that I should do again?” What didn’t work that I could rethink this time?” (session 14).
 - MWT: After writers ready themselves for writing by filling their minds with reminders, they slip into the worlds of their stories, say the opening words, “Once upon a time…” and let their stories pour out of them onto the page (session 14).
 - S: Writers check their writing for structure, looking at the text as if they are in an airplane, flying above it, looking at the chunks, thinking about how big each chunk is, how many parts it contains, and how the chunks go together. Writers think specifically about their settings and plots, asking themselves:
 - Have I created the world of the story?

<p>adaptations they are planning to make are significant or trivial. Writers also help each other make sure that their plans include all the elements of a good story: a character with traits who wants something but runs into trouble (session 2).</p> <ul style="list-style-type: none"> ○ S: Writers organize their adaptation plans into three or so scenes or Small Moments (session 2). ● Writers rehearse their fairy tale adaptations, not necessarily to come up with something to say, but to make the story they will write much stronger. Writers story-tell and act out their stories so that their rehearsal brings their stories to life (session 3). <ul style="list-style-type: none"> ○ MWT: Writers make sure that they are storytelling their drafts, not summarizing. Writers slow down and concentrate on drafting their first scene, or Small Moment, bit-by-bit, unfolding each detail down the page (session 3). ○ S: Writers story-tell to rehearse their second or third scenes using scene-planning booklets and making sure that on each page of 	<ul style="list-style-type: none"> ○ MWT: Writers work through the process of adapting a fairy tale with greater independence, keeping in mind their writing plans and deadlines as they go (session 8). ○ S: Writers take charge of their own writing lives by reflecting on their progress and setting goals and making plans for their future work (session 8). ● Sometimes writers think that they draft their <i>whole</i> piece, then revise their <i>whole</i> piece. But, serious writers, sophisticated writers, revise early and use those early revisions to lift the level of what they have yet to write (session 9). <ul style="list-style-type: none"> ○ MWT: Writers use a variety of strategies to make sure that they are storytelling, not summarizing in their fairy tales (session 9). ○ S: Writers celebrate the adapted fairy tale refrains that they have created (session 9). ● Writers add action to stories that are swamped with dialogue or thoughts. If characters are having a conversation, it helps if they are doing some other accompanying action. Those actions 	<ul style="list-style-type: none"> ➤ Can people picture my setting? ➤ Is my setting real—does it act on people? ➤ Is there a problem in my story? ➤ Is there rising tension as things get worse or the wanting gets greater? ➤ Is there a resolution that comes out of the story and doesn't seem to fly in from outer space? ➤ Does my beginning show what is happening and where? Does it set up the main problem or tension? (session 14) ● Writers sometimes focus characters' actions around an object that's important to the character, which makes those actions more meaningful (session 15). <ul style="list-style-type: none"> ○ MWT: Writers can stitch together their scenes by making an object thread its way through their books, asking themselves, "How does my character change the way he or she interacts with the important object in the beginning, middle, and end of the story?" (session 15) ○ S: Writers sometimes use summary writing to speed through a dialogue that's taking forever to write and isn't very interesting. Summary, especially narration, can be a fast and helpful way to move the story forward (session 15). ● Writers live in the world of their stories and add tiny bits of description—of characters, setting, and objects—as they write. Sometimes they do that by writing a telling sentence, and then a showing sentence (session 16).
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<p>the booklet they tell what happened, first, next, and last in that scene. Writers also try out multiple possibilities for how each scene might go (session 3).</p> <ul style="list-style-type: none"> ● Writers can rehearse in the middle of writing as well as at the start of it. Specifically, when writing a fiction story that contains several Small Moments or scenes, it helps to story-tell or to act out each small moment before writing it—or at least to do this <i>while</i> writing it (session 4). <ul style="list-style-type: none"> ○ MWT: Writers bring forward all they know about qualities of good writing while they are drafting their adaptations. Writers become their own “spelling fairy godmothers” and use all of the strategies that they know to fix up their spelling as they are drafting (session 4). ○ S: Writers plan for effective endings to their fairy tale adaptations by thinking back to the big problem that existed at the beginning of the story. Then, writers rehearse a closing scene that will wrap up that big problem 	<p>can say as much as the dialogue (session 10).</p> <ul style="list-style-type: none"> ○ MWT: Writers stitch together the different scenes of their fairy tales using a variety of strategies, such as narration, “ant-sized words,” and “flow phrases” (session 10). ○ S: Writers begin to consider how they will craft endings that really fit with the rest of their stories (session 10). <ul style="list-style-type: none"> ● Writers revise their fairy tales by using what they know about language to paint pictures in the minds of their readers (session 11). <ul style="list-style-type: none"> ○ MWT: Writers continue to revise their fairy tales to make them sound magical by using alliteration (session 11). ○ S: Writers use a variety of strategies to edit the spelling in their fairy tale adaptations (session 11). ● Writers create their own writing styles by experimenting with different types of sentences when editing. In addition to keeping an editing eye out for writing rules, writers edit to smooth out short or choppy sentences. Writers turn those sentences into smoother, 	<ul style="list-style-type: none"> ○ MWT: Writers make movies in their minds to envision the world, the characters, and the action in their stories. They also act out the movie they’re making in their minds, discovering and writing new things about how their characters act and react to what’s happening around them (session 16). ○ S: Writers study their drafts to notice and name evidence of their learning. Then, they select the fairy tale draft that they will revise and move towards publishing (session 16). <ul style="list-style-type: none"> ● Writers revise their writing by rereading, looking especially at the role of magic in their stories. For a fairy tale to work, the magic can’t be just sprinkled around willy-nilly, but needs to connect to the heart of the story. Magic usually pops up especially when the story’s trouble pops up (session 17). <ul style="list-style-type: none"> ○ MWT: Writers study mentor texts to help them revise the magic and hearts of their stories in big ways (session 17). ○ S: Writers weave magic into the beginnings and endings of their fairy tales in expert ways (session 17). ● Writers show their readers how to read a piece by varying the pace of the writing—by altering whether a moment passes by quickly or slowly (session 18). <ul style="list-style-type: none"> ○ MWT: Writers try out and “audition” different punctuation marks until they find the punctuation that will make readers read their
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<p>and make readers feel as if the story is over (session 4).</p> <ul style="list-style-type: none"> ● Writers of fairy tales use narration, or telling, in some important ways: to introduce the story, to stitch one scene to the next, and to end the story (session 5). <ul style="list-style-type: none"> ○ MWT: Writers use narration to wrap up the endings of their stories and send the reader on her way (session 5). ○ S: Writers share their endings with partners and give each other feedback on whether or not their endings solve the big problems in their stories and make readers feel like their stories are over (session 5). ● Writers know that their writing gets better not only from what they do on the page, with their pens, but also from what they do off the page. Writers reread their writing and use the Narrative Writing Checklist to self-assess and set goals for their future writing (session 6). <ul style="list-style-type: none"> ○ MWT: Writers study each other's drafts, setting goals to incorporate some of the strategies they see 	<p>more precise, and well-paced sentences (session 12).</p> <ul style="list-style-type: none"> ○ MWT: Writers study mentor texts to find “echo sentences,” or sentences with patterns that they want to try to recreate in their own writing pieces (session 12). ○ S: Writers share and celebrate their powerful edits so that they can learn different editing moves to try out in their pieces (session 12). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p>	<p>piece the way they intended them to (session 18).</p> <ul style="list-style-type: none"> ○ S: Writers use commas in a series as another way of showing their readers how to read their pieces (session 18). ● Writers look back over drafts, noticing the places where a pattern of good writing is broken. Then, they ask, “How may I edit my writing to mend the broken pattern and fix the mess-ups, keeping the good writing going?” (session 19) <ul style="list-style-type: none"> ○ MWT: Writers trade drafts with a writing partner to help each other find pattern breaks in each other's writing (session 19). ○ S: Writers reflect on the writing patterns that they tend to break in their writing and how to mend those patterns. Writers can think, “I used to be the type of writer who broke the pattern of _____. But now I know how to mend that pattern by _____” (session 19). ● Writers celebrate the growth they have made as writers in this unit by storytelling their fairy tales to an audience and by creating a class fairy tale anthology (session 20). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use</i></p>
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<p>their classmates using into their own future writing (session 6).</p> <ul style="list-style-type: none"> ○ S: Writers prepare to write their next fairy tale adaptations by thinking about the lessons that classic fairy tales teach. Writers think about how they might adapt a classic fairy tale to find a different way to teach the same important lesson, or they might think about how they could adapt a classic fairy tale so that it teaches a different lesson (session 6). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.2.3: Write narratives in which they recount a well- elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of</i></p>	<p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p><i>temporal words to signal event order, and provide a sense of closure.</i></p> <p><i>W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</i></p> <p><i>W.2.7: Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</i></p> <p><i>SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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books on a single topic to produce a report; record science observations).

SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays or stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.
- 6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

- 6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).
- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3) Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

- Various mentor texts and level-appropriate trade books
- Teacher Writing Folder filled with stories he/she is working on
- A Curricular Plan for the Writing Workshop, Grade 2, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: a number of classic fairy tales (e.g. *Cinderella, Little Red Riding Hood, Three Billy Goats Gruff, Jack and the Bean Stalk, The Three Little Pigs, Goldilocks and the Three Bears*, etc.); a number of fairy tale adaptations (e.g. *Prince Cinders, Cinder-Elly, Cinder Edna, The True Story of the Three Little Pigs, Kate and the Beanstalk, The Princess and the Pizza, Somebody & the Three Blairs, Little Red Cowboy Hat*, etc.)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Pacing Guide
Grade 2 Reading

Unit 1 30 days	Unit 2 25 days	Unit 3 35 days
Marking Period 1		Marking Period 2

Unit 4 30 days	Unit 5 30 days	Unit 6 30 days
Marking Period 3		Marking Period 4

- Unit 1** Second Grade Reading Growth Spurt
- Unit 2** Bigger Books Mean Amping Up Reading Power
- Unit 3** Becoming Experts
- Unit 4** Characters Face Bigger Challenges in Texts/Series Book Clubs
- Unit 5** Reading Nonfiction Cover-to-Cover: Nonfiction Book Clubs
- Unit 6** Reading and Role Playing Fiction and Fairy Tales

Grade Two Reading Unit 1: Second Grade Reading Growth Spurt

Essential Questions:

- How do readers decide not only *what* to read but *how* to read their books?
- How do readers balance reading longer and faster with reading slowly and thoughtfully?
- What strategies do readers use to independently solve tricky words?
- Why is it important for readers to catch and fix up the mistakes they make as they read?
- How do readers recognize and analyze an author's craft move so that they can try it in their own writing?
- How do authors make their stories, especially the endings, "click" together?
- How do readers identify the lessons authors are trying to teach them in their books?

Skills/Knowledge:

- Readers will preview books to decide how the book wants to be read and change how they read different chunks based on the mood and emotion in each part.
- Readers will set, reach, and reset goals to read longer and faster.
- Readers will stop after reading a bit of text and retell the book so far to make sure that they are understanding what they are reading.
- Readers will stop and jot reminders of their thinking on Post-its as they read and turn this thinking into deep conversations with their partners.
- Readers will use a variety of word solving strategies to decode unknown words.
- Readers will use multiple strategies to understand what new and familiar words mean in specific contexts.
- Readers will notice the mistakes they make as they read and fix up their reading so that the story makes sense.
- Readers will notice when they have an emotional response to a book and will identify why and how the author caused them to have that response.
- Readers will try the craft moves they notice authors using in their own writing.
- Readers will recognize how authors make stories, especially the endings, "click" together.
- Readers will identify the lessons authors are trying to teach them through their books.

Goal #1: Second-grade readers take charge of their reading by choosing what and how to read, setting goals, and monitoring their comprehension.

Goal #2: Readers use a variety of strategies to independently solve tricky words, understand the meaning of words in context, and fix up mistakes they make as they read.

Goal #3: Readers recognize that authors have specific intentions. Readers pay special attention to authors' craft moves, how they make stories click together, and the lessons they are trying to teach in their books.

Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
<ul style="list-style-type: none"> ● Second graders are becoming so grown up, and their lives are changing in so many great ways! Reading also changes as readers get older. Second-grade readers don't only get to read harder and longer books; they also get to be in charge of their own reading. They get to choose not only <i>what</i> they are going to read but also <i>how</i> they are going to read (session 1). <ul style="list-style-type: none"> ○ MWT*: Second-grade readers don't just keep reading faster and faster. Second-grade readers know the best thing is to sometimes read fast and smooth and to sometimes read slowly and thoughtfully. ○ S**: Readers review what they know about partner reading and get started on that important partner work. ● When readers choose how they are going to read a book, it helps them to think, "How does this book want to be read?" To answer that, readers give the book a sneak peek—a grown-up, second-grade sneak peek (title, cover, 	<ul style="list-style-type: none"> ● When second-grade readers come to a tricky word, they don't just say, "Help me, help me!" Instead, second-grade readers roll up their sleeves and get to work! They draw on <i>everything</i> they already know to figure out that hard word (session 7). <ul style="list-style-type: none"> ○ MWT*: Readers cross-check as they solve tricky words. They try one word solving strategy and then cross-check with another, holding themselves, and their partners, accountable for making their best guess at the word. ○ S**: Readers practice solving an unknown word as a class, cross-checking and using all the strategies they know to solve the word accurately. ● One trick readers use to become flexible word solvers is to use two strategies at the same time! Specifically, it helps to reread a sentence and to think about what word probably goes in that spot and then check it by rereading the first chunk of a word (session 8). 	<ul style="list-style-type: none"> ● Readers notice the ways authors make them react when they read. When readers chuckle or sigh or whimper or gasp, they <i>stop</i>. Then they reread and think, "<i>Why</i> did the author do that?" and "<i>How</i> did the author do that?" (session 13) <ul style="list-style-type: none"> ○ MWT*: Readers find small moments right in the middle of their books. When readers find a great small moment, they stop, then reread and search for all the details the author includes in order to learn more about the author's craft and enjoy the book more! ○ S**: Readers share out the places they marked in their books where the author's writing was powerful, why the writing was powerful, and how the author made the writing powerful and add this information to a class chart. ● When readers notice an author's craft move—and they <i>really</i> love it—they take action. They try it in their <i>own</i> writing (session 14).

<p>back blurb, table of contents) (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Readers change how they read as they read, keeping in mind that different parts might have different moods and feelings. ○ S: Readers partner read, with one partner and with another partnership, showcasing how they can read a book the way it wants to be read. ● Second-grade readers work hard to get stronger and stronger. To get stronger, they set goals, pushing themselves to read more and longer each day (session 3). <ul style="list-style-type: none"> ○ MWT: Readers use reading logs to keep track of their reading and to determine whether or not they are meeting their stamina and volume goals. ○ S: Readers share whether or not they met their stamina goals with their partners, partner-read by reading books how they want to be read, and set future stamina goals. ● Even when second-grade readers find a lot of tough words on a page, they don't fall back to reading one. Word. 	<ul style="list-style-type: none"> ○ MWT: Readers welcome the challenge of tackling tricky parts in their books and then mark those parts with Post-its so that they can later share them with their partners. ○ S: Readers remember (by brainstorming and looking at anchor charts) all of the work they can (should) be doing independently as readers and all of the different ways they can share with their partners. ● When second-grade readers read words part by part, they know that lots of words use the same beginnings and endings, which they can read in a snap, just as if they are snap words (session 9). <ul style="list-style-type: none"> ○ MWT: Readers know that <i>ing</i>, <i>ed</i>, <i>er</i>, <i>s</i>, and <i>es</i> endings can all be added to words, so they should read on the alert for whatever kind of ending will make a word sound right and make sense. ○ S: Readers practice noticing when a word doesn't sound right because the ending has been left off through a short teacher read aloud. Then, they work with their 	<ul style="list-style-type: none"> ○ MWT: Readers pause from reading to notice author's craft and take action by trying out some of the craft moves they notice in their own writing. ○ S: Readers (and writers) share the craft moves they tried in their own writing. Partners give each other tips and suggestions to help each other better use craft moves. ● When readers get to the end of a story, they reread and ask, "How does the author make the whole story click together?" (e.g. characters' repeated actions, characters' repeated words) (session 15) <ul style="list-style-type: none"> ○ MWT: Readers don't have to wait until the end of a book to think about how it all clicks together. Instead, they can stop at the end of each part or each chapter of the book and think about how the parts are linked and how new parts build on things the author introduced earlier. ○ S: Readers practice retelling, making sure that they retell who the characters are, what the character wants, what the
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At. A. Time. There are always lots of snap words, words that they can read easily and right away, and they use those words to read in bigger scoops (session 4).

- **MWT:** When readers finish one book, they record it on their reading logs. Then, they take a sneak peek of the next book they will read, asking themselves, “How does this book want to be read?”
- **S:** Readers practice reading faster and smoother while their partners observe the strategies they are using to grow as readers.
- Readers need to be careful not to get going, reading faster and faster, and forget to **THINK** about the story. They can keep tabs on their comprehension by stopping to make sure they can retell the events in order (session 5).
 - **MWT:** Readers need different goals. Some readers need to read more and more, faster, and faster. Other readers need to read more slowly and to pause more often to make sure their book makes sense.

partners to fix up the teacher’s reading.

- Readers sometimes have to work extra hard to figure out the middle of a word. Readers keep an eye out for those tricky vowel teams that can make different sounds (e.g. *ea* in beach vs. head). Readers know they may need to try one sound and then another to figure out a word (session 10).
 - **MWT:** Readers remember that they have to keep track of the story even when they are solving hard words. They remember to stop after reading a chunk and retell what has happened in the story so far in their minds.
 - **S:** Readers can play “Guess the Covered Word” with their partners, coaching their partners to use more than one strategy to figure out an unknown or tricky word.
- Readers understand that easy words aren’t always as easy as they seem. Once readers figure out how to say a word, they know to stop and think, “Wait, but what does this word mean in this story?” (session 11)

problem is, and what the solution is.

- Once readers have finished a story and they understand how the parts click together, they know it’s important to think, “What does the author want to teach me?” (session 16)
 - **MWT:** Readers share out and make a chart of lessons authors teach in lots of different books, for example:
 - Be kind
 - Friends fix lots of problems
 - Don’t talk to strangers
 - Pets can be best friends
 - Think before you do something silly
 - **S:** Readers can predict what the author’s lesson might be right from the start as they are taking their sneak peek of the book (title, cover, back of the book blurb, table of contents).
- When readers know a lot about a book, they can help future readers of that book really grow by leaving those readers tips, important pieces of advice. Then, when future readers pick up the book, they get a little help with their reading. In this way, readers can

<ul style="list-style-type: none"> ○ S: Readers resolve to read more by generating solutions to common problems that might get in the way of their reading. ● Grown-up, second-grade readers, who are reading longer books, have tons of ideas about their books—so many ideas that they need Post-its to mark places in their books so that they can go back to those ideas to talk and think more about them (session 6). <ul style="list-style-type: none"> ○ MWT: Readers can practice having book talks with themselves. They go back to a Post-it and reread the page, thinking about the Post-it and the idea they had. Then, they try talking about it to themselves (perhaps, into their hands), saying things like “I agree because...,” and then pointing to places in the book that go with their idea, or “To add on...,” and then saying more. ○ S: Readers use their Post-it notes and retelling skills to turn their great thinking into great partner conversations. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p>	<ul style="list-style-type: none"> ○ MWT: Readers notice when a new word has two smaller ones in it. When this happens, readers ask themselves, “What does each of these two words mean and what do I get when I put them together?” (e.g. extraordinary) ○ S: Readers notice and share when tricky words that they have solved in their books make the author’s writing particularly powerful. ● Readers don’t wait for someone else to catch their mistakes. They don’t wait for someone else to check them. Instead, they check themselves. They stop as soon as something doesn’t seem right and fix it up (session 12). <ul style="list-style-type: none"> ○ MWT: Readers need to find a balance in their reading pace that allows them to read as much as possible AND not read so quickly that they don’t catch their own mistakes. Readers set the best pace for themselves depending on what they encounter in their books. ○ S: Readers share a mistake that they fixed while they were reading and what strategies they used to fix that mistake. 	<p>celebrate the growth they have made as readers in this unit (session 17).</p> <ul style="list-style-type: none"> ○ S: Readers participate in a library reorganization party in which they create new categories and bins for the books they love, such as books they recommend, books that have really trick phrases, or books that teach specific lessons, such as “Don’t give up!” or “Friends are always there when you need them!” <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.4: Describe how words and phrases (e.g., regular beats, alliteration, rhymes,</i></p>
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Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.

Mathematical Practices:

7) Look for and make use of structure.

- Differentiation**
- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
 - Assign, assess and modify if necessary to address the specific needs of the learner.
 - Students will select from authentic literature at their independent and instructional reading levels.
 - The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 2, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;

A Curricular Plan for the Reading Workshop, Grade 2, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Those Darn Squirrels!* (Rubin); *Mercy Watson to the Rescue* (DiCamillo); *Katie Woo has the Flu* (Manushkin)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Reading Unit 2: Bigger Books Mean Amping Up Reading Power

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers use phrasing, pacing, and expression to read with fluency? -How does reading fluently help readers understand the story, and how does understanding the story help readers read fluently? -How and why do authors use literary language? -How do readers analyze an author’s literary language in order to help them better understand the story? -How do readers use a variety of strategies to help them keep track of the story in longer books? -What do readers do when they realize they have lost track of the story while they are reading? -How do readers work within goal clubs to help each other become stronger and stronger readers? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will adjust the pace and phrasing of their reading so that they can read with greater fluency and comprehension. -Readers will use the author’s clues to make their voices match the story. -Readers will recognize the different ways in which authors use literary language. -Readers will use a variety of strategies to help them figure out what an author’s literary language really means. -Readers will consider why authors choose to use specific words in order to help them better understand the story. -Readers will use a variety of strategies to help them keep track of the story in longer books. -Readers will determine which details in a story are the most important to remember. -Readers will notice when they have lost track of the story while they are reading and take steps to help themselves get back on track. -Readers will self-assess and set goals to improve their reading. -Readers will work within goal clubs to help each other become stronger and stronger readers. 			
<p>Goal #1: Readers use multiple strategies to read with fluency, making sure that their reading sounds right and makes sense.</p>	<p>Goal #2: Readers notice literary language in their books and think about why authors used those exact words and how this language helps them understand the story.</p>	<p>Goal #3: Readers use a variety of strategies to help them keep track of the characters, storylines, and lessons in longer books.</p>	<p>Goal #4: Readers self-assess, set goals, and work within goal clubs to become stronger and stronger in their reading.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> • Reading scientists have discovered that rereading—especially reading out loud—is the best way to change the 	<ul style="list-style-type: none"> • When authors use language in especially inventive, playful ways, it’s kind of like they are pulling on a reader’s sleeve 	<ul style="list-style-type: none"> • When books get longer, it’s easy to lose track of the story—sometimes without even realizing it! Readers 	<ul style="list-style-type: none"> • Readers stop and think about their reading work, asking, “Do I need to work with fluency? Understanding

voice inside a reader's head. And that voice is *everything* (session 1).

- MWT*: Readers practice reading and rereading passages differently out loud to discover how that passage really *wants* to be read.
- S**: Readers sing a song again and again to practice smoothing out their reading voices. Then, readers read passages out loud to their partners to make their voices “sing” as they read.

Readers make their reading voices just as smooth as their singing voices by reading in longer phrases. Readers can scoop up more words at a time by noticing punctuation. Then, they can check that their reading sounds right (session 2).

- MWT: Readers reread out loud to themselves to make sure that the

saying, “Notice this!” Skilled readers notice when an author has done something special and think extra hard to make sure they understand what the author is trying to say or show (session 6).

- MWT*: Readers reread to make sure they haven't sped past parts where authors use inventive language.
- S**: Partners reread together in order to notice and discuss the literary language in their books.

When an author describes something by suggesting it is like something else—something that actually is quite different—the author expects readers to bring those two distinct things together in ways that create a brand-new, made-for-the-moment meaning (session 7).

- MWT: Readers use thought prompts to help them think and say more

have strategies for keeping hold of the w-h-o-l-e story, even when it is getting long and complicated (session 10).

- MWT*: Same-book partners get specific when talking about the confusing parts of their books. They look at confusing parts together and say things like, “I think this means...”
- S**: When readers are alone, they become their own partners, silently thinking and “talking” more in order to keep track of what's happening in longer books.

- When books become longer, one way readers remember the story is to pause at the end of the chapter and think, “What's the main event that happened in this chapter?” Sometimes readers leave Post-it notes to remind them to think and jot (session 11).

literary language? Tracking the stories I read?” Then, they set goals and work with others to make a plan to reach those goals (session 14).

- MWT*: Readers self-reflect and decide upon which goal club they would like to join for the remainder of the unit.
- S**: Readers launch their goal clubs by rereading their club's chart and beginning to think about how they can help each other with their goal.
- Reading club members work together, sharing what they know with each other and making plans to reach their goals. They can gather tools, make their own charts, and help each other make a plan so they're ready to work together toward their goals (session 15).
- MWT: Readers take some time to prepare for their club meetings, making

<p>scoops that they are making make sense and sound right. If not, they scoop in a different way, using the punctuation and the meaning of the text to help them.</p> <ul style="list-style-type: none"> ○ S: Partners read out loud to one another, making sure that their phrases (scoops) make sense, sound right, and help the listener picture what is happening. <p>When readers are reading dialogue, it is important that they are able to hear what it sounds like when the character talks. The dialogue tags tell readers not only who is talking, but they also sometimes help readers know how the character sounds (session 3).</p> <ul style="list-style-type: none"> ○ MWT: Readers work to keep track of who is talking in their books even when the author does not include dialogue tags. 	<p>about the special literary language they notice authors using.</p> <ul style="list-style-type: none"> ○ S: Readers think carefully about the feeling that the author is trying to create by making the particular comparison he/she chose to make. <p>Sometimes when authors use language in creative ways, readers need to do a bit of extra thinking to understand what is meant. Authors might, for example, play around with words that can mean different things, and sometimes they intend a meaning readers don't expect. When authors do that, readers can stop and think, "What a minute! That's not what it <i>really</i> means!" Then they can use what's happening in the story to think about what would make sense (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Readers use the pictures and context clues to solve especially 	<ul style="list-style-type: none"> ○ MWT: When readers find that they have recorded too many details on Post-its as they were reading, they go back and sift through them, rereading and rethinking to decide which ones are truly important. ○ S: Partners look back over their Post-its and discuss which details they both found important to jot down. <ul style="list-style-type: none"> ● When readers find that they are seeing the text with their eyes but nothing is registering in their brains, they need to rush to the reading emergency room and get some treatment <i>right away</i>. The treatment for this problem usually involves slowing down, rereading, and asking questions (session 12). ○ MWT: Readers check that they are not having a reading emergency by 	<p>sure they have something to contribute that will help the club work toward its goal.</p> <ul style="list-style-type: none"> ○ S: Club members practice sound club talk etiquette so that their meetings run as smoothly and productively as possible. <ul style="list-style-type: none"> ● Club members give each other feedback to help one another meet goals. One way they can do this is by using the anchor chart to guide them. They can look to see what a club member is doing well and what he or she may need help doing (session 16). ○ MWT: Club members give each other clear and specific feedback about what's happening and what to do about it instead of general, unhelpful feedback. ○ S: Club members can demonstrate strategies for one another to help each other reach their
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<ul style="list-style-type: none"> ○ S: Partners reread to make their voices smooth and expressive by performing scenes from their books. <p>When readers read a book—even in their heads—they have to consider what it’s about to make it sound right. If they’re telling their friend bad news, their voice will sound different than if they’re telling that friend about winning first place in a contest. When readers know what the text is about, they can show that with their voices (session 4).</p> <ul style="list-style-type: none"> ○ MWT: Readers picture what is happening in the story and make their voices match to improve how their reading sounds and how well they understand the story. ○ S: Partners research one another as they read out loud, giving each other 	<p>tricky literary language—idioms.</p> <ul style="list-style-type: none"> ○ S: Readers not only solve literary language in their books, but they also read the literary language in a tone of voice that matches the meaning. <p>Readers can think about all of the strategies they use when they write books and poems and notice when an author is using them in their books. When readers notice what the author is doing, they can try to name it, and think, “What special meaning does the author want me to get?” (session 9)</p> <ul style="list-style-type: none"> ○ MWT: Sometimes readers need to read the whole page, including the picture and the sentences before and after literary language, in order to figure out exactly what the author means. 	<p>jotting on a Post-it at the end of a chapter or every few pages. If they don’t know what to write on the Post-it, then they need to use strategies to treat their reading emergency.</p> <ul style="list-style-type: none"> ○ S: Partners help one another unravel the tricky parts in their books. <ul style="list-style-type: none"> ● Readers can always have their own reading emergency kits ready as long as they have...a pencil! Readers know how stories get confusing, so they can invent ways to use writing to help them sort out those confusing parts and keep track of the story (session 13). ○ MWT: Readers share the notes they are creating to help inspire other readers. ○ S: Readers celebrate all they have done to understand longer books 	<p>goals.</p> <ul style="list-style-type: none"> ● Readers can be researchers. Readers can really study others in their clubs to notice what they do and how they do it. Then readers can publish their findings so others can learn from them (session 17). ○ MWT: Club members work together to create a news bulletin about their goal. ○ S: Readers share their news bulletins with their classmates and publish their findings. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</i></p>
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<p>tips for improving their fluency.</p> <p>Reading a story so that it can be understood doesn't just require intonation and expression; it also requires that readers adjust their speed. If readers go too fast, their words/all/blur/together, and if...readers...go...too...slow, it's hard to make sense of the text. Readers learn to adjust their speed so that it's just right (session 5).</p> <ul style="list-style-type: none"> ○ MWT: Readers use their reading logs to reflect on their reading pace, setting goals to speed up or slow down their reading. ○ S: Readers put all they have learned about reading fluently into action by participating in a symphony share. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p>	<ul style="list-style-type: none"> ○ S: Partners see if they can borrow some of the literary language they have found in their books to enhance their own writing pieces. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.4: Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.10: 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.</i></p>	<p>with their same-book partners.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p>	<p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</i></p> <p><i>RL.2.6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</i></p> <p><i>RL.2.10: 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.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and</i></p>
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6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

1) Make sense of problems and persevere in solving them. 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 2, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 2, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Minnie and Mo Go Dancing* (Cazet); *Happy Like Soccer* (Boelts); *Houndsley and Catina* (Howe); *Owl Moon* (Yolen)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Reading Unit 3: Becoming Experts

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers grow new knowledge from nonfiction texts of all types? -How do readers connect all of the parts of a text to ask questions and grow knowledge? -How do readers locate, solve, and own the keywords in a nonfiction book? -How do readers use text features to learn more about the topic of a book? -Why is it important for readers to use the keywords of a topic when thinking and talking about that topic? -How do readers use the similarities and differences they notice in books about the same topic to add to their knowledge of the topic? -How do readers effectively teach others the information they have learned about a topic? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will connect all parts of a text in order to grow new knowledge. -Readers will ask questions as they read. -Readers will identify how a book is structured to help them learn from the text. -Readers will use a variety of strategies to decode and understand the keywords in nonfiction books. -Readers will reread to smooth out their voices and to make their voices match the feeling of the text. -Readers will use the keywords of a topic when thinking and talking about the topic. -Readers will notice the similarities and differences between books about the same topic in order to grow new knowledge about the topic. -Readers will retell their topics and act as museum tour guides in order to teach others about a topic. 		
<p>Goal #1: Readers think hard and grow knowledge while reading nonfiction books closely.</p>	<p>Goal #2: Readers learn the lingo of a topic by solving keywords and then making them their own.</p>	<p>Goal #3: Readers read across multiple books on the same topic, adding up their knowledge as they go.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers of nonfiction books do an extra-brainy, intense kind of thinking. Readers pay attention to details and think, “How can I put together what I’m seeing to grow knowledge of this topic?” (session 1) 	<ul style="list-style-type: none"> ● Before nonfiction readers start to read a new book—one they expect will probably be filled with topic-specific vocabulary—they think, “What keywords do I expect to run into?” and they generate a little list. Later, when readers encounter one of those words 	<ul style="list-style-type: none"> ● When readers read a bunch of books on one topic, they get themselves ready not just by looking over one book but by looking over all the books. Readers especially think about how all their books on a topic seem to go together. (session 12)

<ul style="list-style-type: none"> ○ MWT*: Readers, especially nonfiction readers, have a choice—they can just glance at texts, or they can grow knowledge from texts by studying things really thoughtfully. ○ S**: It takes two to read! Readers “read” objects with their partners, making many detailed observations and then growing knowledge about a topic. ● As readers notice details and try putting things together to learn about a topic, questions often come up. Readers keep those questions in mind as they read. (session 2) <ul style="list-style-type: none"> ○ MWT: Readers transition from reading objects to reading nonfiction books. They use the same strategies they have learned in order to grow knowledge about topics. ○ S: Partners work together to help one another notice, learn, and question even more while reading nonfiction books. ● To grow knowledge from books, nonfiction readers put what they see and think together and then ask, 	<p>in the book, they don’t get as stuck. Instead, they think, “I <i>knew</i> that word would be here!” (session 6)</p> <ul style="list-style-type: none"> ○ MWT*: Readers make sure to ask themselves, “What does this word mean?” and “How is this word important to the topic?” as they read and notice keywords. ○ S**: Readers use keywords to talk the talk of their topics with their partners. Partners listen and ask questions to make sure they are really learning from one another. ● Readers find keywords and work to know what those keywords mean. Readers can find, and sometimes learn about, keywords from reading the boldface words, the text boxes, the labels, the glossaries—the works! When readers learn more about a keyword, they learn more about a topic. (session 7) <ul style="list-style-type: none"> ○ MWT: Readers can use the glossaries in their nonfiction books in various ways. One way is to give themselves a pop quiz after finishing the book to make sure that they really own the keywords from the text. 	<ul style="list-style-type: none"> ○ MWT*: Readers use Post-its to capture their ideas and what they are wondering about as they read. ○ S**: Partners engage in expert book talks about their nonfiction topics, using the multiple books they have read. ● When readers have a couple of books on one topic, they read a page in the second book on the topic and stop and think, “Ohhhhhh! That adds on to what I already knew.” They know that the information from a page in one book can get added onto the information from a page of another book. (session 13) <ul style="list-style-type: none"> ○ MWT: Readers fit together what they learn about a topic from different books. They mark those places in order to share their new knowledge with others. ○ S: Readers work together with their partners to search for information that goes together across books about the same topic. ● When readers read a bunch of books on a topic, they sometimes think that nothing from one book goes with the other book. When that happens,
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<p>“What is this book teaching me?” (session 3)</p> <ul style="list-style-type: none"> ○ MWT: Readers stop and think about what they have learned so far as they read nonfiction books, just like they do when they are reading fiction books. ○ S: Readers share some of their newfound knowledge with their classmates. ● When readers get ready to read and learn from a nonfiction book, they preview <i>all</i> the different parts of the book when they take a sneak peek. Readers look at each part and think, “How does this book go?” (session 4) <ul style="list-style-type: none"> ○ MWT: Readers confirm whether or not the book does, in fact, teach them what they expected to learn. ○ S: Partners work together to practice orienting themselves to books that do not have text features that foreshadow the contents of the book. They work together to add their own text features (e.g. headings, labels, captions) that will support their retelling of the book. 	<ul style="list-style-type: none"> ○ S: Readers notice the ways authors use text features to highlight keywords, and create their own text features to highlight these words when authors don’t. ● When readers run into a keyword, they work hard to unlock it. They use the whole page and everything they know about the topic to figure out what it probably means. (session 8) <ul style="list-style-type: none"> ○ MWT: To help them truly understand keywords, readers can ask themselves, “What is this word like or similar to?” ○ S: Partners talk about keywords in order to help each other truly unlock their meanings. They ask each other questions such as, “What do you mean?” and “Can you give an example?” to help push one another unlock the true meaning of a word. ● When readers are stuck on a key word, they know to play around with the word, like they might play around with a key in a lock, trying it one way and then another, and sometimes— presto!—they might find the way to unlock it. (session 9) 	<p>readers know how to look again and try a different way of naming what’s going on. (session 14)</p> <ul style="list-style-type: none"> ○ MWT: As readers read across books about the same topic, they look to grow big knowledge about big important ideas, not teeny-tiny details. ○ S: Readers use talk mats and refer to examples in their books in order to deepen their discussions with their partners. ● When readers read a second or third book on a topic, they start thinking about how this page and that page are sort of the same. They look really closely and see that they are both the same <i>and</i> different. (session 15) <ul style="list-style-type: none"> ○ MWT: When reading across different books on the same topic, readers notice when there are discrepancies in the information the different authors are presenting. ○ S: As readers share the differences they noticed between books, partners encourage them to use examples from the text as proof of the knowledge they are growing.
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- One of the best things about books is that even after readers take a sneak peek and they anticipate what the book will probably teach, there will be surprises. Usually, the places where books surprise readers are the places where they teach them the most, so readers should be glad for the surprises. (session 5)
 - MWT: As readers read their nonfiction books, they continuously ask themselves, “Has this book just turned a corner and is now teaching me something quite new?” and “Does this new information fit with something earlier in the book?”
 - S: Readers change their voices to match the information inside of their texts. When they share surprising parts with their partners, they match their voices with how they feel.

**Mid-Workshop Teach*

***Share*

RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

- MWT: Readers sometimes can use pronunciation keys the author has included to help them unlock words.
- S: Readers celebrate the strategies they have been using to solve their own reading problems independently.
- Once readers have unlocked keywords in their books, they know it helps to reread—this time moving more smoothly through the parts, scooping up the keywords to grow even more knowledge about the topic. (session 10)
 - MWT: Readers think about how different parts of a book want to be read. They think about how different parts make them feel and they change their voices to match those feelings.
 - S: Readers practice performing pages of their books to their partners, reading like experts.
- When readers read nonfiction, they don’t only read keywords and learn information. They start to *use* keywords to think and talk about the topic. In that way, the reader begins to

- Readers don’t just retell the book: they retell the topic, sing the words they own and all the information they have added together. (session 16)
 - MWT: Readers get ready to retell their topics by looking through all of their books on a topic, rereading, and naming the big parts of a topic across their fingers.
 - S: Partners retell their topics to one another by naming the big parts, giving a few examples that go with each part, and using expert lingo.
- Readers prepare to teach others about their topics by marking parts they want to share, thinking about what they want to say, and using their voices to help people listen and learn a lot. (session 17)
 - MWT: Readers, and museum tour guides, use their bodies to show the shape, size or movement of examples related to their topics in order to bring the information to life.
 - S: Readers rehearse together for tomorrow’s museum opening by

<p><i>RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.</i></p> <p><i>RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.</i></p> <p><i>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.</i></p> <p><i>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</i></p> <p><i>RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p>	<p>own the language of the text. (session 11)</p> <ul style="list-style-type: none"> ○ MWT: Readers remember to be on the lookout for keywords, to use all they know to solve those words, and to use those words when they talk about their learning with others. ○ S: Readers teach a couple of the most important things they have learned from their reading to their “rug clubs.” The other members of the rug club ask questions to clarify what they are learning and to keep the speaker talking. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.</i></p> <p><i>RI.2.4: Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.</i></p>	<p>giving each other tips to improve their exhibits.</p> <ul style="list-style-type: none"> ● Readers help their visitors learn all that they can from their exhibits by asking them questions about the things they taught. Then, readers and their visitors can work on answering those questions to help them grow more knowledge about their special topic. (session 18) <ul style="list-style-type: none"> ○ MWT: Readers help their visitors learn a lot by making sure that the visitors are also asking questions about what they are learning. ○ S: Readers celebrate the growth they have made in this unit by becoming museum tour guides and teaching visitors about their topics. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.</i></p>
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<p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p><i>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.</i></p> <p><i>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</i></p> <p><i>RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional</i></p>	<p><i>RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.</i></p> <p><i>RI.2.4: Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.</i></p> <p><i>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.</i></p> <p><i>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</i></p> <p><i>RI.2.8: Describe how reasons support specific points the author makes in a text.</i></p> <p><i>RI.2.9: Compare and contrast the most important points presented by two texts on the same topic.</i></p> <p><i>RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p>
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information, or deepen understanding of a topic or issue.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

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SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3) Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
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A Curricular Plan for the Reading Workshop, Grade 2, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: *Knights in Shining Armor* (Gibbons); *Tigers* (Marsh); *Amazing Animals: Tigers* (Bodden)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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Grade Two Reading Unit 4: Characters Face Bigger Challenges in Texts

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers learn what the characters in their books want and what problems they are facing? -How do readers synthesize all of the information they learn about a character while reading so they can understand the story? -How do readers predict what their characters will do to solve their problems? -How do readers identify their characters' traits? -How do readers keep track of their characters' feelings throughout a story? -How do readers think about and find the deeper meanings or lessons in the books they read? -How can reading about a character's problems, actions, and feelings change the way readers think about their own lives? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will identify the main character(s) in their books. -Readers will identify what their characters want and what problems they are facing. -Readers will predict what they think a character will do next by using all they know about the character and by thinking about what they would do in a similar situation. -Readers will synthesize all they learn about characters, their wants and problems, and what they do to solve their problems so that they can retell the story. -Readers will identify their characters' traits. -Readers will identify and track their characters' feelings throughout the story. -Readers will discuss their characters with partners to help them grow big ideas about the stories they are reading. -Readers will think about what message or lesson the author is trying to teach them in a story. -Readers will notice how and why their characters change throughout a story. -Readers will think about how a character's problems, actions, and feelings can relate to and affect their own lives. 		
<p>Goal #1: Readers get to know the characters in their books by getting to know what the characters want and what problems they face.</p>	<p>Goal #2: Readers get to know the characters in their books by identifying the characters' traits and tracking their feelings throughout the story.</p>	<p>Goal #3: Readers work with partners to help them think about and find the deeper meanings in their books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers get to know the characters in their books by paying attention to their wants and problems. Readers look at the title and the blurb on the 	<ul style="list-style-type: none"> ● Readers become detectives by "spying" on their characters to gather clues about what kind of person a character is. As readers read on 	<ul style="list-style-type: none"> ● Readers work with partners to help them think deeply about the characters in their books. Readers listen carefully to each other and add

back of the book asking, “What kind of problem will this character face? What does this character want?”

- MWT*: Readers jot their thinking about the character’s wants and problems on Post-its from the very first page of the book.
- Readers carry, add to, and build upon all of the information they know about who the characters are throughout their reading of books. In the beginning of books, readers hold in their minds what they learned from the title and the back-of-the-book blurb. As they read on, readers add new information about the setting and the characters’ lives. They read on, expecting that soon, a problem will show up.
 - MWT: Readers know that sometimes the author does not come right out and tell you what the character wants. Sometimes, readers have to think about what is happening in the book and how the character is reacting to these events in order to infer what the character wants.
- Readers predict what will happen next to the character while they are

through the story, they challenge themselves to say, “(Character name) is (character trait),” or “(Character name) is the type of person who...”

- MWT*: Readers don’t just say, “My character is nice.” They push themselves to come up with more specific and accurate words to describe their characters.
- Readers don’t just make guesses about who a character is. They refer to specific examples from the story to prove that the character is a certain way. They look for information about what kind of person a character is and then they read, looking for places in the text that show off that information.
 - MWT: Readers predict how a character’s traits or personality will come into play as he tries to solve his problems or get what he wants.
- Readers notice when their characters act out of character. They read their books and stop, surprised, saying, “Wait! That’s not like her!” Then, readers challenge themselves to think about what caused that character to act so differently.

on to, or raise questions about, what their partner said.

- MWT*: Partners always want to know why characters do things. They might ask each other, “Why would...?” or “Why did...?” or “Would you...?” to push their partnerships to have some new thinking about the characters’ actions.
- Readers grow big ideas about their books. One way that readers do this is to notice whenever a character is expressing a strong emotion, or changing how she feels. Then, readers ask themselves, “Is something big happening here?”
 - MWT: Readers find the most important parts in their books, the parts when their characters act out of character or when they think something big is happening to, and inside of, their characters. They reread these parts carefully and prepare to share them with their partners.
 - S**: Readers read important parts of their books out loud with their partners, making sure to change their voices to match the

reading. They think about the problems that a character faces and ask, “What would I do if I had this problem? How would I try to work it out or get what I want?”

- MWT: Readers make predictions about their characters by paying close attention to the patterns in a character’s behavior. They think, “Does this character act a certain way over and over again?” What does that make me think about how she will work out this problem?”
- Readers don’t only make predictions about the beginning of their books; they also confirm or revise predictions as they go along. If their prediction matches the story, readers notice that and carry their prediction with them as they read on. If what happens in the story does not match their prediction, they need to revise their thinking.
 - MWT: Readers create revised predictions about what will happen as they read on through their book.
- Readers use their Post-its to help them keep track of all that is happening in

- Readers don’t just think about their characters’ traits—they track their feelings too! They notice how characters are feeling at the beginning, middle, and end of the book.
 - MWT: Readers study the pictures in their books to help them decide how their characters are feeling.
- Readers track their characters’ feelings by jotting on Post-its while they are reading. Then, they line up these Post-its to make a timeline of how the character’s feelings changed throughout the book.

**Mid-Workshop Teach*

RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

RL.2.3: Describe how characters in a story respond to major events and challenges.

RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

characters’ feelings. Then, partnerships discuss what big ideas and lessons the author is trying to teach them in these parts.

- Readers track characters’ feelings and traits on Post-its and lay them next to their Post-its tracking the characters’ wants and what they do to solve their problems (discussed in Goal #1). Then, readers work with their partners to think about how the characters’ feelings and actions line up in their books.
- Readers get ready for conversations with their partners and look for many things to talk about. They can think about how two ideas they have on Post-its fit together; they can think about why or how the information they have gathered is important to the story; they can think about their own opinions about what the characters did or how they behaved.
 - MWT: Readers can also talk to their partners about whether they like what their character is doing or if they are shocked by their character’s behavior.

<p>the story and to help them retell the story to themselves and others. They line up their Post-its in a row as they make them to see what big things they've noticed about what the character wants and what the character does to get it.</p> <ul style="list-style-type: none"> ● Readers are on alert when they are reading for scenes or details that don't fit with what they were expecting. When something unexpected happens or when their meaning breaks down, readers reread to make sure they are understanding all parts of the story. <p><i>*Mid-Workshop Teach</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</i></p> <p><i>RL.2.10: By the end of the year, read and comprehend literature, including stories</i></p>	<p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.10: 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.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<ul style="list-style-type: none"> ● Readers expect that their characters might be different at the end of the story than they were at the beginning. Readers catch these changes when they read and think, “Hmm, what’s different now? What is changing and why?” <ul style="list-style-type: none"> ○ MWT: Readers mark the parts in their books where their character changes and jot a quick note about why the character is changing or why it is important to the story. ● Readers not only learn about characters—they learn <i>from</i> characters, too! As readers come to the end of a book, they can ask themselves, “Did this character learn something that I could use to help me think about my life?” ● Readers celebrate the growth they have made as readers in this unit. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p>
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RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

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Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.
- 6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

- 6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).
- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

A Curricular Plan for the Reading Workshop, Grade 2, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Any short chapter books or picture books around levels J-M with strong characters including, but not at all limited to, the *Poppleton* series, the *Pinky and Rex* series, the *Fox* series, the *Henry and Mudge* series, the *Frog and Toad* series, the *Magic Tree House* series, etc.

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Reading Unit 4 (Part 2): Series Book Clubs

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers use a variety of strategies to become experts on the characters in series books? -How do readers use all they know about their characters to make and check predictions? -How do readers work in book clubs to learn more about their characters by tracking their actions and reactions across a series? -How do readers grow and deepen their ideas about characters by talking and writing? -How do readers analyze an author’s craft in order to get to know characters and stories even better? -How do readers analyze an author’s craft in order to determine how the books in a particular series tend to go? -How and why do readers invent ways to share all they have come to love about a series with others? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will use a variety of strategies to become experts on the characters in their series books. -Readers will use all they know about their characters to make and check predictions. -Readers will ask themselves and each other questions, and then attempt to answer those questions in order to grow deeper ideas about characters. -Readers will work within book clubs to compare and contrast characters across a series. -Readers will work independently, in partnerships, and in book clubs to grow and deepen their ideas about characters. -Readers will recognize and analyze an author’s craft moves in order to learn more about characters and stories. -Readers will analyze an author’s craft in order to determine how the books in a series tend to go. -Readers will use what they notice about how the books in a series tend to go to make predictions while reading new books in the series. -Readers will notice the ways in which authors choose to end books and think about the lessons authors are trying to teach them. -Readers will invent ways to share all that they have come and to know and love about a book series with others. -Readers will gather evidence for and participate in a debate to share their opinions about their series books. 		
<p>Goal #1: Readers work independently, in partnerships, and in book clubs to think, talk, and write in order to become experts on the characters in their series books.</p>	<p>Goal #2: Readers study an author’s craft in order to get to know the characters, the story, and the series even better.</p>	<p>Goal #3: Readers think of special ways to share all they have come to love about their series books with others. Readers also share their opinions about their books through a debate.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● When readers become experts on series books—when they read a lot of books in a series—they especially collect knowledge about the 	<ul style="list-style-type: none"> ● Readers participate in an inquiry in order to investigate the question, “What do authors do to paint a vivid picture with words?” (session 7) 	<ul style="list-style-type: none"> ● When readers love a book, and especially a whole series, they can’t keep that love to themselves. They can invent ways to get others to love that

characters who are the stars of the series (main characters) (session 1).

- MWT*: Readers write-off of the ideas that they have while reading by growing their ideas on Post-its.
- S***: Readers share the discoveries they made about the stars of their books with their partners. They turn to the parts of their books where they learned something about their characters, reread together, and work together to name everything they notice.
- The way a person responds to trouble says a lot about who that person is. In real life and in stories, the way a person responds to trouble—to a problem—gives clues as to what kind of person this is (session 2).
 - MWT: Readers don't just collect information and think about one character in their series books. They do the same thing with other characters as well. Readers see if they can go back and learn about other characters in their books by how they respond to trouble.
 - S: Partners work together to talk back and forth about one idea before moving on to another.

- MWT*: Readers reread passages in which they find particularly strong author's craft again and again. They think and talk with partners about what the author did to paint a vivid picture in their minds.
- S***: Readers share the passages that contain strong author's craft with their clubs, working together to figure out what the author did to make that part so vivid.
- Authors use not just any words, but *precise* words to create really clear pictures in the reader's mind. Readers need to pay close attention to the words that authors choose to know exactly what and how things are happening in their stories (session 8).
 - MWT: Readers notice and tackle new vocabulary words using a variety of strategies so that they understand *all* the words their series author uses.
 - S: Readers share with partners, and then their clubs, parts of their books that are really important. Then, they think about the precise words that help them see more

book, or that series of books, as they do (session 13).

- MWT*: Readers seek specific parts of their books to share with others. They think about what they loved about the characters, author's craft, or lesson that they might want to share with someone else.
- S***: Club mates help each other gather additional ideas and pieces of evidence to help share not just a book, but a whole series, with others.
- Readers study the ways their classmates are planning to share their books in order to get additional ideas for how they can present their own books in extra special ways (session 14).
 - MWT: Readers who have finished creating "inventions" to help share their books can begin to create new projects to share other books.
S: Club mates work together to make final preparations before they swap the books they love with other clubs. Club mates help each other clarify their presentations and think about what other readers might need to know before they dive into the series they have come to love.
- When you give a gift, you explain what it is or how it's special or how it works. Readers do the same thing when they share books. They tell the important things to know (session 15).

<p>They reread parts of the text together to see if they agree about the idea and ask each other questions and add on to each other's thinking before moving on to a new Idea.</p> <ul style="list-style-type: none"> ● When readers read a bunch of books across a series, sometimes they'll notice things about the character that are the same in book after book (session 3)! <ul style="list-style-type: none"> ○ MWT: Readers also notice and collect things that they notice about their characters that are different from book to book or story to story within a series. ○ S: Reading clubs share the similarities and differences they notice in their characters by 1) showing "proof" or an example in the story 2) looking in another book or story to decide if this is true there, too 3) talk about it! ● When a reader is an expert on a character, he can understand that character like he understands his best friend. The reader can think, "Why did he ___?" or "Why did she ___?" and then he can think of answers, too (session 4). 	<p>and know more about that section.</p> <ul style="list-style-type: none"> ● When readers study author's craft, they pay attention to the words that an author has used. Readers notice ways in which authors use words to make even a simple, ordinary thing be extraordinary, and they wonder, "What does the author really mean?" (session 9) (Note: This session builds off the work readers would do in Bend II of the unit, <i>Bigger Books Mean Amping Up Reading Power</i>. You may want to reference these lessons before teaching this session) <ul style="list-style-type: none"> ○ MWT: When readers notice literary language in their books, they think about a few things it could mean and then decide which matches best with what is happening. ○ S: Readers share the most beautiful literary language that they found in their books with the class and then work together with their clubs to figure out what authors are really trying to say through their craft. ● When readers study an author's craft, they don't just notice the way the 	<ul style="list-style-type: none"> ○ MWT: Readers begin to read the new series that their classmates have shared with them. As they start reading, they are on the lookout not just for the things that their classmates told them about but also for other things that <i>they</i> like and find interesting. ○ S: Readers meet with the classmates that gave them their new series books and discuss what they like and think about their books so far. ● Readers debate opinions they have about their books. They can read (and reread) to collect evidence to support their side or opinion (session 16). <ul style="list-style-type: none"> ○ MWT: Readers mark evidence that they will use in their debates with Post-its. They challenge themselves to reread important parts of their books and figure out a way that they might use those parts as evidence for their sides in the debate. ○ S: Partners help each other strengthen their arguments for tomorrow's debate by helping each other find more examples, make sure their examples fit with their side, and say how each example proves their side. ● Readers celebrate the growth they have made in this unit by having a debate. To make their debate stronger, readers say more about their reasons. They can use the book to give examples and say, "In the book,..." or "For example,..." (session 17)
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<ul style="list-style-type: none"> ○ MWT: Readers look back over their Post-its and find ones that are particularly thoughtful. Then, they challenge themselves by trying to think even more about those ideas. They come up with more questions that go with their original ideas. ○ S: Readers search to find their best thoughts to share with their club mates, thoughts that will make their club mates go, “Hmm, that’s interesting.” Then, clubs use the routine they established yesterday to talk long about each other’s ideas (book clubs also select names and special meeting spots). ● When readers know a character really well, the way they know their best friends or someone in their families, they can guess (predict) what that character will do next (session 5). <ul style="list-style-type: none"> ○ MWT: Readers read forward with their predictions in mind, checking if they predicted correctly. If their predictions are confirmed, they can jot the pattern of behavior they keep noticing on a Post-it. If they find that their character’s 	<p>author uses words and language. They also notice the way the whole story tends to go. And once readers get to know a series particularly well, they can start a new book in the series and think, “Oh yeah, I know how this book is going to go because I know how the series goes!” (session 10)</p> <ul style="list-style-type: none"> ○ MWT: Readers notice when their predictions turn out to be incorrect. When they notice the story going in a different direction than they had predicted, they need to revise, or change, their thinking. ○ S: Readers share how they think the books in their series tend to go with their club mates. They explain how they know the books tend to go this way. Then, club mates work together to create predictions about what might happen next in the series books they are reading. ● Authors craft not just what words they use, but also the way those words are placed on the page. Authors include signals in the print—like bold or italic font or large type or even teeny tiny things like commas and periods—to 	<ul style="list-style-type: none"> ○ MWT: Readers quickly caucus with their partners to share the examples from the text they have found so far. Then, they continue to read on to make their opinions even more compelling. ○ S: Readers celebrate the end of the unit by conducting a debate. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.10: By the end of the year, read and comprehend literature, including stories and poetry, in the grades</i></p>
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<p>actions surprised them, they ask themselves, “Why did the character do that or say that or react that way?” They may want to later discuss these puzzling moments with their book clubs, working together to find a character’s motivations.</p> <ul style="list-style-type: none"> ○ S: Book clubs share their questions and then push themselves to grow ideas that explain the character’s actions or reactions to events by saying, “Maybe it’s because...” ● To have deep ideas about a character, readers study that person’s relationships with others. Readers ask, “What’s the person like when in one relationship? Another? How does the character act around other characters?” (session 6) <ul style="list-style-type: none"> ○ MWT: Readers use specific strategies to help them keep track of all the information in the longer books they are reading. ○ S: Readers ask each other questions in their book clubs to keep character conversations going. 	<p>tell the reader how they want a story to sound (session 11).</p> <ul style="list-style-type: none"> ○ MWT: Readers pay attention to the punctuation that authors use that tell them how the story wants to be read. ○ S: Readers work with their club mates to select parts of their text that they want to perform like storytellers for other clubs. Readers also discuss how they knew to read certain parts of the text in a particular way. ● Readers think carefully at the end of a book, just as they do at the start. Readers think, “Why did the author choose to end the story this way? Is there an important lesson for me to learn?” (session 12) <ul style="list-style-type: none"> ○ MWT: Readers can stop at any part of a book and think, “Why did the author write this part <i>this</i> way? What lessons does the author want me to learn?” ○ S: Club mates continue to check each other’s ideas by finding evidence in the text. They also think about whether or not authors try to teach them the 	<p><i>2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.

- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
 Accountable Talk
 TCRWP Running Records
 Reading Conferences
 Reading Logs
 Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 2, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 2*; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Series books- *Days with Frog and Toad*; *The Stories Julian Tells*; *Magic Tree House: Polar Bears Past Bedtime*

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming

<input type="checkbox"/> 8.1.F	Critical Thinking, Problem Solving & Decision Making	
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Career Ready Practices		
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- | | |
|--|---|
| <input checked="" type="checkbox"/> CRP1. | Act as a responsible and contributing citizen and employee |
| <input checked="" type="checkbox"/> CRP2. | Apply appropriate academics and technical skills |
| <input type="checkbox"/> CRP3. | Attend to personal health and financial well-being |
| <input checked="" type="checkbox"/> CRP4. | Communicate clearly and effectively with reason |
| <input checked="" type="checkbox"/> CRP5. | Consider the environmental, social and economic impacts of decisions |
| <input checked="" type="checkbox"/> CRP6. | Demonstrate creativity and innovation |
| <input type="checkbox"/> CRP7. | Employ valid and reliable research strategies |
| <input checked="" type="checkbox"/> CRP8. | Utilize critical thinking to make sense of problems and persevere in solving them |
| <input checked="" type="checkbox"/> CRP9. | Model integrity, ethical leadership, and effective management |
| <input type="checkbox"/> CRP10. | Plan education and career paths aligned to personal goals |
| <input type="checkbox"/> CRP11. | Use technology to enhance productivity |
| <input checked="" type="checkbox"/> CRP12. | Work productively in teams while using global cultural competence |

Grade Two Reading Unit 5: Reading Nonfiction Cover to Cover- Nonfiction Book Clubs

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers research a topic across multiple texts? -How does identifying a text’s structure help nonfiction readers determine importance? -How do readers identify the main idea and supporting details in nonfiction texts? -How do readers grow their own big ideas about the information they are learning from nonfiction texts? -How do readers grow big ideas about author’s purpose? -How do club members work together to help each other understand and think deeply about texts and nonfiction topics? -How do club members work together to compare and contrast information across texts on the same topic? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will work within clubs to conduct research about a topic across multiple texts. -Readers will monitor for meaning by asking themselves questions as they read. -Readers will identify a text’s structure and use that structure to help them determine how to read the text. -Readers will determine the main idea of a text or a section of text. -Readers will teach others what they are learning through their nonfiction reading. -Readers will grow their own big ideas about informational texts. -Readers will theorize about author’s purpose. -Readers will use text evidence to support their thinking. -Readers will help each other understand and think deeply about texts and nonfiction topics in book clubs. -Readers will compare and contrast information across texts on the same topic. -Readers will compare and contrast the styles authors use to teach about a topic. 		
<p>Goal #1: Readers bring all they know about reading nonfiction to their clubs and use the text’s structure and supporting details to help them determine main ideas.</p>	<p>Goal #2: Readers add their own ideas and wonderings to what they are learning about in their nonfiction book clubs.</p>	<p>Goal #3: Readers compare and contrast information about topics in their nonfiction book clubs.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Researchers get started learning about a topic by doing three things. One, they work with their club members to use everything they know about 	<p><u><i>You may want to have club switch topic bins before beginning this new goal:</i></u></p> <ul style="list-style-type: none"> ● Expert nonfiction readers do more than just learn information from their 	<p><u><i>You may want to have club switch topic bins before beginning this new goal:</i></u></p> <ul style="list-style-type: none"> ● Most nonfiction books only contain bits and pieces of the whole truth

previewing and predicting to look over their resources, and they work together to put their texts in order by difficulty. Two, they read the easier overview books about their topic first, from cover to cover, in order to build their own background knowledge. Three, they prepare to teach what they have learned about their topics so far to their club members.

- MWT*: Readers need not start from scratch when they read a new book! They already know many strategies to use when reading nonfiction books. They can use the charts in their classroom as a reminder of all the reading work they already know how to do. Any time they pick up a book, before they even start reading, they always think, “What kind of text is this (i.e. narrative or informational)? What strategies do I know for reading this kind of text?”
- S***: Researchers meet with their club members to teach each other what they have learned about their topic so far. They pay special attention to the expert words that

books, they also come up with their own ideas about what they are learning. Readers come up with a great idea, jot it on a Post-it, and then read on, looking for parts of the book that fit with their ideas. Readers sometimes push themselves to have an idea by thinking:

- *The idea I’m having is...*
- *I think...*
- *This makes me think...*
- *In my opinion...*
- *I agree/disagree with the part where...*
- MWT*: Nonfiction readers push past “wow” in their books. Instead of just writing down their initial “wow” reaction to something they read in a text, they use that initial reaction to think further and grow a full-fledged idea. When something catches their attention, and they have an idea, they explain their thinking by using details from the text (e.g. “Wow, it’s amazing that gravity is so strong that it pulls everything down! It must take a lot of force for a jet to fly off the

about a topic. Every author has to pick and choose what to include and what to leave out--there simply isn’t enough room in one book to include everything! So one thing that readers do is think, “What’s missing from this book?” and “How is this book the same or different from other books on this topic?”

- MWT*: Readers not only compare and contrast the words in their books, they also compare and contrast different text features across books, such as pictures, diagrams, maps, and glossaries.
- S***: Readers push themselves beyond just noticing the small similarities and differences between their books. Whenever they compare details in their books, they ask themselves, “Why is this important? Why does this keep showing up in all these books?”
- When readers lay their books side by side, they can name what each chapter or section was mostly about to compare it to other books (and sections within other books). They can begin to notice which books have

<p>seem important to their topics. They also make a plan for tomorrow's reading.</p> <ul style="list-style-type: none"> ● Readers know that no matter what kind of book they are reading, they should always be able to make sense of the text. If they are having trouble explaining the text to themselves or to their club members in their own words, that's a sign that it's time to go back to the last place where things were making sense and reread, paying closer attention to what the book is mostly about. <ul style="list-style-type: none"> ○ MWT: Nonfiction readers don't just read with explaining voices; nonfiction readers also talk about the text with explaining voices. Readers can practice explaining the text to themselves as they go along, using their own words. If they are having trouble explaining the text to themselves, they know they have to go back and reread. If that still doesn't work, it may be time to find an easier text! ○ S: Partners within the same club meet together to teach each other what they have been learning about their topic. 	<p>ground. I wonder what makes that kind of force.")</p> <ul style="list-style-type: none"> ○ S**: Readers share their big ideas with their classmates by grounding their thinking in text evidence. They might start out by saying, "Right here I read that...that made me think..." Clubs challenge themselves to talk long about one club member's idea before moving onto a different idea. ● When coming up with ideas, readers don't just think, "What do I personally already know about this topic?" Instead they think, "What is this book actually about, and what big ideas do I have about <u>this</u> information?" <ul style="list-style-type: none"> ○ MWT: Readers are flexible with their thinking. They read with an open mind, thinking, "Yes. This confirms what I knew." They also think, "Oh! This is different than what I thought I knew." During club meetings, readers can talk about how their thinking has changed." ○ S: Readers can use how the text confirms or changes their thinking to help them grow new ideas. 	<p>similar main ideas, and which books contain new main ideas.</p> <ul style="list-style-type: none"> ○ MWT: When thinking and talking about main ideas across texts, readers can use these thought prompts: <ul style="list-style-type: none"> ○ <i>In this section...but in this section...</i> ○ <i>In this book...but in this book...</i> ○ <i>The difference between...and...is...</i> ○ <i>What's the same about these two...is...</i> ○ <i>Unlike the...in this book the...does [doesn't]...</i> ○ <i>When we were learning about...we learned...but now that we're learning...</i> ○ S: Research clubs develop their own ways of keeping track of the main ideas they are noticing across texts on their topic (e.g. webs, Post-it boards, etc.) ● When readers are trying to make sense of a text, it helps to look across their Post-its and ideas, either on the same page or across pages. As they read, or right after they read a chunk, they figure out a way to organize all of
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- Readers can get ready to read by taking a tour of all the pages in a book, from cover to cover, to see what kind of text structures the book contains. Then, they can make a plan for how best to read each section. One type of structure a nonfiction book might contain is a how-to. When readers read a how-to section, the envision each step, imagining themselves following the directs to make sure that it makes sense.
 - MWT: Two other types of text structures that nonfiction readers might encounter are lists or categories. When readers read list or category sections, they think about how all of the different items mentioned fit together and/or how they are different from each other.
 - S: Readers share out some specific examples of text structures that they found while reading and share the strategies they used to read those sections. Readers also recognize timelines or life cycle sections in nonfiction texts. When readers read timeline or life cycle sections, they envision how each

During club meetings, readers can share their new understandings and ideas with sentence starters such as:

- *I used to think...but now I'm thinking...*
 - *My new thinking was about...but now it's 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...*
- Readers know that there are certain questions they can ask about a text that will almost always lead to deeper thinking. Readers ask the following types of questions to help them grow their thinking:
 - *How do...?*
 - *Why do...?*
 - *How come...?*
 - *Why would...?*
 - MWT: Readers (and clubs) can pursue their questions through a single book or across multiple books on the same topic.

their information by coming up with categories for their topic (e.g. "I seem to have Post-its about this animal's habitat, their food, their predators, and the fact that they are endangered."). As readers read on in their book and then move onto other books on the same topic, they continue to collect and organize new information.

- MWT: As readers read more and more books on a topic, and when they talk to club mates who have read different books, they look at their Post-its, side by side, and ask, "How are these the same and how are they different? Do these books seem to have the same categories of information or different categories of information? Do they present the same main ideas or different main ideas?"
- S: As clubs discuss their big ideas about their topic, they hold each other accountable for matching their thinking to the actual information in the text by prompting one another with questions like, "Where does it say

step or event builds on the one that came before it.

- Knowing what type of text structure a chunk of text has helps a reader know what strategies to use while reading that section. Often the table of contents can provide clues for what types of text structures a book might contain, or what type of text structure the whole book is written in. Another type of structure a nonfiction book might contain is question and answer. When readers read this type of section, they read the question and then think, “Hmm...What could the answer be?” and predict before they read the answer section--then check and revise their prediction as they read.
 - MWT: Another type of text structure that nonfiction readers might encounter is compare and contrast. As readers read this type of section, they keep track of how the two subjects are similar and how the two subjects are different.
 - S: Readers share out some specific examples of text structures that they found while reading and

Sometimes readers will find a direct answer to their question and other times they will need to use what they learn to help them theorize possible answers.

- S: Club members work together to use what they have learned in their different books to help each other come up with possible answers to their questions by saying, “Well, since it says here...I’ll bet...”
- Readers can consider the author’s purpose in writing the book. They can come up with a theory based on what they know about the book. Authors often write to persuade, to inform, to entertain, or some combination of those purposes.
 - MWT: When readers start to develop their thinking around author’s purpose, they make sure to gather text evidence from the picture and the words to support their ideas.
 - S: Club members discuss the ideas they have around author’s purpose. They ask each other questions, such as “Why do you think that?” and “Can you show

that? Is there another example? Can you prove that?”

- Readers also read like writers, comparing and contrasting the styles in different books. They notice the author’s choices and think, “How is the style of this book similar to the style of another book? How is it different?”
 - MWT: When readers notice similarities and differences between authors’ styles, they ask themselves, “Why did the author write it this way? What impression or feeling were they trying to leave the reader with?”
 - S: Readers talk across all of their books and look for patterns in the styles authors use to teach about their topic. They hypothesize about why authors seem to use different tones or similar tones when talking about their topic.
- Clubs return to a topic that they studied earlier in the unit and use all they know about comparing and contrasting texts to look at an old topic through new lenses.
 - MWT: Readers look for patterns in the styles authors use to talk

<p>share the strategies they used to read those sections.</p> <ul style="list-style-type: none"> ● Readers know that many nonfiction books are written with an “all-about,” or expository, text structure. When reading this type of book or section, readers ask themselves, “What is this mostly about?” As they read, readers stop and think often to hang onto the key details in the text. They ask themselves: <ul style="list-style-type: none"> ○ <i>Who or what is this mostly about?</i> ○ <i>What is happening?</i> ○ <i>When or where is this taking place?</i> ○ <i>Why is this happening? Why is this important?</i> ○ <i>How does this work?</i> ○ MWT: Readers break longer texts apart into manageable sections in order to hang on to the important details. As they read, they use clues to figure out how to break the text apart: <ul style="list-style-type: none"> ○ headings and subheadings ○ new pages ○ paragraphs ○ pictures 	<p>my where you got that idea?” and “How do the words or pictures prove that?” to help each other ground their thinking in the text.</p> <ul style="list-style-type: none"> ● Readers often choose a way to organize their information that matches what they’ve learned. They look across all the information they have collected as a group and ask themselves, “What are the main ideas I’ve learned? What are the categories? What’s the best way to organize all this?” They can use writing to organize their ideas and supporting information. They might choose to use a web, a T-chart, a labeled diagram, or some other system. <ul style="list-style-type: none"> ○ MWT/S: Readers work with their club members to come up with ways to organize the main ideas they have learned from reading across many books on the same topic. ● Readers don’t just absorb information- they think about why what they are learning is so important. When something they read seems very important they can take action: they can teach others why their topic is so important. 	<p>about their old topic. They ask themselves, “Why might authors choose to use this tone when talking about this topic?”</p> <ul style="list-style-type: none"> ○ S: Clubs compare and contrast the styles authors use to teach about their old topic and their new topic. They theorize about why authors use similar of different tones to teach about different topics. ● Readers celebrate the growth they have made as readers in this unit by teaching others what they have learned about their club’s topic (see page 113 of <i>If...Then...Curriculum</i> guide for suggestions). <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.</i></p> <p><i>RI.2.3: Describe the connection between a series of historical events, scientific ideas</i></p>
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<ul style="list-style-type: none"> ○ S: Club mates can be a terrific source of support! When readers struggle to understand something in their reading, they shouldn't be afraid to ask for help. They say, "In my book, I read...and I don't understand this." Or, "I read...in my book. Did any of you see something similar in your book?" I thought...but..." ● Readers don't just read each page or section of their book separately. They gather information across the entire book, thinking, "How does this page fit with the one before it? Other times, they'll want to pause, section by section, thinking: "How does this part fit with the one before it?" or "What are both of these parts talking about?" As readers put chunk after chunk of a book together, they start to think, "What is this book mostly about? What is the author really trying to say about this subject?" They start to uncover the main idea of a section or book. ○ MWT: It's important for readers to come to their club time ready to talk. One of the ways they can share their books with their club 	<ul style="list-style-type: none"> ○ MWT: Club members work together to create quick presentations about their thoughts on why their topic is so important. ○ S: Readers celebrate the growth they have made so far with a mini teaching celebration. <p><i>*Mid-Workshop Teach</i> <i>**Share</i></p> <p><i>RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.</i></p> <p><i>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.</i></p> <p><i>RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.</i></p> <p><i>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</i></p> <p><i>RI.2.8: Describe how reasons support specific points the author makes in a text.</i></p>	<p><i>or concepts, or steps in technical procedures in a text.</i></p> <p><i>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.</i></p> <p><i>RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.</i></p> <p><i>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</i></p> <p><i>RI.2.8: Describe how reasons support specific points the author makes in a text.</i></p> <p><i>RI.2.9: Compare and contrast the most important points presented by two texts on the same topic.</i></p> <p><i>RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about</i></p>
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<p>mates is by dramatizing what they see in the pictures or what they imagine in their head as they are reading.</p> <ul style="list-style-type: none"> ○ S: Readers teach their club mates what they are learning by dramatizing parts of their books. ● Readers of nonfiction are constantly thinking about what the main idea of a book or a section of a book might be. They can look for pop-out sentences or repeated words or phrases to help them figure out the main idea of a text. Readers can also figure out the main idea by asking themselves, “What is this book (or section) mostly about? What is the author really trying to say about this subject?” Readers prepare to talk to their clubmates about the main ideas they are uncovering rather than just about random facts. ○ MWT: Readers teach their club mates the main ideas of what they've learned. They can use their hand and their five fingers to help them stay organized. They point to their palm and say the main idea, then point to each finger to give an example to fit 	<p><i>RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p><i>grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>
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with the main idea (i.e. supporting details). Readers practice teaching the main idea and supporting details across their hands before meeting with their clubs.

- **S: Club mates teach each other the main ideas and supporting details they have learned about their topics.**

**Mid-Workshop Teach*

***Share*

RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.

RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.

RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

RI.2.8: Describe how reasons support specific points the author makes in a text.

RI.2.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.
- 6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

- 6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).
- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 2, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 2, Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Teacher models with a set of nonfiction books on the same topic that represent different styles and text types.

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Two Reading Unit 6: Reading and Role Playing Fiction and Fairy Tales

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers become actors, matching their words, voices, faces, and bodies to the characters' thoughts and feelings? -How do readers become directors by noticing the textual clues for how and why characters act, think, and feel and by guiding their actors to bring these characters and stories to life? -How does noticing patterns within and across books help readers to grow theories about characters and understand them more deeply? -What are character archetypes? How are character archetypes similar and different across various fairy tales and modern chapter books? -How do fairy tales and modern stories serve to teach readers/listeners lessons about life? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will identify and discuss the characters' feelings, why the characters have these feelings, and how these feelings change across a text. -Readers will use their comprehension of a text to guide how they act out the story with their words, voices, faces, and bodies. -Readers will use their knowledge of the story and the punctuation to read with smooth, storytelling voices. -Readers will guide other readers to try on different actions, expressions, tones, and emotions when acting out parts from a story. -Readers will notice patterns of characters' actions, thoughts, and feelings and grow theories about who these characters are as people. -Readers will be able to define and identify various types of character archetypes. -Readers will be able to compare and contrast the characters, settings, events, and lessons across fairy tales and modern day chapter books. -Readers will be able to identify and recognize some recurring themes and messages throughout various types of literature. 			
<p>Goal #1: Readers become actors by using the clues in the text and acting out scenes in ways that convey the characters' feelings and personalities.</p>	<p>Goal #2: Readers, like directors, see the big picture and work to understand the setting, the plot, and the characters. Then, they act, discuss, and use text evidence to think more deeply about the characters.</p>	<p>Goal #3: Readers think categorically about characters, noticing and comparing and contrasting character archetypes that appear again in again throughout classic and modern stories.</p>	<p>Goal #4: Readers recognize the lessons and morals that classic and modern stories portray and consider how they might live their lives differently because of what they have learned from their characters.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Readers read and act out stories in partnerships:</u></p>	<p><u>Readers read and act out stories within reading clubs:</u></p>	<p><u>Readers read and think categorically about characters within partnerships (or clubs):</u></p>	<p><u>Readers read, think about, and act out stories within partnerships and/or clubs):</u></p>

Before readers can empathize and role-play their way into a story, they need to read very closely, noticing clues that will help them learn more about the characters. Readers bring forward all of the strategies they have learned for getting to know their characters really well. Readers think while they read, “What sort of person is this character? Is he serious? Always cracking jokes? What does he like and dislike? What does he really, really want?”

- MWT*: Readers remember to mark up their books with Post-its, recording the big ideas they are having about who their characters really are.
- S**: Readers meet with their partners to share the big ideas that they are having about who their characters really are. Readers share the evidence from the text

Readers can also become directors as they read. But, directors don’t just focus on one character—they study everything. They work to understand the setting, the sound and visual effects, how the plot twists and turns, how all the characters feel, and how all of these different components come together to make a scene. Directors select the most important parts of the story for their actors to act out. Then, they watch the actors, making sure that they convey the character with the correct emotion and expression. The director is the boss and can yell, “Cut!” at any time so that she can give advice and ideas about how the actor can do a better job of being the character.

- MWT*: Directors mark up their texts with the cues that they will give their actors before they perform a scene. Directors think about

● Readers often come across archetypes—types of characters such as heroes, villains, tricksters, wise advisors, sidekicks, bullies, or victims who appear in more than one story—in their fairy tales and modern day chapter books. When readers come across a new character, they ask themselves, “Who is this character? What are his traits? What are his motivations? Is he a character archetype?”

- MWT*: Readers have to work harder to identify the character archetypes in their modern day chapter books than in fairy tales. The characters in modern day chapter books are often not as “black and white” as characters are in fairy tales.
- S**: Readers share the character archetypes they found with their

● Readers know that most stories, both old and new, are written to teach the reader a lesson about life. Readers look out for these lessons hidden in their stories, learning side by side with the characters, imagining how they might live their lives differently because of what they and the characters have learned.

- MWT*: Readers often have to work harder to figure out the lesson in a modern book than they do to figure out the lesson in a fairy tale. To help themselves figure out the lesson in a story, readers can ask themselves, “What is the author trying to teach me here? What does the author want me to come away feeling, thinking, or knowing? How and why did the character change in this story? What lesson did the

<p>that they used to grow their big ideas about the characters.</p> <p>Readers step into their characters' shoes and do the same sort of acting they do off of a read aloud with <i>any</i> book that they read. They read, paying particular attention to how characters speak, act, and feel. They imagine the tones of voice and gestures their characters would use and act the story out in their minds as they read.</p> <ul style="list-style-type: none"> ○ MWT: Readers match the expression of their storytelling voices with how the character is feeling. They make sure that the voice in their heads changes with the character's feelings as they read. Readers use Post-its to mark the places in the story where the character's feeling change so that they do not forget to 	<p>the cues they will give by asking themselves:</p> <ul style="list-style-type: none"> ➤ What is this character feeling right now? How do I know? ➤ What would this character's face look like during this part? ➤ What would this character's hands and body be doing in this part? ➤ How would this character's voice sound when he says this line? ➤ Do this character's feelings change in any big or small ways throughout this scene? How should my actor's voice, face, and body change to show these changes? <ul style="list-style-type: none"> ○ S**: Readers follow a routine with their clubs when they share their stories: <ol style="list-style-type: none"> 1) One reader is the director and identifies an important chunk of text 	<p>partners (or clubs), using evidence from the text to support their theories about who the character is and what role he plays in the folktale.</p> <p>Readers don't just make a list of character archetypes and check them off when they find them in their books. No way! Instead, readers think about what it <i>means</i> to be one kind of character or another. For example, readers may notice that sidekicks are sometimes funny but other times they are troublemakers. Readers think about the impact that each character has on the overall story.</p> <ul style="list-style-type: none"> ○ MWT: Expert readers know that there is always trouble, or a problem, in a story. Readers pay attention to which characters (and character archetypes) create the trouble, and which characters work to solve the trouble. 	<p>character learn?"</p> <ul style="list-style-type: none"> ● Readers push back against what they are reading about and learning from fairy tales and other stories. Readers work independently and within their partners (or clubs) to ask and discuss: <ul style="list-style-type: none"> ➤ Do I agree with the lesson that this fairy tale teaches? ➤ Is this lesson fair? ➤ Is this lesson always true in my life and/or in the lives of others? ➤ Do I believe that this lesson teaches me a good way to live my life? ● Readers can work independently and with their partners (or clubs) to categorize and sort different fairy tales and modern books that "go together." Readers can categorize and sort their books based on what they notice about the characters, lessons, or overall stories. <ul style="list-style-type: none"> ○ S**: Readers challenge how their classmates
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<p>match their voices with the character's feelings.</p> <ul style="list-style-type: none"> ○ S: Readers share with their partners how their character is feeling and how they know they are feeling that way. Readers <i>become</i> the characters in their books by using their words, faces, bodies, and voices to act out important parts in their books with their partners. <p>Readers question their own interpretations for how a character might be feeling. Readers search for evidence in the text and then try to read the same part again and again in different ways to bring out the different possible emotions that the characters might be feeling.</p> <ul style="list-style-type: none"> ○ MWT: Readers work to find the most precise word to describe a character's feelings, given all of the evidence in the text. Readers will 	<p>and characters for the actors to perform.</p> <ol style="list-style-type: none"> 2) The actors act out the important part from the book with the director watching closely. 3) The director and actors discuss the scene, looking back at the text to make sure the actors are getting the feelings just right. 4) The director might make suggestions for trying the scene again a little differently. 5) Readers switch acting and directing roles and repeat the routine with a different part of the book or with a different book. <p>Directors don't only identify characters' feelings as they read; they work hard to <i>understand</i> those feelings. Directors are always asking themselves, "Why?—Why does this character feel the way that she does?" Then, readers reread, look for clues,</p>	<ul style="list-style-type: none"> ○ S: Readers use all they know about becoming and acting out characters to act out scenes in their books that spotlight one character archetype or another. <p>Readers can use the character archetypes they are noticing in their books to help them predict what will happen next. Readers think, "Is this character good or bad? Will she win or will she lose?"</p> <p>Readers use what they know from other stories and from their lives to predict how the rest of the story will play out for certain characters.</p> <ul style="list-style-type: none"> ○ MWT: Readers pay attention to the patterns that they notice in fairy tales and chapter books. Readers ask themselves, "Why is this happening? Does this remind me of any other story I have read? What will happen next based on what I 	<p>have chosen to categorize and sort their books. Readers can monitor and question each other's choices by saying things like, "Why do you think it should go there? Did you ever think maybe it is really about...?" Then, readers can defend their choices or change their thinking based on the evidence that they cite from the text.</p> <ul style="list-style-type: none"> ● Reading partnerships (or clubs) choose one book (or a part of a book) that they would like to act out for an audience. To prepare for their performance, they have a deep "table read" in which they discuss all that they have learned about the characters in the story and how these different characters' voices, expressions, and gestures should be portrayed.
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<p>act out a scene differently if a character is angry, for example, as opposed to frustrated, or disappointed.</p> <ul style="list-style-type: none"> ○ S: Listening partners talk back after their partners act out a scene, questioning whether or not their partner correctly identified the character’s feelings. The listening partner could suggest that their partners act out the scene again giving the character different feelings. Then, partners return to the book to find parts that prove which feeling was more accurate. <p>Readers can “extend the script” of their books by imagining their characters in new settings and situations. When readers come to the end of a part or whole book, they can imagine what might happen next the characters.</p>	<p>and pose theories about why characters feel and act the ways that they do.</p> <ul style="list-style-type: none"> ○ MWT: Readers always provide evidence when they talk and think about their theories about characters. This evidence can be from the text (words and pictures), but can also come from what readers know from other books and from their life experiences. ○ S: Directors cite evidence for the conclusions that they are drawing about their characters and for the cues that they are giving their actors. <p>Readers know that characters, like people, have reasons, or motives, behind what they do. People and characters are motivated by feelings, situations, and relationships. Readers ask themselves, “What does this character</p>	<p>know about these characters, characters in general, and how stories usually go?”</p> <ul style="list-style-type: none"> ● Readers begin to notice that even when a character type appears again and again in fairy tales, those characters are not completely the same. Even archetypes are nuanced! Readers compare and contrast character archetypes across fairy tales by asking, “How is this archetypal character a little different in this story (or in this version of a story) than in this other story?” ○ MWT: Readers think about how the different nuances of archetypal characters affect the rest of the story, just like they do in Writing Workshop when they write their own fairy tale adaptations. For example, how do the specific traits, motivations, and 	<ul style="list-style-type: none"> ○ S: Partnerships (or reading clubs) read and reread their story again and again until they can read it smoothly. They are constantly looking for clues in the text and rethinking how each of the characters should be portrayed. ● Readers celebrate the growth they have made in this unit by bringing characters to life for an audience. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</i></p>
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<p>Readers say to themselves, “Given what I know about this character already, what could I expect might happen next?” Then, readers can use the characters’ voices to perform these “extended scenes” independently with “finger puppets” or with their partners.</p> <ul style="list-style-type: none"> ○ MWT: Readers read the words and look at the pictures on a page and imagine what the character might be saying or thinking. Readers can use speech and thought bubbles on Post-its to add words and thoughts above the pictures of characters in their books. Then, readers can say the talking and thoughts they imagined for their characters as they reread and perform their books. ○ S: Reading partners can coach each other to do 	<p>really want? Why is this character really doing or saying these things? What feelings are behind this character’s words and actions?” Directors use characters’ motivations to help inform the cues that they give their actors for performing the scene.</p> <ul style="list-style-type: none"> ○ MWT: Readers keep an eye out for some predictable motives that characters and people often have: jealousy, revenge, fear, greed, the need for attention. ○ S: Before readers start performing, or when they aren’t sure about how a part should be acted out, their reading club can have a “table read.” In a table read, the director and actors work together to figure out how best to act out a part, using evidence from the text to back up their ideas. 	<p>feelings of this particular trickster impact how the rest of the story goes?</p> <ul style="list-style-type: none"> ● Readers work independently and with their partners (or clubs) to compare and contrast the characters that they see in fairy tales with those in the modern books. Readers ask themselves: <ul style="list-style-type: none"> ➤ What role or purpose does this character archetype play in these different stories? ➤ Why did the authors choose to include these specific character types in these stories? ➤ How would these stories be different without these specific characters? ➤ How are these two heroes (or other archetypes) similar and different? ➤ How do the differences in these two heroes (or other archetypes) affect the overall stories? 	<p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</i></p> <p><i>RL.2.6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.9: Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.</i></p> <p><i>RL.2.10: By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with</i></p>
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<p>their very best smooth reading. They say to their partners, “Let’s read that part together and make our voices really smooth.”</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.10: By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with</i></p>	<p>Readers, like directors, pay attention not only to what and why a character does things but also to <i>how</i> the character does these things. Readers look for clues in the text about the characters’ gestures and the way that talk and behave. For example, if the text says that a character slumps in the chair, then readers need to ask, “Why does she sit like that? Is she tired? Bored? What’s going on here?”</p> <ul style="list-style-type: none"> ○ MWT: Readers notice that the text doesn’t always say how a character does an action. But, strong readers and directors fill in the gaps of a story as they read by drawing on all they have learned from this book, from other books, and from their lives. ○ S: Directors often have actors try on a number of ways to read a bit of 	<ul style="list-style-type: none"> ○ MWT*: Readers know that the characters in modern books are often much less static than those in fairy tales. Characters in modern books often act in different ways and change throughout the story. Readers work hard to sift through the multiple layers of characters to compare and contrast the roles that they play in stories. ● Expert readers know that all stories, fairy tales and modern books, have characters with traits who want something, and an obstacle or problem that gets in their way. Readers look for how a character gets over his obstacles or solves his problems and then think about what this tells them about what kind of person the character is. <ul style="list-style-type: none"> ○ MWT: Readers notice that the problems in 	<p><i>scaffolding as needed at the high end of the range.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <ul style="list-style-type: none"> <i>a. Read on-level text with purpose and understanding.</i> <i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i> <i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary</i> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or</i></p>
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<p><i>deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p>character inside and out—it is also about reading smoothly and fluently with great expression. Actors read and reread scenes again and again to practice smoothing out their voices.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p> <p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to</i></p>	<ul style="list-style-type: none"> ➤ Do I think this is a fair way to represent girl characters, boy characters, old characters, or certain animals? ➤ If I were writing this fairy tale, how might I make the characters act differently? ○ S: Readers think about how they would have played out a particular fairy tale differently if they were the author. They imagine what that would look and sound like, and act out the scene in a new way with their partners. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</i></p>	
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	<p><i>demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.10: 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.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p>	<p><i>RL.2.3: Describe how characters in a story respond to major events and challenges.</i></p> <p><i>RL.2.6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</i></p> <p><i>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</i></p> <p><i>RL.2.9: Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.</i></p> <p><i>RL.2.10: 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.</i></p> <p><i>RF.2.4: Read with sufficient accuracy and fluency to support comprehension.</i></p>	
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	<p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)</i></p>	<p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</i></p> <p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</i></p> <p><i>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</i></p> <p><i>SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</i></p> <p><i>SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or</i></p>	
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clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

- 6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).
- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Theatre:

- 1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

A Curricular Plan for the Reading Workshop, Grade 2, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: leveled fiction books and a variety of classic fairy tales for students to read independently

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Integrated Accommodations and Modifications

For Students with IEPs, 504s, and/or Students at Risk of Failure

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Use visual and multi-sensory formats • Use of assistive technology • Use of graphic organizers and prompts • Modification of content and student products • Testing accommodations • Authentic assessments

Gifted & Talented Students

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Inquiry-based instruction • Higher-order thinking skills • Interest-based content • Student-driven goals • Real-world projects and scenarios

English Language Learners

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Pre-teaching of vocabulary and concepts • Visual learning, including graphic organizers • Use of cognates to increase comprehension • Teacher modeling • Pairing students with beginning English language skills with students who have more advanced English language skills • Scaffolding: word walls, sentence frames, think-pair-share, cooperative learning groups, teacher think-alouds

GRADE 3

Pacing Guide *Grade 3 Writing*

Unit 1 30 days		Unit 2 25 days		Unit 3 20 days			
Marking Period 1				Marking Period 2			
Unit 4 25 days		Unit 5 30 days		Unit 6 20 days		Unit 7 30 days	
Marking Period 3				Marking Period 4			

- Unit 1** Crafting True Stories by Raising the Quality of Narrative Writing
- Unit 2** Changing the World: Crafting Persuasive Speeches/Letters
- Unit 3** The Art of Information Writing
- Unit 4** Literary Essay
- Unit 5** Realistic Fiction
- Unit 6** On Demand Strategies
- Unit 7** Writing Tall Tales and Folktales

Grade 3: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- L.3.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
 - Form and use regular and irregular plural nouns.
 - Use abstract nouns (e.g., *childhood*).
 - Form and use regular and irregular verbs.
 - Form and use the simple (e.g., *I walked; I walk; I will walk*) verb tenses.
 - Ensure subject-verb and pronoun-antecedent agreement.*
 - Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
 - Use coordinating and subordinating conjunctions.
 - Produce simple, compound, and complex sentences.
- L.3.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Capitalize appropriate words in titles.
 - Use commas in addresses.
 - Use commas and quotation marks in dialogue.
 - Form and use possessives.
 - Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., *sitting, smiled, cries, happiness*).
 - Use spelling patterns and generalizations (e.g., *word families, position-based spellings, syllable patterns, ending rules, meaningful word parts*) in writing words.
 - Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Knowledge of Language

- L.3.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Choose words and phrases for effect.*
 - Recognize and observe differences between the conventions of spoken and written standard English.

Vocabulary Acquisition and Use

- L.3.4. Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
 - Use sentence-level context as a clue to the meaning of a word or phrase.
 - Determine the meaning of the new word formed when a known affix is added to a known word (e.g., *agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat*).
 - Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *company, companion*).
 - Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
- L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
 - Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).
 - Identify real-life connections between words and their use (e.g., describe people who are *friendly* or *helpful*).

- Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., *knew, believed, suspected, heard, wondered*).
- L.3.6. Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., *After dinner that night we went looking for them*).

Grade Three Writing Unit 1: Crafting True Stories: Raising the Quality of Narrative Writing

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What strategies do writers use to consistently write with vigor, stamina, and independence? -What is the difference between storytelling and summarizing? -How can studying mentor texts help improve your own writing? -What revision strategies can you use to make your writing the best it can be? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will write consistently with vigor, stamina, and independence. -Writers will continuously set, meet, and modify goals for themselves as writers. -Writers will write like storytellers, rather than summarizers. -Writers will try the strategies they notice mentor authors using to make their writing powerful, in their own writing. -Writers will help their partners plan, draft, revise, and edit their writing. -Writers will revise in ways to reflect why they are really telling their stories. 			
<p>Goal #1: Writers write personal narrative stories with vigor, stamina, and independence.</p>	<p>Goal #2: Writers study mentor texts and use what they know about revision to become storytellers, rather than summarizers.</p>	<p>Goal #3: Writers become job captains, using all they know about planning, drafting, revising, and editing to compose a personal narrative on the computer.</p>	<p>Goal #4: Writers make big, important revisions to their pieces to reflect why they are really telling their stories and to make their writing the best it can be.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Gathering Ideas in Notebooks:</u></p> <ul style="list-style-type: none"> ● Writers set New Year’s writing resolutions for themselves to write in ways they imagine. Then, they work hard to reach their goals. ● Writers use specific strategies when they cannot think of an idea to write about. One strategy they can 	<p><u>Rehearsing in Booklets:</u></p> <ul style="list-style-type: none"> ● Writers rehearse through storytelling before they write their stories. They do this repeatedly and in a lot of different ways. <ul style="list-style-type: none"> ○ MWT*: When writers practice telling their story, they make it affect the reader in the way they want it to affect 	<p><u>Working Through the Writing Process on Computers:</u></p> <ul style="list-style-type: none"> ● Writers become the job captains when authoring a second personal narrative piece. They keep in mind what they already know how to do, what they need as a writer, and they draw on all of the resources they have available. 	<ul style="list-style-type: none"> ● Writers revise in big, important ways when they finish a writing piece. They try to reread their work like a stranger might, asking, “Is this clear? Can I take away a part or add a part to make it more clear?” Then they revise. <ul style="list-style-type: none"> ○ MWT*: Writers reread the

<p>use is, “Think of a person who matters to you, list small moments, choose one, and write the whole story.</p> <ul style="list-style-type: none"> ○ MWT*: Writers push themselves to write fast and furiously (at least one page per day). S***: Writers admire their own writing and acknowledge what they are doing well. ● Writers use specific strategies when they cannot think of an idea, such as, “Think of a place that matters, map small moments, choose one, write it. <ul style="list-style-type: none"> ○ MWT: Writers have a saying: “When you’re done, you’ve just begun!” ○ S: Writers think of how they can solve problems independently during the Writing Workshop. ● Writers use a strong storyteller’s voice by making a mental movie of what 	<p>them.</p> <ul style="list-style-type: none"> ● Writers try out different leads to find the one that helps the rest of their story pour out onto the page. They study mentor texts to learn how their favorite authors write the leads. <p><u>Drafting in Booklets or on Notebook Paper:</u></p> <ul style="list-style-type: none"> ● Writers write fast and furious flash drafts without stopping with their eyes fixed on their subject. <ul style="list-style-type: none"> ○ MWT: Writers reread what they have written so far as if it is a masterpiece, and let their rereading give them a boost for more writing. ● Writers study a mentor text (<i>Come On, Rain!</i>) to determine what makes it so powerful and meaningful. Then, they think of how they can try these things in their own writing. 	<ul style="list-style-type: none"> ○ S: Writers take stock of whether or not they are using all that they know about the qualities of good writing in their new pieces. ● Writers remember that the qualities of good writing that they learned during “revision” in one piece become the qualities of good writing they think of at the very start of their next piece. They pause after a little bit of writing and think, “Does this show everything I know?” and then they revise. ● Writers relive the event and re-experience the moment of their story before they draft, getting themselves lost in the story they are about to tell. <ul style="list-style-type: none"> ○ MWT: Writers need to set and stick to writing deadlines. They need to make specific plans so that the deadlines can be reached. <p>S: Writers look back at</p>	<p>parts of their writing they have revised as if it is literature to make sure that they have improved it.</p> <ul style="list-style-type: none"> ○ MWT: Writers identify what their stories are <i>really</i> about and revise in ways that make this message clear. ○ S***: Writers notice how their writing has improved and recognize whether or not they are meeting their goals using the Narrative Checklist. ● Writers study mentor texts to find ways they can try to revise their endings to make them more powerful. ● Writers use editing checklists to remind them of the editing lenses they need to use when fixing up their stories. <ul style="list-style-type: none"> ○ MWT: Writers become their partners’ copy editors by taking their pieces home to edit.
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<p>happened and telling it in small detail, bit by bit, so that their reader can almost see, hear, and feel everything (showing not telling).</p> <ul style="list-style-type: none"> ○ MWT: Writers notice when they are writing unfocused stories. They pull seed stories out of what they were writing and keep going! ○ S: Writers work with partners who help them accomplish their writing goals. ● Writers work every day to get better at writing. They look back and think, “How have I grown?” and look forward and think, “What can I do in the future to get better?” (using Narrative Checklist) ● Writers do not wait until they’re finished with their writing to check their spelling. They create their own methods for 	<ul style="list-style-type: none"> ○ MWT: Writers keep how they want the reader to feel in mind as they write their stories. ○ S: Writers use the Narrative Checklist to reflect on their writing goals and to set new writing goals. ● Writers invent ways of how they will physically add to their writing pieces. ● Writers revise to find and develop potentially great writing. One way they do this is by adding more to the heart of the story. ● Writers not only show the external actions in their stories, but also the internal thoughts the characters had. ● Writers start new paragraphs in their stories when there is a new subtopic, when time has moved forwards, or when a new person is talking. ○ MWT: Writers notice when they have a short paragraph and work to 	<p>their past writing to remind themselves what to aim for in their future writing.</p> <ul style="list-style-type: none"> ● Writers balance the types of details in their writing by adding dialogue, actions, thoughts, and setting details where they have the greatest impact. ● Writers study how published authors punctuate dialogue in their writing and try to do the exact same things. <ul style="list-style-type: none"> ○ MWT: Writers use exact dialogue instead of summarizing conversations so that it feels as though they are writing from inside the story. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event</i></p>	<ul style="list-style-type: none"> ○ S: Writers think of specific compliments they can their writing partners at the upcoming celebration. ● Writers incorporate suggestions from their writing partners, as well as from mentor authors, to finish editing and publish their writing pieces. ● Writers celebrate their accomplishments as writers of personal narrative stories. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</i></p>
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<p>remembering words they almost know how to spell.</p> <ul style="list-style-type: none"> ○ MWT: Writers write whole sentences with periods and capitals, rather than writing a series of phrases or waiting until they are done to edit. ○ S: Writers pick the seed idea that they want to grow into a publishable piece. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response</i></p>	<p>say more in that paragraph before going on to the next scene.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</i></p> <p><i>c. Use temporal words and phrases to signal event order.</i></p> <p><i>d. Provide a sense of closure.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative</i></p>	<p><i>sequences.</i></p> <p><i>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</i></p> <p><i>c. Use temporal words and phrases to signal event order.</i></p> <p><i>d. Provide a sense of closure.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3</i></p>	<p><i>c. Use temporal words and phrases to signal event order.</i></p> <p><i>d. Provide a sense of closure.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p>
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<p><i>of characters to situations.</i> <i>c. Use temporal words and phrases to signal event order.</i> <i>d. Provide a sense of closure.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>	<p><i>discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

6.1.P.D.2 Demonstrate an understanding of family roles and traditions.

There are many different cultures within the classroom and community.

6.1.P.D.3 Express individuality and cultural diversity (e.g., through dramatic play).

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

K-2-ETS1-1. Ask questions, make observations, and gather information about a situation people want to change to define a simple problem that can be solved through the development of a new or improved object or tool.

K-2-ETS1-2. Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.1.2.C.3 Creative drama and storytelling use voice, movement, and facial expression to communicate emotions.

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.

The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 3, *Units of Study in Opinion, Information, and Narrative Writing: Grade 3, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Come On, Rain!*

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
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Career Ready Practices	
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Grade Three Writing Unit 2: Changing the World: Persuasive Speeches, Petitions, Letters, and Editorials

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers generate ideas for persuasive speeches? -How do persuasive writers write so that their speeches reach and speak to their audiences? -How do writers craft brave, bold, and clear thesis statements? -How do writers recall, collect, and categorize evidence to support their opinions? -How do writers use transition words to help make their writing cohesive? -What strategies do persuasive writers use to make their writing truly powerful? -How do writers apply and transfer all they have learned as opinion writing into all future writing pieces that they create? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate several ideas and entries for persuasive speeches in their notebooks. -Writers will use various strategies to make their persuasive speeches speak directly to their audiences. -Writers will craft brave, bold, and clear thesis statements for their persuasive speeches. -Writers will recall, collect, and categorize evidence that they will use to support the theses in their essays. -Writers will use transition words to help make their writing cohesive. -Writers will use various strategies to help make their persuasive writing powerful. -Writers will transfer what they have learned about opinion writing into writing a new piece within the opinion genre with greater independence. -Writers will craft introductions and conclusions for the opinion writing pieces. 		
<p>Goal #1: Writers generate many ideas and entries for persuasive speeches, making sure that they always keep their audience in mind.</p>	<p>Goal #2: Writers raise the level of their persuasive speech writing by recalling and collecting evidence, providing specific images and examples, and packing an emotional punch.</p>	<p>Goal #3: Writers become their own job captains, planning, researching, drafting, revising, editing, and publishing a persuasive letter, petition, or editorial with greater independence.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	
<ul style="list-style-type: none"> ● Writers of speeches are opinion writers. The writer, or speaker, puts forth an opinion—a thesis statement—and then gives reasons, 	<ul style="list-style-type: none"> ● Writers collect all the evidence they can to prove their opinion. One way they collect evidence is to gather all 	<ul style="list-style-type: none"> ● Writers conduct an inquiry to explore the question, “What moves have you learned as speechwriters that you see

details, and examples that support that opinion. The tricky part is that the writer, or speaker, has to choose reasons that will convince his or her audience (session 1).

- S**:
- MWT*:
- S:
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they already know by free-writing long and strong (session 7).

- MWT*:
- S**:
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- MWT:
- S:

other writers using in other kinds of opinion writing?" (session 14)

- S**:
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- MWT*:
- S:
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- MWT:
- S:

ideas that they might otherwise walk right past (session 3).

- MWT: Writers always push themselves to move forward in volume, stamina, and quality. If they find they slowing down or stopping when writing a persuasive speech entry, then writers draw a line under what they have written so far, choose a new topic from their list of ideas, and push themselves to continue writing fast and furious.
- S: Writers practice presenting some of their writing as a speech to help them get a feel for how their future writing should sound. They also use the Opinion Writing Checklist to self-assess their writing and set goals for their future work.
- When writers want their writing to persuade people, to make them think and act in particular ways, they need to think about their audience and work to reach that audience. One way to reach an audience is to address them directly (session 4).

Then, they make plans to gather further evidence for homework or outside of class.

- Writers are sure to collect specific examples that can make their opinions come to life. Every time a writer tells the reader something, he needs to show that same thing using a specific example such as an image or a little story (session 9).
 - MWT: Writers reread their evidence to determine if it exactly matches their opinion and reason.
 - S: Writers make sure that they are using the correct verb tenses as they shift through the past, present, and future in their speech writing.
- Writers only put in the best, most convincing evidence when they are writing to convince someone of their opinion. One way they do that is to read each piece of evidence and ask, “Will this make the audience care?” (session 10)
 - MWT: Writers always keep in mind what exactly they want their audience to do and think after they hear their speeches. Writers

- Writers rely on several strategies to help them create introductions that draw their readers into their persuasive texts. Those strategies include asking questions, telling a surprising fact, and giving background information. But opinion writers also make sure they introduce their text with a clear, focused thesis (session 17).
 - MWT: Writers remind themselves of their goals and all they have learned so far about opinion writing. They make sure they are applying and transferring all they know into each and every piece that they write.
 - S: Writers craft strong conclusions for their persuasive pieces by leaving lasting impressions and restating their theses.
- Writers use all of the revision strategies that they have learned throughout this unit to make their opinion writing pieces the best they can be (session 21).
 - MWT/S/HW: Writers edit and publish their latest opinion pieces to prepare for celebration (see session 22).

- **MWT:** Another way speech writers reach an audience is to pose questions.
- **MWT:** Writers anticipate the questions their audiences might have (e.g. “Why? How come? Like what?”) and then add more to their speeches to answer those questions.
- **S:** Writers select the seed speech idea that they will further develop in the next goal (students also help to select the class seed idea that they will further develop in the next goal—see “Share” of session 6).

**Mid-workshop teaching*

***Share*

W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

b. Provide reasons that support the opinion.

c. Use linking words and phrases (e.g., because,

make sure that every part of their speech works towards that goal.

- **S:** Writers plan how they will organize their categories when they draft their speeches so that they have the greatest effect on the audience.
- **Writers draft in chunks, or paragraphs. Doing that—and noticing when they leave one topic and go to the next—helps a writer not only write in paragraphs but also stay longer on a subtopic (session 11).**
 - **MWT:** Writers take pause their drafting to conduct a quick spell-check of their work.
 - **S:** Writers use transition words to connect and create cohesion between the different parts of their speeches.
- **Writers explore what makes a speech powerful and effective. They ask the question, “What makes for a powerful and persuasive speech?” (session 12)**
 - **MWT:** Writers share with a partner, highlighting one thing that they did that they think their classmate might want to try.
 - **S:** Writers think about how they want their audience to feel during

- **Writers celebrate the growth they have made as writers in this unit (see the “share” for session 22 and session 23 for suggestions).**

**Mid-workshop teaching*

***Share*

W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

b. Provide reasons that support the opinion.

c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

d. Provide a concluding statement or section.

W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions

<p><i>therefore, since, for example) to connect opinion and reasons.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p>	<p>certain parts of their speeches. Then, they try out these parts on a partner, working to find ways to pack in an emotional punch.</p> <ul style="list-style-type: none"> ● Writers know that if they want others to take their work seriously, proofreading well is important. Writers work independently and with partners to edit their speeches (session 13). <ul style="list-style-type: none"> ○ MWT: Writers make sure that there is specific evidence in their writing that shows that they are achieving the goals they have set for themselves. ○ S: Writers rehearse their speeches so that they can deliver them strongly during the celebration of this part of the unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.</i></p> <p><i>a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</i></p>	<p><i>should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive</i></p>
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<p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>b. Provide reasons that support the opinion.</i></p> <p><i>c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a</i></p>	<p><i>details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>
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single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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

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

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

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

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

The examination of individual experiences, historical narratives, and events promotes an understanding of individual and community responses to the violation of fundamental rights.

6.1.4.A.9 Compare and contrast responses of individuals and groups, past and present, to violations of fundamental rights (e.g., fairness, civil rights, human rights).

6.1.4.A.10 Describe how the actions of Dr. Martin Luther King, Jr., and other civil rights leaders served as catalysts for social change and inspired social activism in subsequent generations. The United States democratic system requires active participation of its citizens.

6.1.4.A.11 Explain how the fundamental rights of the individual and the common good of the country depend upon all citizens exercising their civic responsibilities at the community, state, national, and global levels.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

3. Construct viable arguments and critique the reasoning of others.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on
 -A Curricular Plan for the Writing Workshop, Grade 3, *Units of Study in Opinion, Information, and Narrative Writing: Grade 3, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: examples of student work and mentor speeches, petitions, and letters on the *Units of Study in Writing CD*

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input checked="" type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- ☒ CRP1. Act as a responsible and contributing citizen and employee
- ☒ CRP2. Apply appropriate academics and technical skills
- ☒ CRP3. Attend to personal health and financial well-being
- ☒ CRP4. Communicate clearly and effectively with reason
- ☒ CRP5. Consider the environmental, social and economic impacts of decisions
- ☒ CRP6. Demonstrate creativity and innovation
- ☒ CRP7. Employ valid and reliable research strategies
- ☒ CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- ☒ CRP9. Model integrity, ethical leadership, and effective management
- ☒ CRP10. Plan education and career paths aligned to personal goals
- ☒ CRP11. Use technology to enhance productivity
- ☒ CRP12. Work productively in teams while using global cultural competence

Grade Three Writing Unit 3: The Art of Information Writing

Essential Questions:

- What are some logical structures that writers can use to organize their information writing pieces?
- What are some logical structures that writers can use to plan the different chapters or parts of their information writing pieces?
- What strategies do information writers use to elaborate upon their topic?
- How can studying the work of mentor authors help writers improve their own writing?
- How and when do information writers need to conduct additional research to support their writing?
- How do writers chose text features that will help their readers better understand the information presented in their books?
- How and when do writers use digital and print resources to fact-check the information included in their books?
- How can writers transfer what they know about writing longer information books into writing shorter essays in response to reading text?

Skills/Knowledge:

- Writers will plan their information books using a table of contents.
- Writers will “pre-revise” their books by ensuring that their tables of contents follow logical structures.
- Writers will “pre-revise” the chapters of their books by ensuring that they follow logical structures.

<p>-Writers will study mentor texts to mine for elaboration strategies that they can try themselves.</p> <p>-Writers will use transitional words and phrases to glue together the parts of their information books.</p> <p>-Writers will conduct additional research to add more information to their writing pieces.</p> <p>-Writers will craft introductions and conclusions for their writing pieces.</p> <p>-Writers will create and/or find text features to include in their books that will help readers to better understand the information they are teaching.</p> <p>-Writers will fact-check the information in their books using digital and print resources.</p> <p>-Writers will edit their writing and include paragraphs to separate the topics in their books.</p> <p>-Writers will use what they know about information writing to write short essays in response to text.</p>			
<p>Goal #1: Writers organize their overall information writing pieces, as well as each chapter, using logical structures.</p>	<p>Goal #2: Writers revise their information writing by trying out elaboration strategies they notice mentor authors using and by conducting additional research.</p>	<p>Goal #3: Writers revise and edit their information books with their readers in mind, using digital and print resources to fact-check and add text features.</p>	<p>Goal #4: Writers will transfer all they know about information writing into writing shorter essays in response to text.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Writers generate ideas, rehearse, and “pre-revise” in notebooks and on table of contents paper:</u></p> <ul style="list-style-type: none"> Writers grow potential topics for information writing in their notebooks thinking, “If I had to teach a course to other kids in the class, what would I teach?” <ul style="list-style-type: none"> MWT*: After listing a few topics of expertise, writers create planning 	<p><u>Writers shift between drafting and revising chapters on separate paper (continued):</u></p> <ul style="list-style-type: none"> Writers revise by considering different ways to elaborate. They study mentor texts, taking note of all the different kinds of information that writers use to teach readers about subtopics. Writers use transition words and phrases to glue together 	<p><u>Writers continue revising their chapters:</u></p> <ul style="list-style-type: none"> Writers stop, before they are completely done with their pieces, and take stock. They reread what they’ve done so far and think about guidelines, checklists, or mentor texts, asking, “What’s working already? What do I still want to do to make this as strong as possible?” (using 	<p><u>Writers write quick, short informational responses— I imagine this last goal to focus on getting students to transfer what they learned about information writing in their longer projects to writing shorter, quicker essays, like the responses they might be expected to do on the PARCC test. You may want to do a shared writing piece as a first lesson in this bend so that students get a clear picture of</u></p>

<p>webs with each bubble in their webs representing a possible subtopic, or future chapter, that they could write about their topics.</p> <ul style="list-style-type: none"> ○ S***: Writers select the topics that they would like to write their information books about. ● Writers of information books are teachers. When they write information books, they are actually teaching a unit of study on their topic, and it helps to rehearse by actually teaching real students, watching to see which information especially matters to them. <ul style="list-style-type: none"> ○ MWT: Writers talk over with their “students” how their teaching is going so far as a way of drafting and revising “in the air” how their books might go. ○ S: Writers write long in their notebooks about 	<p>the parts of their chapters and the parts of their books.</p> <ul style="list-style-type: none"> ○ MWT*: Writers make sure they are spelling high-frequency words correctly and create mini-word-walls for themselves of domain-specific vocabulary. ○ S***: Writers consult the Information Writing Checklist to self-assess their work so far and set goals for the future. ● Writers try to interest their readers by making sure their writing contains both facts and ideas. They also work to bring their information writing to life for the reader. <ul style="list-style-type: none"> ○ MWT: Writers flesh out the parts of their chapters that they flattened into a sentence or two by using thinking stems. ○ S: Information writers shift between writing about big ideas and detailing small 	<p>Information Writing Checklist)</p> <ul style="list-style-type: none"> ○ MWT*: Writers can embed small moment stories into some of their chapters to help their readers visualize the information. ○ S***: Writers can use metaphors as a way to begin or end their writing. ● Writers reread their pieces carefully, looking for places that are confusing or undeveloped. Writers then revise to make sure that their writing will reach readers. <ul style="list-style-type: none"> ○ MWT: Writers can use conjunctions and subordinate conjunctions to make their sentences longer and more sophisticated. ○ S: Writers make their work more manageable by thinking of what they have left to do as tiny, bite-sized chunks. They 	<p><u>what their responses might look in the end. You may also chose to focus on working with one Research Simulation Task during all of these lessons, making their one response the best it can be. Or, you may want students to cycle through this work with several tasks, with each of their responses becoming successively higher in quality. In the last lesson before celebration, students will attempt a new Research Simulation Task from start to finish with as much independence as possible. Students should be composing on computers as much as possible during this last goal, but most certainly for their final attempt responding to a Research Simulation Task in the last lesson before celebration.</u></p> <ul style="list-style-type: none"> ● After reading the text(s) and the task, writers use what they know about planning logical structures for longer information writing pieces to create mini-tables of contents to plan an information response. Then, they begin to draft, long and
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<p>their topics, asking themselves, ““What’s all I know about this?” Then they fill the pages with everything they know about the topic.</p> <ul style="list-style-type: none"> ● Writers make plans for how to organize their information writing. They make several different plans with each plan including different ways to divide the topic into parts (e.g. kinds of..., parts of..., ways to..., examples of..., how to...)(writers do this across their fingers with partners and also on practice table of contents paper). <ul style="list-style-type: none"> ○ MWT: Writers revise right from the start by asking themselves, “How could I change my table of contents so that it follows a more logical sequence?” ○ S: Writers continue to pre-revise their table of contents to make sure that they follow a logical structure. 	<p>examples.</p> <ul style="list-style-type: none"> ● Writers are researchers. Writers often leave the page in search of the perfect fact or the perfect example. <ul style="list-style-type: none"> ○ MWT: Writers use domain-specific vocabulary to help readers get smart on the topics they are teaching. ○ S: Writers study mentor texts and try to emulate some of the techniques authors use expert words in their books. ● Writers go beyond making teeny, tiny edits and truly revise by rewriting whole sections or whole chapters. <ul style="list-style-type: none"> ○ S: Writers find unique ways to physically keep all of their research and writing materials, mentor texts, and information organized in the classroom. ● Writers study mentor texts, asking, “What do mentor authors do when writing powerful introductions to 	<p>choose a small chunk to do for homework.</p> <ul style="list-style-type: none"> ● Writers include text features in their information books, but only those that will help their readers. Writers think what their text is mainly about, and that helps them decide what should be highlighted or popped out in a text feature. <ul style="list-style-type: none"> ○ MWT: Writers consider using text features that they find on computers to speed up their revision process (they also can find text features on computers at home). ○ S: Writers study mentor texts for ways to include text features that they hadn’t yet thought of. ● Writers check the major facts that they have included in their chapters to make sure they are as accurate as possible. Writers scan their drafts for facts that they feel as if might be shaky and then 	<p>strong.</p> <ul style="list-style-type: none"> ○ MWT*: Writers may consider a couple of different ways to structure or re-structure their short information responses, just like they did with their longer pieces. ○ S**: Writers use mentor texts, the charts in the room, and Information Writing Checklists to self-assess that they are using all they know about information writing in their short responses. ● Writers use all of their skills at structuring, elaborating, transition words, introductions, and conclusions to create information responses. One elaboration skill that writers must use in short information responses is citing evidence from the text to support their ideas. They can do so using special
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<ul style="list-style-type: none"> ● Writers try really new and different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic (e.g. boxes and bullets, cause/effect, pros/cons, problem/solution). <ul style="list-style-type: none"> ○ MWT: Writers begin to create “information files” for each of their future chapters in their notebooks. They put each chapter or subtopic on a page and write down the information they know, as well as keep track of future research they may need to do. <p><u>Writers shift between drafting and revising chapters on separate paper:</u></p> <ul style="list-style-type: none"> ● Writers study mentor texts for ways to convey information. Then, they begin drafting their 	<p>information writing?” and then, “How can I apply these strategies to my own introduction?” (both the introduction to the whole piece and chapter introductions).</p> <ul style="list-style-type: none"> ○ MWT: Writers study mentor texts to mine strategies for writing conclusions that they can try in their own writing. ○ S: Students take time to celebrate the work that their partners have done thus far. <p><i>*Mid-workshop teaching</i> <i>**Share</i> W.3.2: 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. Develop the topic with facts, definitions, and details. Use linking words and phrases (e.g., also, another, and, more, 	<p>quickly look at another source or two to confirm that those facts are true.</p> <ul style="list-style-type: none"> ○ MWT: Writers make sure to fact-check their text features as well as their writing. ○ S: Students decide what additional fact-checking or revisions they need to finish up for homework. <p><u>Writers edit and celebrate the “completion” of this cycle of information book writing:</u></p> <ul style="list-style-type: none"> ● Writers use paragraphs to separate whole groups of sentences into topics (they also edit other aspects of their pieces using editing checklists). <ul style="list-style-type: none"> ○ MWT: Writers clarify their writing by checking for ambiguous pronouns. ○ S: Writers celebrate the completion of their first round of information book writing by re- 	<p>thinking stems, such as:</p> <ul style="list-style-type: none"> ➤ In the text, it states, “...” ➤ As the author, _____, says, “...” ➤ For example, in the article it says, “...” <ul style="list-style-type: none"> ○ MWT: Writers always follow up a fact or direct quote from a text in their writing with a “twin sentence” (or more) that explains how this fact fits with their other ideas and information. If they get stuck, they can use some elaboration thinking stems, such as: <ul style="list-style-type: none"> ➤ For example... ➤ In other words... ➤ To add on... ➤ This makes me realize... ➤ This is important because... ➤ This shows that... ➤ On the other hand... <ul style="list-style-type: none"> ○ S: Writers make sure to use what they know about paragraphing to separate the parts of
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<p>chapters, writing long and strong, creating information books that are brick walls: chunks of information (bricks) placed one beside the other to teach an overall topic.</p> <ul style="list-style-type: none"> ● Writers of information books create logical structures not only for their tables of contents, but also for each chapter. They create and follow a mini-table of contents for each chapter, start each chapter with an introduction sentence, and end each chapter with a wrap-up sentence. <ul style="list-style-type: none"> ○ S: Writers consult the Information Writing Checklist to self-assess their work so far and set goals for the future. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p>W.3.2: 2. Write informative/explanatory texts to</p>	<p><i>but) to connect ideas within categories of information.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p>W.3.4: <i>With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p>W.3.5: <i>With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p>W.3.7: <i>Conduct short research projects that build knowledge about a topic.</i></p> <p>W.3.8: <i>Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p>W.3.10: <i>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day</i></p>	<p>teaching their topics to their classmates.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p>W.3.2: 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>a. <i>Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.</i></p> <p>b. <i>Develop the topic with facts, definitions, and details.</i></p> <p>c. <i>Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</i></p> <p>d. <i>Provide a concluding statement or section.</i></p> <p>W.3.4: <i>With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p>W.3.5: <i>With guidance and support from peers and adults, develop and strengthen writing</i></p>	<p>their information responses.</p> <ul style="list-style-type: none"> ● Writers use what they know about collecting information and integrating facts into their writing from printed sources to do so from video sources. Researchers watch video sources on the edges of their seats, ready to jot down facts and images that they can use to elaborate in their information responses. <ul style="list-style-type: none"> ○ MWT: To embed facts from video sources in their writing, writers use similar thinking stems to those that they used to integrate facts from printed texts, such as: <ul style="list-style-type: none"> ➤ In the video, it showed... ➤ In the video, it stated... ➤ For example, in the video it showed... ○ S: Writers use the Information Writing Checklist to self-assess their short responses and set goals for the future.
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<p><i>examine a topic and convey ideas and information clearly.</i></p> <p><i>a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.</i></p> <p><i>b. Develop the topic with facts, definitions, and details.</i></p> <p><i>c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day</i></p>	<p><i>or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading and an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p>	<p><i>as needed by planning, revising, and editing.</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a</i></p>	<ul style="list-style-type: none"> ● Writers can generate introductions to their short information responses quickly by using a predictable format: <ul style="list-style-type: none"> ➤ Hook (e.g. a question, a list, an exclamation) ➤ Definition/background information/summary ➤ Stating the topic <ul style="list-style-type: none"> ○ MWT: Writers can generate conclusions to their short information responses quickly by using a predictable format: <ul style="list-style-type: none"> ➤ Hook ➤ Restating the topic ➤ Leaving a lasting impression ○ S: Writers use editing checklists and the text as references in editing their responses, making sure to spell domain-specific vocabulary correctly. ● Writers use all they know about information writing to complete a Research
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<p>or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading and an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p>	<p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<p><i>speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading and an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<p>Simulation Task on computers.</p> <ul style="list-style-type: none"> ● Writers celebrate their accomplishments in this unit (possibly by teaching younger students what they have learned about information writing). <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.2: 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i></p> <ol style="list-style-type: none"> <i>Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.</i> <i>Develop the topic with facts, definitions, and details.</i> <i>Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</i> <i>Provide a concluding statement or section.</i> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization</i></p>
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<p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>			<p><i>are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-</i></p>
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			<p><i>specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading and an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to</i></p>
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			<i>task and situation in order to provide requested detail or clarification</i>
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Interdisciplinary Connections:*Social Studies:*

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

3-LS4-2. Use evidence to construct an explanation for how the variations in characteristics among individuals of the same species may provide advantages in surviving, finding mates, and reproducing.

Nonfiction Reading and Writing- Living Things

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters.

Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 3, *Units of Study in Opinion, Information, and Narrative Writing: Grade 3, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Deadliest Animals*

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Writing Unit 4: Literary Essay

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers write to grow big ideas about texts? -How do writers develop strong thesis statements for literary essays? -How do writers collect various types of evidence to support their thesis statements? -What are the qualities of a strong literary essay? -How do writers craft essays that analyze literary elements across two texts? -How do writers transfer all they know about literary essay writing when writing in on-demand situations? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will write to grow many big ideas about texts that they read. -Writers will develop strong thesis statements based on the big ideas that they have about texts. -Writers will gather various types of evidence to support their thesis statements. -Writers will study mentor texts to determine the components of a strong literary essay. -Writers will compose well-structured, thoroughly-elaborated literary essays both on demand and over an extended period of time. -Writers will craft introductions and conclusions that refer to the text(s) they are writing about and situate their thesis statements in a global context. -Writers will transfer all they know about literary essay writing when writing in on-demand situations. -Writers will craft essays that analyze literary elements across two texts. 		
<p>Goal #1: Writers write to grow big ideas about texts that they then develop into essay thesis statements.</p>	<p>Goal #2: Writers collect a variety of evidence to support their thesis statements and craft literary essays that reflect the powerful moves that they notice mentor essayists using.</p>	<p>Goal #3: Writers transfer all they know about the qualities of strong literary essay writing to on-demand situations. Writers also craft essays that analyze literary elements across two texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Writers write to grow big ideas about literature in their writing notebooks:</u></p> <ul style="list-style-type: none"> ● Readers conduct an inquiry into the question, “What are some qualities of strong writing about reading?” by 	<p><u>Writers decide how they will structure their essays and collect evidence to support their thesis statements:</u></p> <ul style="list-style-type: none"> ● Literary essayists plan how they will outline their essays by trying out different ways to structure the 	<p><u>I imagine this last goal to focus on getting students to transfer what they learned about literary essay writing to shorter, quicker essays, like the responses they might be expected to produce on the PARCC Literary Analysis Task. You may want students to cycle through this work with several tasks,</u></p>

studying some student writing journal entries (see mentor texts 1-3).

- MWT: Readers open their writing notebooks and write an entry that captures their best thinking about a text or character they feel strongly about.
- Just as persuasive essayists pay attention to their lives, expecting to generate rich ideas for speeches, petitions, letters and editorials, literary essayists pay special attention to texts. Writers can generate ideas about literature by pulling out a line or two from a text that have stayed with them long after they have finished reading. Writers attempt to write long about why they found these words so powerful and to explore how these words fit with the story as a whole.
 - MWT*: Writers can also generate ideas about literature by recording a turning point in the book and then writing to explore how this moment fits into the whole book or about how they might live differently if they took the story really seriously.
- Literary essayists know that there are some parts of a story that tend to provide rich ground for analysis. Literary

paragraphs in order to support their powerful thesis statements:

How Can I Support My Thesis Statement?

- With reasons
- With kinds or ways
- With times when
- With evidence of how it is true at the beginning of the story, then at the end of the story

(Note: Many thesis statements, like “Winn-Dixie, in *Because of Winn-Dixie*, changes the preacher from a closed person to an open one,” or, “My feelings about Amanda Wilkinson are complicated. On the one hand, I think she is mean. On the other hand, I think she is really hurting inside,” will have built-in structures. In the first case, one supporting paragraph would be about how the preacher was a closed person, and the other would be about how Winn-Dixie changed him into an open person. In the second case, one paragraph would be about how Amanda is mean and the other would be about how she is hurting inside. Students with these types of thesis statements do not need to do too much planning for how their paragraphs will go.)

- S**: **Once writers have decided on how they will structure their paragraphs, they set up a system for collecting evidence (e.g. a different folder for each paragraph, a**

with each of their responses becoming successively higher in quality. Maybe students will transfer all they know by completing a new task every other day or so. Then, they can revise that piece for a day or two using the new strategies you teach before moving on to another task. Depending on how you structure this bend with different amounts of tasks, you may want/need to reorganize these teaching points. Students should be composing on computers as much as possible during this last goal. In the last lesson before celebration, students complete an on-demand literary essay, or Literary Analysis Task, from start to finish. You may want this final on-demand task to be the district’s post-assessment task.

- Before reading the text in an on-demand situation, writers dissect the task (the question itself) and ask, “What is this task asking me to do?” (*It is not asking you to summarize the text(s)!) Then, while they are reading the text, writers gather the evidence that they will use in their essays (students are working with one-text tasks).
 - MWT*: After dissecting the task, reading the passage, and gathering evidence, writers quickly craft a thesis statement. Writers may use some of the thesis templates from

essayists look for and write long about moments of character change, the lessons characters are learning, and the issues (personal or social) characters are facing.

- **MWT:** Writers push themselves to lift the level of their writing about reading by using prompts to jump-start their thinking. These include:
 - This makes me think...
 - I wonder...
 - The surprising thing about this is...
 - The important thing about this is...
 - The thought this gives me is...
 - I wonder whether...
- **S**:** Writers mine their own writing about reading to find their richest ideas about a text. Writers underline and transfer these big ideas from their own writing to new pages in their notebooks, preparing to elaborate even further upon them.
- **Literary essayists** begin to elaborate upon their richest ideas (identified during yesterday's "Share") by providing supporting evidence from the text. After essayists record a piece of evidence in their notebooks, they show how that

different notebook page for each paragraph, a different booklet for each paragraph, etc.- see page 49 in *If...Then...Curriculum*, Grade 3 for a description).

- **Writers must collect evidence** from the text to help prove their thesis. One type of evidence writers can collect is a retelling of a part of the text that proves their thesis. Writers use precise words, often from the text, to angle their retellings so that they highlight how that part of the text supports their thesis.
 - **MWT*:** After writers *show* readers the point they are trying to make with a retelling, they then *tell* (or unpack for) the reader what the story is evidence of using sentence starters such as:
 - This part of the text shows that...
 - This is evidence that...
 - **S:** Writers of literary essays use the vocabulary of their trade, incorporating literary terms such as *narrator, point of view, scenes, character, protagonist, etc.*
- **Writers work hard to find "just-right" quotations** to include in their essays. A passage is "just-right" for citing when it provides strong evidence for a thesis,

earlier in the unit, or they may notice that most, or all, of the thesis is written in the task itself.

- **S**:** As they prepare to write, writers pre-write by making a quick plan or visual reminder (outline, paragraph map, or something else) of how they will lay out their paragraphs and what evidence they will use in each paragraph (you may want to have students work in partnerships when creating their quick essay plans).
- **Writers bring forward all they know** about writing effective literary essays each and every time they write within the genre. Writers use their pre-writing outlines, the Opinion Writing Checklist, the charts in the room, and mentor texts to flash-draft their essays (perhaps with a partner).
 - **MWT:** Writers remember that whenever they use textual evidence, they must then explain, or unpack, how that evidence supports the overall thesis.
 - **S:** Writers use the Opinion Writing Checklist to self-assess their writing (particularly their use of transitions and textual evidence) and to set

example supports their big idea by writing, “This shows...”

- MWT: Writers make sure that they are not just extending their thinking by recording supporting textual evidence but that they are also deepening their ideas using prompts such as:
 - In other words...
 - Could it be that...
 - Perhaps...
 - Furthermore...
 - This connects with...
 - On the other hand...
 - This is true because...
 - I’m realizing that...

Writers use the writing and thinking they have done about a text to craft a thesis statement:

- Writers find their seed idea—their thesis—by first rereading all of their related entries and thinking, “What is the big idea I really want to say about this character/text?”
Writers can try out multiple thesis statements by using templates, such as:

making readers say, “I see what you mean.”

- MWT: Writers unpack the quotations they collect by explaining how the quote proves their thesis. To do so, they can use thinking stems such as:
 - This shows that...
 - This is evidence that...
 - This quote illustrates how...
- S: In order to prepare for tomorrow’s flash draft, writers sift through the evidence they have collected for each of their paragraphs, noting which pieces of evidence are the strongest and deciding which they will include in their essays.

Writers study mentor essayists, piece together their own literary essays, and revise and edit their pieces:

- Writers study a mentor text to research the questions, “What makes for a good literary essay? What, exactly, does a writer do to be a powerful essayist?” (see mentor text 4)
 - MWT: Writers “construct” their own essay drafts by (literally) cutting apart, eliminating, and

personal goals.

- By asking themselves, “What is this task asking me to do?” writers notice when a task is asking them to write about two texts in one essay. Writers read tasks several times in order to create a clear picture in their minds of all of the work their writing will need to accomplish (students are working with a two-text task that asks them to analyze the same literary element across two texts). Then, while they are reading the texts, writers collect the evidence from both texts that they will use in their essays.
 - MWT: After dissecting the task, reading the passages, and gathering evidence, writers quickly craft a thesis statement. Writers may notice that most, or all, of the thesis is written in the task itself.
 - S: Writers study a mentor text to research the questions, “How do writers organize their thoughts when writing about two texts in one essay? What, exactly, does an essayist do to write powerfully about two texts in one essay?” (see mentor text 5)
- As they prepare to write a literary essay about two different texts, writers pre-

<ul style="list-style-type: none"> ➤ (Character), in (title), is (trait or emotion). (e.g. “Opal, in <i>Because of Winn-Dixie</i>, is lonely.”) ➤ (Character), in (title), changes the family [the town, another character, the classroom, the school] from (this way to that way). (e.g. “Winn-Dixie, in <i>Because of Winn-Dixie</i>, changes the preacher from a closed person to an open one.”) ➤ (Title) is about (character) who learns [turns out to be, changes to be, becomes] (such-and-such) by the end. (e.g. “<i>Because of Winn-Dixie</i> is about Opal, a lonely girl, who learns that she isn’t alone by the end.”) ➤ When I first read (title), I thought it was about (the external, plot-driven story), but now I realize it is about (the internal story). (e.g. “When I first read <i>Because of Winn-Dixie</i>, I thought it was about a girl finding a dog, but now I realize it is about a girl getting to know herself.”) ➤ Some people think (title) is about (the external plot), but I think it is really about (the deeper meaning). (e.g. “Some people <i>think Because of Winn-Dixie</i> is about a strange dog, but I think it is really about how a 	<p>taping together the pieces of evidence and explanations they have collected. Writers also add in topic sentences and transitional phrases in order to make one part of their essay flow into the next.</p> <ul style="list-style-type: none"> ○ S: Writers use the Opinion Writing Checklist to self-assess their writing thus far and set goals for their future work. ● Writers can revise their introductory paragraphs by hooking their readers with a provocative statement or question, including a tiny summary of the story, clearly stating their thesis, and forecasting the reasons they will use to support their thesis. <ul style="list-style-type: none"> ○ MWT: Writers can revise their conclusions by restating their thesis statements, including inspirational lines, commenting on a social issue connected to the theme they explored in their essays, or connecting ideas from their essays to their own lives. ○ S: Writers can revise their essays by looking for and filling gaps in thinking, evidence, or transitions. 	<p>write by making a quick plan or visual reminder (outline, paragraph map, or something else) of how they will lay out their paragraphs and what evidence they will use in each paragraph. Writers plan with a mentor text in hand (you may want to have students work in partnerships when creating their quick essay plans).</p> <ul style="list-style-type: none"> ○ MWT: Writers flash-draft their literary essays, using their quick plans, mentor texts, charts, and the Opinion Writing Checklist as guides. ○ S: Writers revise their introductions and conclusions, making sure that they introduce and tie together both texts, as well as clearly state their thesis and leave a lasting impression on the reader. ● By asking themselves, “What is this task asking me to do?” writers notice when a task is asking them to compare and contrast two texts. Writers read tasks several times in order to create a clear picture in their heads of all of the work their writing will need to accomplish (students are working with a two-text task that asks them to compare and contrast some aspect of the texts). Then, while they are reading the texts, writers
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dog helped a young girl realize she is not alone.”)

- **My feelings about (title, character) are complicated. On the one hand, I think...On the other hand, I think...**(e.g. “My feelings about Amanda Wilkinson are complicated. On the one hand, I think she is mean. On the other hand, I think she is really hurting inside.”)
- **MWT: Writers begin to revise and narrow down their choices for their thesis statements by making sure each is a claim or an idea, not a fact, phrase, or question. Then, writers think about which of their possible thesis statements is the most provocative, interesting, or thought-provoking.**
- **S: Writers select their best thesis statement and share it with a partner. Partners help each other revise their thesis statements by asking each other, “Is this a claim or an idea, not a fact, phrase, or question? Would I be interested in reading an essay about this?”**

**Mid-workshop teaching*

***Share*

- **Writers edit their literary essays, paying special attention to paragraphing, punctuation, capitalization, and spelling.**
 - **MWT: Writers edit their literary essays by making sure they have used proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.).**
- **Writers celebrate the “completion” of their first literary essays and the growth they have made as writers so far in this unit.**
 - **S: Writers use the Opinion Writing Checklist to self-assess their writing and to set goals for the next bend in the unit.**

**Mid-workshop teaching*

***Share*

W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

collect the evidence from both texts that they will use in their essays.

- **MWT: After dissecting the task, reading the passages, and gathering evidence, writers quickly craft a thesis statement. Writers may notice that most, or all, of thesis is written in the task itself.**
- **S: Writers study a mentor text to research the questions, “How do writers organize their thoughts when comparing and contrasting two texts in an essay? What, exactly, does an essayist do to compare and contrast with power?”**
- **As they prepare to write a literary essay that compares and contrasts texts, writers pre-write by making a quick plan or visual reminder (outline, paragraph map, or something else) of how they will lay out their paragraphs and what evidence they will use in each paragraph. Writers plan with a mentor text in hand.**
 - **MWT: Writers flash-draft their literary essays, using their quick plans, mentor texts, charts, and the Opinion Writing Checklist as guides. As they draft, writers must shift between being a writer and a**

<p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.7: Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</i></p> <p><i>W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.</i></p> <p><i>a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</i></p> <p><i>b. Provide reasons that support the opinion.</i></p> <p><i>c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect</i></p>	<p><i>b. Provide reasons that support the opinion.</i></p> <p><i>c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts,</i></p>	<p>reader, clarifying, editing, and revising as they go.</p> <ul style="list-style-type: none"> ○ S: Writers use the Opinion Writing Checklist to self-assess their writing and to set personal goals. ● Writers can craft or revise an essay introduction in a pinch by writing a hook (see previous lesson on revising introductions), giving a one-sentence summary of each text, and stating their thesis. <ul style="list-style-type: none"> ○ MWT: Writers provide enough information about the texts and task that a stranger could read their essay and understand it (e.g. name the texts and authors, briefly summarize the texts in the introduction, clarify pronouns used in the analysis, clearly state thesis statement, etc.). ○ S: Writers can craft or revise an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader. ● Writers use all they know about literary essay writing to complete a Literary Analysis Task on demand (possibly the district Literary Analysis post-assessment).
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<p><i>opinion and reasons.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<p><i>building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<ul style="list-style-type: none"> ● Writers celebrate their accomplishments in this unit (possibly by picking two pieces that show their progression as writers). <p><i>*Mid-workshop teaching</i></p> <p><i>**Share</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.7: Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the</i></p>
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same author about the same or similar characters (e.g., in books from a series).

W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

b. Provide reasons that support the opinion.

c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

d. Provide a concluding statement or section.

W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single

sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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

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

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

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

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

- Individuals and families have unique characteristics.
- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

- There are many different cultures within the classroom and community.
- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

3. Construct viable arguments and critique the reasoning of others.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

- *Units of Study in Opinion, Information, and Narrative Writing: Grade 3* (Especially *If...Then...Curriculum: Assessment-Based Instruction Grade 3*) (2013), *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: A variety of short texts, picture books, poems, and novels or excerpts from novels (from read alouds or book clubs, not independent books)

1 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Writing Unit 5: Realistic Fiction

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers generate lots and lots of ideas for realistic fiction stories? -What strategies do writers use to bring characters to life in their stories? -How do writers create tension in realistic fiction stories? -How do writers craft realistic fiction stories that teach readers a lesson? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate lots and lots of ideas for realistic fiction stories. -Writers will focus their realistic fiction stories on small moments in time and include a few main characters. -Writers will work with partners to help them clarify and deepen their stories. -Writers will study mentor texts to mine for the strategies author use to bring their characters to life and make the parts of their stories flow together. -Writers will use various strategies to bring their characters to life. -Writers will use various strategies to create a sense of tension in their stories. -Writers will craft beginnings and closings to their realistic fiction pieces. -Writers will use dialogue, internal thinking, and well-crafted scenes to reveal a deeper meaning behind their realistic fiction stories. 		
<p>Goal #1: Writers generate several short fiction stories that focus on small moments in time.</p>	<p>Goal #2: Writers revise with intention, bringing their characters to life and pulling readers to the edges of their seats.</p>	<p>Goal #3: Writers repeat the process of creating realistic fiction stories, bringing forward all they have learned and revising to lift the level of their new pieces.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	
<p><u>Writers Generate Ideas and Draft Stories Across the Pages of Planning Booklets:</u></p> <ul style="list-style-type: none"> ● Writers rev themselves up to write “edge-of-the-seat” realistic fiction stories by pouring out ideas for creating lots and lots of fictional episodes (Small Moment fictional stories). One way writers can generate ideas for edge-of-the-seat fiction 	<p><u>Writers Select One of their Fiction Stories to Revise and/or Rewrite Across the Pages of a Booklet (or perhaps a notebook-paper booklet):</u></p> <ul style="list-style-type: none"> ● Writers know how important it is to story-tell, not summarize, a fiction story. To do this, writers envision each small moment of the story asking themselves, “If this were a play, what 	<p><u>Writers Begin by Drafting Many More High-Quality Fiction Stories and then Choose Two or Three to Revise and Publish:</u></p> <ul style="list-style-type: none"> ● Writers embark on writing lots and lots of new, high-quality fiction stories, drawing on all that they have learned so far, aiming to make their next book even better than the last.

stories is by thinking of the big feelings that some of their favorite characters have experienced in books. Then, they create a fictional character who experiences the same big feeling in a different scenario (see page 6 for examples).

- MWT*: Writers quickly jot down their ideas for possible fiction stories, and then pick one to write long and strong about across the pages of a planning booklet.
- Writers generate more ideas for fiction stories by thinking of times in their own lives when they felt strong emotions. Then writers fictionalize these real-life moments or tell them from different perspectives to bring out the tension.
 - MWT: Writers of fiction stories are always striving to write faster, stronger, and longer. They set goals for themselves to generate many new story ideas and a couple of across-the-page stories in one workshop period.
 - S**: Writers know that realistic fiction stories and Small Moment stories are both types of narrative writing. Writers bring forward all

would the characters be doing and saying in this scene? What would the setting look like?" Once writers have a movie in their minds, they write down one scene at a time, bit-by-bit down the page, making sure to include every detail.

- S**: Writers periodically act out parts of their stories with their partners, noticing any dialogue, small actions, or setting details they forgot to put into words in their stories.
- Writers know that one of the secrets to great fiction writing is to show what's happening both on the outside of the character and on the inside of the character. On the outside, a character may be walking down the street, carrying a backpack. On the inside, he might be thinking, "I'm so nervous! I hope the other kids will like me!" Writers always think about and include the internal journeys of their characters (their thoughts, feelings, worries, struggles) as well as their external journeys.
 - S: Writers use the Narrative Writing Checklist to self-assess

Each time a writer starts a new story, she thinks, "What did I do in my last story that made it so good I want to do it again? What else might I try differently in this story? What might I work on today to make this my strongest writing piece yet?"

- Writers are continuously practicing the art of storytelling, not summarizing. To do this, writers make movies in their minds, asking themselves, "What exactly did the characters do or say?" Then, they strive to unfold the story down the page, telling it bit-by-bit, balancing small action details, setting details, dialogue, and internal thinking.
- Writers select two or three of their stories that they believe are worthy of revision. Writers use dialogue not just to show what's happening, but also to show the characters' personalities. Since fiction writers can have their characters say anything, they revise their pieces to have characters say things that show something about who they really are.
- Writers revise their fiction stories to reveal a deeper meaning or life lesson. Writers think about what important

they already know about good narrative writing by revisiting charts from the personal narrative unit. Writers use these charts to reflect upon the fiction stories they have written so far and set goals for their future work (see pages 85 and 135 in *Crafting True Stories* from the *TC Units of Study in Writing* for these charts).

- Writers of fiction stories focus on only one or two Small Moments, or scenes, just like they did when they wrote personal narrative stories. Instead of writing a “watermelon story” about a character’s entire time at summer camp, writers focus their fiction stories on just a single “seed story.” Writers work to narrow and deepen their stories by only focusing on one or two characters in each story and by writing about a main character who is about their own age. Writers make sure that this main character hopes, wants, or aches for something important in their lives.
 - MWT: Writers consider how they could write or rewrite their fiction stories by getting right to heart of the action.

and set goals for their future fiction writing.

- Writers study mentor texts noticing the strategies authors use to bring their favorite characters to life. Then, writers try these same strategies to bring their own characters to life (e.g. mentor authors weave together dialogue, characters’ actions, and thoughts and feelings to make their characters come to life).
 - MWT*: Writers also notice the ways mentor authors use transition words to make the scenes of their stories flow together.
- As readers, writers often think, “I bet such-and-such will happen next!” Writers want their readers to think like that too, but they need to drop a hint here or there so that their readers can begin to guess what might happen next. Writers can do this by sharing what a character is thinking or feeling. This creates *tension* in a fiction story, and tension is what storytelling is all about!
- Another way writers create tension in their fiction stories is by making it hard for the main character to get

life lesson a character may have learned in their story and revise to show the character slowly learning this lesson through his/her small actions, dialogue, and feelings.

- MWT*: Writers stretch out the heart of their story by showing the moment, at the height of the tension, when the character learns a life lesson, but maybe hasn’t realized it just yet.
- Writers study how mentor authors craft the beginnings of their stories using “show not tell” to introduce the characters, setting, and problem in the story. Writers try to name exactly what mentor authors did so they can try these same strategies in their own stories.
 - MWT: Writers try out several different leads to their stories to find the one that fits exactly right.
- Writers think, “What did my character learn in this story, or what does my story teach readers?” Then, they craft a scene at the end of their stories that uses “show not tell” to reveal this lesson to the reader by pointing back to the heart of the story.

<ul style="list-style-type: none"> ○ S: Writers use the Narrative Writing Checklist to self-assess and set goals for their future fiction writing. ● Writers practice telling their stories aloud, telling them across the pages of a drafting booklet a few times, first to themselves and then to their writing partners. Each time writers practice telling their stories aloud, they get better and better. Writers jot down their ideas in the top corner of each page of their planning booklets so that they can write fast and furiously when they go back to their seats. <ul style="list-style-type: none"> ○ MWT: Writers see each page of their planning booklets as another dot in the timelines of their stories. They stretch out each part of their stories using all they know about the qualities of good narrative writing. ● Instead of writing story after story, writers channel their writing energies into writing one story very deeply. One strategy writers use to write deeper fiction stories is to show, rather than tell, the action. To help them show not tell, writers can act out their stories, page-by-page, with their 	<p>what he/she hopes, wants, or aches for. Writers think about what their main character hopes, wants, or aches for and then ask, “What will make this difficult to achieve? What trouble will get in my character’s way that will stop him from getting what he/she wants?”</p> <ul style="list-style-type: none"> ○ MWT: Writers add extra paper to the most important part of their stories (heart of the story) to help them tell that part bit-by-bit, drawing it out and creating more tension. ● Stories that leave readers on the “edges of their seats” often have several “bumps in the road” along the way to a satisfying conclusion. Writers add more hurdles that make things harder for the main character, leaving readers thinking, “What is going to happen next? How are they going to get out of this?” <ul style="list-style-type: none"> ○ MWT: As writers make the trouble grow worse and worse, they make their characters dig into internal resources to try to respond. How a character deals with bumps in the road reveals who they are on the inside. 	<ul style="list-style-type: none"> ○ MWT: Writers try out several different closing scenes to find the one that fits exactly right. ● Writers use editing checklists to polish their realistic fiction stories. <ul style="list-style-type: none"> ○ MWT: Writers edit their pieces to make sure that the story remains in a third-person voice. ● Writers celebrate the growth they made as writers in this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <ol style="list-style-type: none"> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i>
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partners and then quickly write down all of the small actions that make up larger actions.

- **MWT:** Writers add extra flaps and extend pages so that they can add further elaboration to their stories.
- **S:** Writers work with their partners to make sure that their stories are having the effect that they hoped for. A writer reads the first part of his story aloud to his partner and then asks, “What are you picturing?” or “Does that part make sense?” A partner can give helpful feedback by saying, “I’m confused...” “Can you say more?” or “What do you really mean?”

**Mid-workshop teaching*

***Share*

W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

- **S:** Writers make sure that they are keeping their story lines *realistic*, even as they are adding more bumps in the road. Writers know that things can’t get so bad that they are unsolvable.
- **Writers draft and revise their endings until they find one that ties up loose ends, resolves the unresolved difficulties, and feels as if it is tailored exactly to fit their particular story.**
 - **MWT:** Writers rethink easy endings and discover new ways that stories might get resolved, ways that they did not imagine at first. Writers think about their characters and write solutions to their stories that show something important about who their characters are.
- **Writers use editing checklists to “publish” the realistic fiction story they worked hard to revise in this goal.**
 - **MWT:** Writers recall the work they did with paragraphing in the personal narrative unit. Writers make sure that their realistic fiction stories also include paragraphs in the appropriate

e. Provide a conclusion that follows from the narrated experiences or events.

W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.).

W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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

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

<p>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <p>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</p> <p>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p> <p>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</p>	<p>places.</p> <ul style="list-style-type: none"> ○ S: Writers use the Narrative Writing Checklist to self-assess and set goals for the last part of the unit. <p>*Mid-workshop teaching **Share</p> <p>W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <p>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</p> <p>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p> <p>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p>	<p>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</p>
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<p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>	
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SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

3. Construct viable arguments and critique the reasoning of others.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 3, *Units of Study in Opinion, Information, and Narrative Writing: Grade 3, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: Realistic fiction stories such as, *Shortcut* (Donald Crews), *Peter's Chair* (Ezra Jack Keats), *The Snowy Day* (Ezra Jack Keats), *Those Shoes* (Maribeth Boelts), *The Memory String* (Eve Bunting), *Too Many Tamales* (Gary Soto), *The Leaving Morning* (Angela Johnson), *The Relatives Came* (Cynthia Rylant), *The Ghost-Eye Tree* (Bill Martin), any of the short stories from *Every Living Thing* (Cynthia Rylant)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Writing Unit 6: On Demand Writing Strategies (Common Core Review)

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What skills have we learned for writing opinion pieces? -What skills have we learned for writing informative/explanatory texts? -What skills have we learned for writing narrative pieces? -What are the qualities of good opinion writing? -What are the qualities of good informative/explanatory writing? -What are the qualities of good narrative writing? -How do we integrate all of these skills to become confident, flexible writers? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will integrate and apply CCSS Writing Standards. -Writers will craft on demand opinion, informational, and narrative pieces. -Writers will integrate all of the CCSS Writing Standards to become confident, flexible writers. 		
<p>Goal #1: Writers will integrate and apply CCSS Writing Standards when writing opinion pieces. (<u>Literary Analysis – Literary Essay</u>)</p>	<p>Goal #2: Writers will integrate and apply CCSS Writing Standards when writing informative/explanatory texts. (<u>Research Simulation Task</u>)</p>	<p>Goal #3: Writers will integrate and apply CCSS Writing Standards when writing narrative pieces. (<u>Narrative Task</u>)</p>
<p>Type of Writing: <u>Essay</u> (comparing and/or contrasting elements of two texts, explaining how two different characters’ actions [from two different texts] are important to the plots of the stories, etc.)</p>	<p>Type of Writing: <u>Essay</u> (informing, explaining, describing, evaluating, analyzing, etc.)</p>	<p>Type of Writing: <u>Narrative</u> (story from a certain character’s perspective, character’s diary entry or letter, the end of a story, the next scene of a story, an original story that relates to the text, etc.)</p>
<p>Skills & Standards</p>	<p>Skills & Standards</p>	<p>Skills & Standards</p>
<p><i>*Skills in bold directly reflect Gr. 3 Common Core Standards</i> <i>*Session and page numbers refer to The Literary Essay unit in Gr. 4 Units of Study in Writing series</i></p> <p><u>Structure</u></p>	<p><i>*Skills in bold directly reflect Gr. 3 Common Core Standards</i></p> <p><u>Structure</u> Provide an introduction and conclusion.</p>	<p><i>*Skills in bold directly reflect Gr. 3 Common Core Standards</i></p> <p><u>Crafting Compelling Stories</u> Develop real or imagined experiences or events using effective technique,</p>

<p>Provide an introduction and conclusion. Group related information into body paragraphs (or sections). Create an organizational structure that lists reasons.</p> <p><u>Transitions</u> Use linking words and phrases (e.g. because, therefore, since, for example) to connect opinion and reasons.</p> <p><u>Supporting Textual Evidence</u> Provide reasons that support the opinion. Support reasons with facts, examples, details, quotes from the text (session 6), paraphrasing (can be “micro-stories,” session 5), and lists (session 7). Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (page 67, and see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.).</p>	<p>Group related information together (into paragraphs, sections, or parts). Include topic sentences for sections/paragraphs to help convey ideas and information clearly.</p> <p><u>Transitions/Vocabulary</u> Use linking words and phrases (e.g. also, another, and, more, but). Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p><u>Supporting Textual Evidence</u> Develop the topic with facts, definitions, and details. Use direct quotations from the text to develop the topic. Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.).</p>	<p>descriptive details, and clear event sequences. Establish a situation and introduce a narrator and/or characters.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the introduction to showcase your own writing. ○ Use the different types of leads that you discussed in your narrative writing units. <p>Provide a sense of closure.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the conclusion to showcase your own writing. ○ Use the different types of closings that you discussed in your narrative writing units. The closing should point back to the heart or message of the story. <p>Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events, or show the response of characters to situations.</p> <ul style="list-style-type: none"> ○ Balance the four types of details: action, setting, dialogue, and feelings/internal thinking. <p>Organize an event sequence that unfolds naturally.</p> <ul style="list-style-type: none"> ○ Use temporal words and phrases to signal event order. <p>Every story has characters, setting(s), a problem, and a solution. The task may</p>
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Provide a balance of evidence from all sources.

Unpacking Evidence and Examples

Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic or text they are writing about; state an opinion.

Clearly state your thesis (could be given to you in the task, or you may have to create it) (see pages 47, 106, and 158 for literary essay thesis templates).

- When creating a thesis, ask yourself, “Does this opinion relate to more than one part of the text? Is there enough evidence to support it?”

Craft an essay introduction in a pinch by writing a hook (session 12), giving a one-sentence summary of each text, and stating your thesis.

Conclusions

Provide a concluding statement or section.

Provide a balance of evidence from sources.

Embed facts from videos in your writing by using similar transitional phrases to those you use to integrate facts from printed texts, such as:

- “In the video, “...,” it showed...”
- “In the video, “...,” it stated...”

(expose students to citing video evidence, but do not spend too much time on it)

Unpacking Evidence and Examples

Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic.

- In your introduction, make sure to answer, “What’s the problem? What’s the main idea I am about to present? What’s this topic all about? What happened?”

Clearly state your topic or thesis. Usually, the task gives you most of the thesis, so it becomes almost like restating a question (see page 158 of *The Literary Essay* for thesis templates if the prompt is to compare and contrast topics).

specify some of these and/or give you parameters of how much of the story to write (maybe just the ending to a story, etc.).

Every good story has a heart, or most important part. The heart of the story should be stretched out and have the most details of any part.

If you are asked to write an original story, make it a small moment instead of a list story.

Use proper conventions particular to the genre (e.g. paragraphs, punctuating dialogue, using the past tense, etc.) Practice writing narrative pieces in the form of letters and diary entries (i.e. a letter to yourself).

Writing from a Particular Character’s Point of View

What does it mean to write from a particular character’s point of view or perspective?

How will writing from this character’s perspective change the original story?

How can you reflect what you know about the character when you retell the story from his/her point of view?

Ask yourself, “Am I writing this story in first person or third person?” Do not switch back and forth between first person and third person.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about (page 126).

Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do? Is this task asking me to write an essay or a narrative?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your essay.

Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and explanations you will use (page 82).

Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the texts in the introduction, pronouns used in the analysis need to be clarified, thesis needs to be clearly stated, etc.).

Craft an essay introduction in a pinch by writing a hook, briefly giving background information on the topic, and stating your thesis.

Conclusions

Provide a concluding statement or section.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about.

Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do? Is this task asking me to write an essay or a narrative?” (it is not asking you to summarize the texts).

While reading the passages, take notes that will support your essay.

Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and explanations you will use (see page 82 of *The Literary Essay*).

Writing Narrative Pieces On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do? Is this task asking me to write an essay or a narrative?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your writing.

Before you start writing, make a quick outline of how your narrative will go (e.g. story map, story arc, timeline, “someone, wanted, but, so, then,” etc.).

Many of these types of tasks are expecting you to “dance” between transferring/retelling elements and events from the text AND crafting and stretching out original narrative elements.

Keep in mind that you are being scored on YOUR writing. You need to showcase your creativity and writing ability within the author’s version of the story (the majority of your piece should NOT be a retelling of story the same way the author wrote it).

Search for ways to showcase your own writing—focus on stretching out the characters’ thoughts and feelings, times when the characters have big things happen to them, or when they are alone (What are they thinking? What are they feeling?).

Stay true to the author’s version of the text. In other words, you need to

<p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (page 85 and 86).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (session 11).</p> <p>Use the present tense when discussing events and characters in a piece of literature.</p> <p>When writing an essay, use an authoritative tone (page 166).</p> <p><i>W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.</i></p> <p><i>a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</i></p> <p><i>b. Provide reasons that support the opinion.</i></p> <p><i>c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</i></p> <p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the</i></p>	<p>Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the issue/topic/problem in the introduction, pronouns used in the analysis need to be clarified, thesis needs to be clearly stated, etc.).</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (see page 85 and 86 of <i>The Literary Essay</i>).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (see session 11 of <i>The Literary Essay</i>).</p> <p>When writing an essay, use an authoritative tone (see page 166 of <i>The Literary Essay</i>).</p> <p><i>W.3.2: 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i></p> <p><i>a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.</i></p> <p><i>b. Develop the topic with facts, definitions, and details.</i></p> <p><i>c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</i></p>	<p><u>accurately</u> include some of the details about the characters and events that the author established in the text.</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary.</p> <p><i>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</i></p> <p><i>c. Use temporal words and phrases to signal event order.</i></p> <p><i>d. Provide a sense of closure.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and</i></p>
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<p><i>development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts,</i></p>	<p><i>d. Provide a concluding statement or section.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</i></p> <p><i>W.3.6: With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p>	<p><i>publish writing (using keyboarding skills) as well as to interact and collaborate with others.</i></p> <p><i>W.3.7: Conduct short research projects that build knowledge about a topic.</i></p> <p><i>W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive</i></p>
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<p><i>building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>	<p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>	<p><i>details, speaking clearly at an understandable pace.</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

- Differentiation**
- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
 - Assign, assess, and modify if necessary to address the specific needs of the learner.
 - Students will write authentic pieces at their independent and instructional levels.
 - The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

A Curricular Plan for the Writing Workshop, Grade 4 and Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4*, 2013 (“The Literary Essay”), *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see “Short Text Resources List”

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Writing Unit 7: Writing Tall Tales and Folktales

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers craft the characters, setting, and events in their folktales in order to teach the reader an important lesson? -How do writers craft tall tales that exhibit the hallmarks of the genre but that still ring true? -How do writers balance storytelling and summarizing in their stories to build tension and suspense? -How and when do writers incorporate figurative language into their tall tales? -How and when do writers feature the narrator’s voice in their tall tales? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will create archetypal characters for their folktales and tall tales that have cohesive internal and external traits as well as motivations, wants, and desires. -Writers will decide upon the lesson that their folktales will teach and use this lesson to drive how they craft the events and details in their stories. -Writers will plan and rehearse the elements in their tall tales so that they remain logical and cohesive even though they are exaggerated and unrealistic. -Writers will balance storytelling and summarizing in their stories to build tension and suspense. -Writers will incorporate a variety of figure language into their tall tales. -Writers will make choices about when and how to use the narrator’s voice in their tall tales. -Writers will create tall tales that are both entertaining and cohesive. 		
<p>Goal #1: Writers create original folktales, using character archetypes and small action and dialogue details to teach their readers important lessons.</p>	<p>Goal #2: Writers generate ideas for, plan, rehearse, and flash draft original tall tales that exhibit the hallmarks of the genre: character archetypes, vivid settings, a seemingly impossible task, and exaggeration.</p>	<p>Goal #3: Writers revise and edit their original tall tales using storytelling elements and figurative language to create a suspenseful tale that will stand the test of time.</p>
<p>Mini-Lessons & Standards</p>		
<ul style="list-style-type: none"> ● Writers rev themselves up to write their own original folktales by thinking about the types of characters they see in the folktales that they are reading. Writers create a character that will 	<ul style="list-style-type: none"> ● Writers dream up heroes as grand as the tall tales that they will tell. One strategy that writers use to create a hero character for their tall tales is to think about the heroes in their lives 	<ul style="list-style-type: none"> ● Writers use a balance of storytelling and summarizing to highlight the most important moments in their tall tales. Writers envision an important part of their stories and ask themselves, “If

appear in their own folktales by deciding which character archetype they would like to feature (e.g. a hero, a trickster, a villain, etc.). Then, writers plan the internal and external characters traits of their character, keeping the character archetype in mind.

- MWT*: Writers think about which character archetypes they see mentor authors using together in their folktales (e.g. a hero and a villain; a trickster and a victim; a hero, a sidekick, and a villain). Once writers have planned their main character, they decide on a second, and maybe even a third, archetype to include in their story. Then, they set out to plan the internal and external traits of these secondary characters.
- S**: Writers know the characters in their stories inside and out. Writers write long and strong about who their characters are, what their lives are like, and how they see themselves.
- Writers create motivations, or wants and desires, for their characters. Writers think about their characters'

and communities. Writers ask themselves, "How can I take one of the heroes from my life and turn him into a tall tale hero?" Then, writers plan out their characters' internal and external traits, their superhuman strengths and abilities, and what roles they play in society (e.g. firefighter, basketball player, student, mother, etc.).

- MWT*: Another strategies that writers use to come up with heroes for their tall tales is to think about the types of people that they do not see represented as heroes in traditional tall tales. Writers can try to create a tall tale hero that fills a gap that they see in who the heroes are in traditional tall tales.
- S**: Writers think and write about their character's wants and motivations. Writers think logically about what wants or motivations their characters would have based on who they have designed them to be.
- Writers know that tall tales usually contain a huge task, test, or problem for the hero to tackle. Writers think

this were a play, what would the characters be doing and saying in this scene? What would the setting look like?" Once writers have a movie in their minds, they write down one important scene, bit-by-bit down the page, making sure to include every detail.

- MWT*: Writers use transitional words and phrases in their tall tales to guide readers through the passage of time. These transitional words will help readers know when time is passing quickly or more slowly.
- S**: Writers periodically act out parts of their stories with their partners, noticing any dialogue, small actions, or setting details they forgot to put into words in their stories.
- Writers build tension in their tall tales by revising the heart, or most important part, of their stories. The heart of the story is at the height of the action and drama, and in a tall tale, the heart is usually during the task or test that the hero is facing. Writers slow down the action in this part, writing as if the scene were

archetypes, as well as the internal and external traits that they have created for them, and write long and strong about their characters' motivations.

- MWT/S: Writers know that the setting is a very important element in all stories, but especially in folktales. Writers dream up the world in which their characters live, writing about, and possibly sketching, where and how their characters might interact within this environment.
- Writers decide upon the lessons that will drive the creation of their folktales. Writers ask themselves, "Will this be a cautionary tale? Will this be a 'how something came to be' tale? Or, is there another lesson that I would like to teach the world through my folktale?" Then, writers write long about the lesson, and the importance of the lesson, that their folktale will teach.
 - MWT: Unlike realistic fiction writers, writers of folktales often have to decide on the characters and lesson in their stories before they can think about what the problem, obstacle, or conflict

and write about several seemingly impossible tasks that their characters might logically face, given who they have designed their heroes to be.

- MWT: When creating a task for their hero, writers consider what their hero values or sees as important. Writers plan the degree to which their hero will conquer the task in their tall tale and what will happen as a result (e.g. Will conquering the task change the hero's life or the lives of those around the hero? Will conquering the task defeat a foe? Will conquering the task create something, like a landform or other landmark or object?).
- Writers create the other characters that will play roles in their tall tales and plan out their internal and external traits and motivations. Writers consider creating a powerful villain or foe that will somehow be related to the task and who will complicate things for the hero, creating tension in the story. Writers recognize that the villain or foe in mentor tall tales can be a person, an animal, or even a force of nature.

unfolding in slow motion to build suspense and leave readers on the edges of their seats.

- MWT: Writers know that one of the secrets to great fiction writing is to show what's happening both on the outside of the character and on the inside of the character. Writers show readers what the hero and other characters are thinking and feeling during the heart of the story and what the hero will draw on from deep inside herself to overcome this seemingly impossible task.
- Writers study mentor texts to explore the important role that the narrator plays in a tall tale. Writers of tall tales use a narrator's voice in some important ways: to introduce the story, to show the passage of time, to glue one scene to the next, to explain some necessary background information, and to bring the story to a satisfying close.
 - MWT: Writers think about who their narrator is and how they are related to what is going on in the story as if he were another character in the story. Writers

might be. Writers plan what the problem in their folktales will be and how the solution to this problem will teach the reader a specific lesson.

- Writers practice telling their folktales aloud, telling them across the pages of a drafting booklet or along a timeline a few times, first to themselves and then to their writing partners. Each time writers practice telling their stories aloud, they get better and better. Writers jot down their ideas so that they can write fast and furiously when they go back to their seats.
 - MWT: Writers see each page of their planning booklets as another dot in the timelines of their stories. They stretch out each part of their stories using all they know about the qualities of good narrative writing.
 - S: Writers check their plans for coherence. Writers make sure that their characters, the setting, the problem, the solution, and the lesson all make sense and fit together logically.
- Writers set out to flashdraft their folktales. Folktales are short, and each

- MWT: Writers consider the other characters that their heroes might surround themselves with. They may want to create a sidekick for their hero (like Babe the Blue Ox) or other characters who might need the hero's help or who might help the hero with the task. Writers develop these secondary characters' internal and external traits and motivations just like they did for their hero.
- Writers recognize the importance of the setting in a tall tale. Writers of tall tales usually create settings that are similar to the places and time in which they live but that may also have some exaggerated elements. Writers think and write about why their character is in this setting (i.e. do they live there? Do they work there? Are they on a journey to somewhere for some reason?) and how the setting will match and play a role in the task that the character will face.
 - MWT: Writers of tall tales write about and describe their settings in such a way that their stories will stand the test of time. While writers may be familiar with the

bring out the narrator's personality by using dialect and stylistic elements to make the narrator's and character's voices sound like two different people.

- Writers revisit their favorite tall tales to mine for strategies that mentor authors use for making their stories grippingly entertaining. Tall tale writers weave together storytelling elements and hyperbole, onomatopoeia, personification, and humor to create compelling stories that will stand the test of time.
 - MWT: Tall tale writers face their own seemingly impossible task of making the unbelievable sound real. Tall tale writers really picture an exaggerated character, action, place, or object in their minds and then use small sensory details and showing not telling to make these unbelievable elements come to life in the minds of their readers.
 - S: Writers share their tall tales with partners to ensure that the storyline is logical and cohesive despite the exaggerated story elements.

word in them is very important. So, writers name the characters, their traits, and the setting right from the beginning of their folktales, and then move on to drafting and unfolding each scene bit-by-bit.

- MWT: Writers bring forward all they already know about narrative writing as they are drafting their folktales. They think about the strategies they know for bringing characters to life, showing not telling, and balancing different types of details so that they can make their folktale drafts the best that they can be.
- Writers study mentor folktales to mine for strategies that authors use to teach the reader a lesson little by little as the story unfolds. Now that writers know the lesson a mentor folktale teaches, they go back and reread the text asking themselves, “How did this author go about teaching me this lesson little by little throughout the story? What small clues did the author give me in the characters’ descriptions, actions, reactions, words, and behaviors that eventually led me to learn this lesson?”

type of setting that they have created for their tall tales, they recognize that their readers may not be. Writers envision the setting in their minds, possibly sketching or mapping it in their notebooks, and then use rich sensory details to describe the setting so that the reader can picture it as well.

- S**: Tall tale writers use lots of figurative language. Tall tale writers can use similes to help them describe parts of the setting or the characters so that the reader can picture them more clearly.
- Writers plan out the events in their tall tales across the pages of a planning booklet or on a timeline. First, writers need to consider where their stories will start. Tall tales are often written in episodes, so writers need not always start their stories from when the hero was born. However, writers do need to consider how they can give enough background information about the hero and the setting so that the story makes sense and still gets right to the action.

- Writers study tall tales to mine for strategies that mentor authors use to create memorable endings. Before revising their endings, writers consider, “How do I want my reader to feel after they read my tall tale? What message or image do I want my reader to walk away with?”
 - MWT: Tall tale writers often use the narrator’s voice at the end of the story to tie up any loose ends and to bring the story to a satisfying close.
 - S: Writers use the Narrative Writing Checklist to self-assess and create goals for any remaining revision work that they may need to do.
- Writers use an editing checklist to polish up their original tall tales. Tall tale writers still need to make sure that readers can easily read their writing even if they have added a great deal of voice to their pieces.
 - S: Writers publish their tall tales and practice reading them in a storyteller’s voice.
- Writers celebrate the growth that they have made as writers in this unit.

<ul style="list-style-type: none"> ○ MWT: Writers revise their folktales to teach their reader a lesson little by little as the story unfolds. Writers tuck in small details, just like they notice their mentor authors doing, to lead the reader on a journey to the lesson at the end of the folktale. ● Writers revise the endings to their folktales to make sure that the lesson will be clear to the reader. Writers craft the final scene to show the character coming to a realization or seeing the error of her ways so that they can show their readers the lesson rather than just coming out and telling them. <ul style="list-style-type: none"> ○ S: Writers storytell their folktales to partners to make sure that they can pick up the intended lesson. Writers help their partners revise their folktales so that the lesson is crystal clear. ● Writers use editing checklists to “publish” their folktales. <ul style="list-style-type: none"> ○ MWT: Writers edit their folktales for sentence variety, identifying choppy or abrupt sentences and smoothing them out by simplifying long-winded ones or 	<ul style="list-style-type: none"> ○ MWT: Once writers know how and where they will start their stories, they plan out the rest of the events or scenes, keeping in mind that exaggeration is a huge element in tall tales. Writers plan out scenes for how the hero will come across the task, how the hero will tackle the task, how/if the task is resolved, and what will happen as a result to the hero and those around the hero. ○ S: Writers practice storytelling their tale tales to partners. Partners give each other feedback to make sure that their tall tales are exciting and entertaining yet still make sense. ● Writers reread their favorite traditional tall tales right before they flashdraft so that the words and music of the genre lives in their bones. Then, they get to writing fast and furiously, letting their scenes unfold bit-by-bit down the page. <ul style="list-style-type: none"> ○ MWT: Writers make sure that they are storytelling, not summarizing in their flashdrafts. They use all they know about the qualities of good narrative 	<p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <ol style="list-style-type: none"> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i> <i>e. Provide a conclusion that follows from the narrated experiences or events.</i> <p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of</i></p>
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<p>complicating simplistic ones.</p> <ul style="list-style-type: none"> ○ S: Writers storytell their folktales in a mini-celebration, to acknowledge the growth that they have made as writers so far in this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.3.4: With guidance and support from adults, produce writing in which the</i></p>	<p>writing, such as showing not telling and balancing action, setting, dialogue, and internal thinking in their stories.</p> <ul style="list-style-type: none"> ○ S: Writer use the Narrative Writing Checklist to self-assess and set revision goals for their tall tale pieces. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.3.1: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p>	<p><i>Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>
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<p><i>development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>	<p><i>W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</i></p> <p><i>W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)</i></p> <p><i>W.3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive</i></p>	
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<p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	<p><i>details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification</i></p>	
<p>Differentiation</p> <ul style="list-style-type: none"> ● The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students. ● Assign, assess, and modify if necessary to address the specific needs of the learner. ● Students will write authentic pieces at their independent and instructional levels. ● The teacher will individually conference with each student to address specific needs of the writer. 		
<p>Assessment</p> <p>Observations Unit Pre- and Post-Prompts Writing Conferences Writing Pieces Scored Published Piece (using appropriate rubric)</p>		
<p>Resources</p> <p>-Various mentor texts and level-appropriate trade books -Teacher Writing Journal filled with stories he/she is working on -A Curricular Plan for the Writing Workshop, Grade 3, <i>Units of Study in Opinion, Information, and Narrative Writing: Grade 3, Common Core Reading and Writing Workshop</i>, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011 Suggested Texts: <i>Tops & Bottoms</i> (Stevens); <i>Anasi the Spider</i> (McDermott); <i>Tikki Tikki Tembo</i> (Mosel); <i>American Tall Tales</i> (Osbourne)</p>		

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Pacing Guide
Grade 3 Reading

Unit 1 30 days	Unit 2 25 days	Unit 3 20 days	
Marking Period 1		Marking Period 2	

Unit 4 25 days	Unit 5 30 days	Unit 6 20 days	Unit 7 30 days
Marking Period 3		Marking Period 4	

- Unit 1** Building a Reading Life
- Unit 2** Mystery: Foundational Skills in Disguise
- Unit 3** Reading to Learn: Grasping Main Ideas and Text Structures
- Unit 4** Character Studies
- Unit 5** Reading Tall Tales and Folktales
- Unit 6** On Demand Strategies
- Unit 7** Research Clubs

Grade Three Reading Unit 1: Building a Reading Life

Essential Questions:

- What specific steps can readers take to help make their reading the best it can be?
- How and why do readers collect personal data to help them set and track reading goals?
- What strategies do readers use to self-monitor their comprehension while reading?
- How do readers deepen and strengthen their envisioning and predicting in order to better understand the story?
- What strategies do readers use to solve tricky words and phrases?
- How and why do readers question the author’s purpose for including specific details or events in a text?
- How do readers use and develop their grit when reading more complex texts?

Skills/Knowledge:

- Readers will take control of their own reading lives and strive to make their reading the best it can be.
- Readers will use reading logs and study the data they collect to help them set and track personal reading goals.
- Readers will learn alongside reading partners by reading together, talking about books, sharing book recommendations, and helping each other set and reach reading goals.
- Readers will give themselves a “comprehension check” while reading and use problem-solving strategies when their mental storyline breaks down.
- Readers will respond to the signals texts give them as to whether they need to envision or gather information as they read specific sections.
- Readers will strengthen and deepen their predictions by including the what, how, and why of what might happen next.
- Readers will retell the big parts of their book that they’ve previously read as a way of sharing information with others and readying themselves for reading.
- Readers will use a variety of strategies to help them decode and understand the meaning of tricky words and phrases (literal and figurative).
- Readers will develop big questions about texts and use a variety of strategies to help them hypothesize the author’s purpose.
- Readers will self-assess, set goals for, and work to develop their reading grit.

Goal #1: Readers build their own reading lives by creating systems and routines, setting and tracking goals, and striving to make reading the best it can be.

Goal #2: Readers strengthen their envisioning, predicting, and retelling abilities in order to understand the stories they read more deeply.

Goal #3: Readers use grit to solve tricky words and phrases and to hypothesize about the author’s purpose in more complex texts.

Mini-Lessons & Standards

Mini-Lessons & Standards

Mini-Lessons & Standards

- Readers find ways to set themselves up so their reading can be fantastic. Readers don’t just *read* books; readers

- Readers give themselves a comprehension check. After they read a chapter, they check to make sure

- It often takes grit to be a great reader. Each person can become a great reader, but going from a good reader

also build reading lives. (Readers think back on their own reading memories and ask themselves what they could do to change their reading lives so that reading becomes better for them. They think to themselves, “To make reading the best it can be this year, I could...”) (session 1).

- MWT*: Readers take stock of how much they have read so far in the workshop and set volume and stamina goals for the remainder of the workshop.
- S***: Readers learn more about themselves as readers by thinking about what worked for them during today’s workshop. They share these observations with partners and push themselves to say, “This makes me think that to make reading the best it can be, I should...” (Readers also receive their “My Reading Life” folders that they will bring back and forth from home to school each day).
- HW***: Readers start to build their best reading lives by finding a special reading place at home, pushing themselves to read longer and stronger, and sketching what

they understand what’s going on. Readers ask themselves a few questions: Who is in this part? What just happened? Does this fit with something that already happened, or is this new? (session 7)

- MWT*: Readers monitor for sense as they read. When readers find that the storyline is breaking down in their minds, they activate problem-solving strategies, such as rereading or reading forward with specific questions in mind.
- S***: Readers give their partners comprehension checks, listening with interest and asking follow-up questions so that their partners share more.
- HW***: Readers give themselves a comprehension check after each chapter that they read to make sure they are understanding the text.
- Expert readers always think to themselves, “What mind-work does this text want me to do?” Fiction texts sometimes signal for readers to make a movie in their minds as they read, and other times signal for readers to

to a great reader takes working with resolve—working with grit (session 13).

- MWT*: Readers check in on their reading grit, and resolve to become new, grittier readers starting now!
- S***: Readers decide upon plans for how to become ready for higher-level texts. Then, they keep working towards their goals every day, with grit.
- HW***: Before readers read, they jot down what they will do to have more reading grit. After they read, they write on another Post-it how their plan went.
- Readers with grit roll over hard words just like monster trucks climb over hurdles. Readers never give up; they don’t take a detour from the trail of the story. They try one strategy and then another to figure out the hard word (session 14).
 - MWT: Readers can solve a word for meaning by sticking a synonym for the tricky word into the sentence. Readers can then use word parts to tackle the pronunciation of tricky words.

is working well for them as a reader.

- Readers choose their relationship toward reading. Readers can decide whether to read like curmudgeons—or readers can choose to read as if books are gold (session 2).
 - MWT: Readers know that although they don't want to be the kind of reader who starts and gives up on books all the time, it is better for them to give up a book that doesn't feel like gold than to continue reading a book that's turning them into a curmudgeon.
 - S: Readers keep records of their reading and study their data. Keeping and studying reading logs will help readers learn about themselves as readers and set and reach toward goals.
 - HW: Readers work on establishing good reading habits that will make their reading at home the best it can be (e.g. reading at the same time or in the same place every night, talking to someone about what they read, reading a certain number of pages each night, etc.).

list, or collect, information as they read (session 8).

- MWT: Readers make sure to envision the setting of the story as well as the characters. They make a movie in their minds of the place surrounding the characters, filling in any details the story leaves out by using details from earlier in the book and places they have been to that feel similar.
- S: Readers improve and revise their mental pictures as they read on in their books, pushing themselves to be the best envisioners possible.
- HW: Readers set themselves up to practice envisioning by stopping often to sketch. Readers picture themselves as the main character, seeing what the character sees, feeling what the character feels, and anticipating what might happen next.
- When readers understand a story well, they often think, "What will happen next?" They imagine how the story will go, based on what has already happened, as well as their knowledge of how stories tend to go. Then, as the

- S: Readers hold on to the tricky words that they solve so that they can use and recognize them in the future. One way they can do this is by writing down these words on cards and keeping them in their book baggies.
- HW: Before reading, readers look back at their goals and Reading Grit Tests and jot down what they will do as they read forward to have more grit. Then, readers read forward, solving and collecting more tricky words.
- When readers are flying through parts of a book and don't know what is happening, they need to use their grit. They need to say to themselves, "Hold on!" and figure out the hard words. Authors sometimes leave clues to help readers figure out the tricky words (session 15).
 - MWT: Gritty readers and words solvers are on the lookout for brand new words and words with new meanings as they read.
 - S: Readers use their grit to match pronouns with their antecedents to make sure they are really comprehending the text.

<ul style="list-style-type: none"> ● Readers don't just pluck any ol' book off a shelf and settle down with it. Readers test books, looking at them carefully, opening them up and reading a few lines, asking themselves, "Is <i>this</i> book just right for me?" (session 3) <ul style="list-style-type: none"> ○ MWT: Readers also consider their interests and the book's subject matter when choosing within reach (i.e. just right) books. ○ S: Readers share favorite passages with their partners, reading them like they are gold. ○ HW: Readers continue reading at home, sharing with others how they know their books are just right for them. □ <u><i>A "work session" day for students to review their performance assessments, take stock of their work, and set goals for the future (see "Teacher Instructions" link under "Preassessment" in the online resources).</i></u> ● Readers study their reading logs to set new goals for their reading, as well as 	<p>story unrolls, they say "Yes, I was right!" or "Oh, I was wrong—that's surprising" (session 9).</p> <ul style="list-style-type: none"> ○ MWT: Readers ground their predictions in the character's story, not in their own lives. Readers revise predictions that they think might be based on what they would do rather than what their character would do. ○ S: Readers revise their predictions so that they not only include what they think will happen next but also why they think that will happen. To do this, they draw on what they know about character, his/her motivations, and what the problem of the story is. ○ HW: Readers carry their predictions forward with them as they read, noticing whether or not the text confirms their predictions. <ul style="list-style-type: none"> ● When making predictions, expert readers draw on important specifics, so the predictions not only tell the main things that are likely to happen later in the story, but also include details about how some of those 	<ul style="list-style-type: none"> ○ HW: Readers make sure that when they run into trouble, they take action right away. Readers mark places in their books where they used a word-solving or comprehension strategy successfully. <ul style="list-style-type: none"> ● When readers come upon a confusing expression (e.g. figurative language) in a text, their job is to use all they know about what has been going on to figure out what the expression might mean. Then they keep reading, checking on their guess as they do (session 16). <ul style="list-style-type: none"> ○ MWT: Readers continue to collect and hold on to the tricky words and phrases that they solve while reading. They also challenge themselves to use these new words and phrases in their daily conversations. ○ S: Readers read smoothly, quickly, and with rhythm to help them tackle tricky words and make the text make sense. ○ HW: Readers check in with the goals they have set throughout the unit and continue to read in
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track their progress toward those goals (session 4).

- MWT: Readers consider how the pace of their reading will vary in response to the text they are reading (e.g. readers tend to read dialogue more quickly, but need to be careful to keep track of who is doing the talking).
- S: Readers use specific strategies to help them read longer and stronger, such as:
 - *Read with your eyes, not using your finger or a bookmark.*
 - *Don't keep looking back*
 - *Read with expression*
- HW: Readers challenge themselves as they read tonight, pushing themselves to read for a longer time, to read more pages, to try out a new genre, or to try out a new reading spot.
- Readers conduct an inquiry to answer the question, "What are some systems that can help the readers in this class find really great books?" (session 5)
 - MWT: Readers read with others in mind, thinking about who they might be able to recommend specific books to and why.

things might happen. Those small details carry big meanings (session 10).

- MWT: Readers can predict what might happen next by empathizing with their character. First, they take time to understand their character's feelings and actions and then relate that to their own life experiences to create a prediction.
- S: Readers think about the qualities of effective predictions by talking off of some of their classmates' predictions. Readers also notice when their characters surprise them and their predictions are wrong. Readers consider what characters' surprising behavior teaches them about the characters.
- HW: Readers strive to craft stronger and stronger predictions each time they read.
- Readers often retell books (up to the part where they're reading) as a way to lay the story out for themselves so they can read on, thinking about how the new part fits with the old parts (session 11).

ways that will help them reach those goals.

- Texts don't signal only for readers to envision or list or predict. Texts also signal for readers to think, "Huh?" and to ask questions. Often those questions are "How could...?" and "Why?" Then readers muse over possible answers, rereading and rethinking (session 17).
 - MWT: Readers use all of their grit to let big questions (like "Why?" and "How could...?") linger. Reader mull these big questions over, maybe even imagining different possible answers rather than just trying to answer their questions right away.
 - S: Readers look back in the text to find those descriptions, scenes, or exchanges that can, with a bit of grit, help them make sense of the big questions they are currently having in a text.
 - HW: Readers record different types of thinking on their Post-it notes. They also look back over their Post-it notes to reflect on what type of thinking they usually

<ul style="list-style-type: none"> ○ S: Readers can create book buzzes for themselves when they approach new books. Readers spend some time looking over a new book’s title, cover, back blurb, table of contents, and an excerpt to build their own excitement for reading the book. ○ HW: Readers create book buzzes for the other readers in their classroom by jotting a Post-it on the inside cover of a book that explains what kind of reader might like the book. ● When readers can read and talk about books with another person, it’s like having a traveling companion. Reading partners can make each other’s reading a whole lot better (Readers conduct interviews with their reading partners to learn all about them as readers) (session 6). <ul style="list-style-type: none"> ○ MWT: Readers listen intently to their reading partners so that their thinking multiples. ○ S: Readers share the parts of their books that read like gold with their partners, keeping in mind some of the tips on the “Fluency” strand of the Narrative Reading 	<ul style="list-style-type: none"> ○ MWT: Readers push themselves to connect parts of the story even when they first seem to be unrelated. ○ S: Readers take their retelling to the next level by adding their thinking and by using prompts such as: <ul style="list-style-type: none"> ➤ This makes me think... ➤ This lets me know... ➤ This makes me wonder... ○ HW: Readers practice retelling their books to themselves after they finish a chunk, and then ask themselves, “What does this make me think, know, or wonder?” Readers record their thought on a Post-it and stick it in the part of the book that the thought goes with. ● Readers know that, “It takes two to read a book.” When readers sometimes get a chance to talk over a book with a reading friend, then even when that friend isn’t there, readers read as if that friend is at their side (session 12). <ul style="list-style-type: none"> ○ MWT: Readers prepare to talk and think with their partners by choosing an idea that will lead to 	<ul style="list-style-type: none"> do and to challenge themselves to try different kinds of thinking. ● Readers often ask a very specific, very important question: “Why did the author include that?” Knowing that authors do things on purpose, readers gather information from the text to try to answer that question (session 18). <ul style="list-style-type: none"> ○ MWT: Readers generate more than one possible answer to questions about the author’s purpose. They look back in the text for evidence, consider several possible answers, talk it over with their partners, and use everything they know about the characters and the story to make their best guess at an answer. ○ S: Readers use all of the strategies they have learned in this unit for envisioning, tricky language, author’s purpose, asking questions, and predicting to analyze a shared passage of text. Then, they look back at their preassessment from the beginning of the unit and revise their responses to show all that they have learned.
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<p>Learning Progression. Readers also “shop for books” for the first time in the classroom library with their partners.</p> <ul style="list-style-type: none"> ○ HW: Readers interview someone at home about his/her reading, listening closely, asking follow-up questions, and getting more ideas for their own reading lives. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>RF.3.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts,</i></p>	<p>a really great conversation. Then, they write or talk (to themselves) to rehearse this conversation.</p> <ul style="list-style-type: none"> ○ S: Reading partners coach one another to lift the level of their retellings. Then, they share their strongest ideas from their reading. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter,</i></p>	<ul style="list-style-type: none"> ○ HW: Readers continue to use all that they have learned in this unit to revise their preassessment responses. Then, they read forward in their books, asking big questions about the author’s purpose and using all they have learned to come up with the best answers to these questions. ● Readers celebrate the growth they have made as readers by recording their memories from <i>Stone Fox</i> and this unit in their new reader’s notebooks. Then, they will decorate these notebooks, making them as unique as a room full of readers, and use them to hold onto this year of reading and to carry it forward into their lives (session 19). <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures;</i></p>
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<p><i>building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>RF.3.3: Know and apply grade-level phonics and word analysis skills in decoding words.</i></p>
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Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

- Observations
- Accountable Talk
- TCRWP Running Records
- Reading Conferences
- Reading Logs
- Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 3, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 3*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Stone Fox* (Gardiner)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Reading Unit 2: Mystery: Foundational Skills in Disguise

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What strategies do readers use to make sure they are understanding the mystery they are reading? -How do partners help each other read and think more deeply? -How do readers tackle the tricky parts in books? -How does knowing the predictable structure of a genre help readers understand texts at a higher level? -How do readers transfer what they have learned about reading mysteries to their reading of any fictional texts? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will monitor for meaning by asking themselves questions as they read, predicting, learning and theorizing about the characters, and retelling. -Readers will identify what makes a text tricky and use a variety of strategies for tackling these tricky parts. -Readers will work with partners to help each other read and think more deeply. -Readers will use the predictable structure of books in the mystery genre to help them think more deeply about texts. -Readers will recognize sections of text that they need to slow down and read more closely, noticing all of the details. -Readers will recognize the red herrings and hidden clues in mystery books. -Readers will transfer the strategies they have learned for solving mysteries, getting to know characters, and predicting in mystery books to their reading of any fictional texts. 		
<p>Goal #1: Readers use a variety of strategies to make sure they are understanding the mystery they are reading.</p>	<p>Goal #2: Readers raise the level of their reading by knowing how mysteries tend to go.</p>	<p>Goal #3: Readers transfer what they have learned about reading mysteries to their reading of any fictional texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Once a reader realizes that a book is a mystery, that reader first asks, “What’s the mystery here?” and then asks, “Who is the crime solver?” (session 1). <ul style="list-style-type: none"> ○ MWT*: Readers develop theories about the crime solver in their stories by asking themselves, 	<ul style="list-style-type: none"> ● Readers conduct an inquiry to think about mystery books and explore the question, “What’s the same across all mysteries? How do mystery books go?” (session 8) <ul style="list-style-type: none"> ○ MWT*: Readers continue poring over mystery books to look for patterns in structure. 	<ul style="list-style-type: none"> ● The reason to become a skilled reader of mysteries is this: the way a person reads mysteries really well is the way a person reads <i>any</i> fiction book really well (session 15). <ul style="list-style-type: none"> ○ MWT*: Readers read fiction books alert for little mysteries along the way. When they get to part that is

“What kind of person is my crime solver?”

- S** : Partners share their initial discoveries and theories about the crime solvers in their stories.
- HW*** : Readers reestablish their strong reading lives and read something OTHER THAN their new mystery books.
- Mystery readers try to solve the mystery before the crime solver does. To do this, mystery readers pay close attention to the story details that might be clues and then use those clues to help them figure out the mystery, to predict the solution (session 2).
 - MWT: Readers develop systems for keeping track of multiple suspects and clues in their mystery books.
 - S: Partners talk about their mysteries, sharing possible clues, discussing what those clues might mean, and predicting how the mystery is going to be solved.
 - HW: Readers continue to read looking for clues. When they find details that are suspicious, they

- S** : Readers share out their findings after investigating the structure of mystery books.
- HW*** : Readers continue to look for patterns in their mystery books. They also challenge themselves to read even more pages in one sitting than they have previously.
- Once a reader figures out how a kind of book is apt to go, that knowledge helps the reader read differently. For example, the reader who knows there are places in a mystery where people act in suspicious ways, looks out for suspicious behavior. Your knowledge of how mysteries tend to go will give you almost a “Look-for List” that channels you to look for specific things at the start of a mystery, in the middle of a mystery, and at the end of mysteries (session 9).
 - MWT: Readers think about the TPWs, or “thoughts per word” they are writing. They check to make sure that each little word they are taking the time to write is important and holds a lot of meaning, rather than spending a lot of time writing words that hold

a little mystery, they pay close attention to the details, thinking, “How might *this* detail fit?”

- S** : Readers study their reading logs to find patterns that can help them set goals for their future reading.
- HW*** : Readers revisit their reading habits, noticing when they need to make slight changes to improve their reading lives.
- Great readers of fiction know what matters in a story, and they think a lot about those things. One thing that matters a lot in any story are the characters. Great readers of fiction know that one of the most important mysteries they could solve in a story is the mystery of character, “Who is this character? What kind of person is this? Why is he (or she) acting this way?” (session 16).
 - MWT: Readers also use details to learn about secondary characters in their fiction books.
 - S: Partners help each other look back in their books and think about how details they may have missed fit with what they know about their characters.

jot notes about how these details lead them to predictions.

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- A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).
- When reading a mystery, the only way readers can predict, the only way they can think *forward* so as to figure out who did the crime is the think *backward*. Mystery readers pause and think back about what they know about each character to consider, “Might he be a suspect? Might she?” (session 3)
 - MWT: Readers pay extra attention every time a new character is introduced in a mystery. They consider everyone a possible suspect.
 - S: Partners work together to revise their original predictions, making sure to consider evidence from across all parts of the text.

little meaning. After all, they want to spend the vast majority of their time reading, reading, reading!

- S: Readers use “Mystery readers look for...” lists to help them navigate their mystery reading.
- HW: Readers continue to read the “Mystery readers look for...” list to help them navigate the beginning, middle, and end of their mystery books.
- When strong readers run into trouble, they don’t just twiddle their thumbs and say, “Oh no!” No way! Strong readers know that when they run into trouble, it is a good idea to *get help*. And a person’s partner is that person’s “go to” helper (session 10).
 - MWT: Readers look back over their Post-its and jots to prepare for the conversations they will soon have with their partners.
 - S: Partners help each other by offering positive energy and specific strategies.
 - HW: Readers act as their own reading partners when they are alone challenging themselves to work hard to become stronger readers.

- HW: Readers try to find clues that might explain the behavior of real people in their lives.
- Readers of fiction predict, asking, “What will happen next?” and “How will this all turn out?” Readers think about what has happened already, and especially, they think about the characters, and based on all the clues that they have, readers predict (session 17).
 - MWT: Readers remember that they don’t want to spend their entire reading time writing, they want to read! Readers jot short but meaningful thoughts as they read.
 - S: Readers use the Narrative Reading Learning Progression to self-assess their envisioning/predicting Post-its and set goals for their future work in this strand.
 - HW: Readers look back at their previous jots and revise their work using the Narrative Reading Learning Progression.
- Skilled readers don’t just read with great alertness, figuring things out for themselves instead of waiting for the

<ul style="list-style-type: none"> ○ HW: Readers read trying to solve the mystery before the crime solver does. They continue to keep track of suspects and the clues that make each suspect seem suspicious. ● Readers will come to tricky parts of books--or start new books that feel tricky. When you notice a text that feels tricky, you cannot just sit back and do nothing. You need to take action and use strategies to deal with the problem! (session 4) <ul style="list-style-type: none"> ○ MWT: Readers know that rereading is a super strategy that often pays off. Before rereading, readers ask themselves, “Why am I rereading this part?” They make sure they are rereading with a clear purpose. ○ S: Partners share some the challenges they encountered in their reading and the strategies they used for dealing with them. ○ HW: Readers figure out what makes the book they are reading tricky and employ strategies to overcome those challenges. ● Readers conduct an inquiry into the question, “When a reader writes 	<ul style="list-style-type: none"> ● Expert mystery readers are <i>always</i> on the lookout for what mystery writers refer to as “red herrings.” When mystery readers notice a clue, they worry that it might not be a real clue, that it might instead be what is called a <i>red herring</i>. Mystery readers know authors use red herrings to throw readers off track, and mystery readers don’t let that happen (session 11). <ul style="list-style-type: none"> ○ MWT: When readers get to the end of a book, they are not done with their reading and thinking. They choose from a variety of things that strong readers do at the end of books (see page 110 for examples). ○ S: Readers use the lingo of mysteries in their thinking, writing, and conversations. ○ HW: Readers talk to others in their lives about mysteries. They also continue their reading, looking for suspects, clues, red herrings, motives, and opportunities. ● When you get to the solution of a mystery and it totally surprises you, that’s the time to go back and think over the clues you missed along the 	<p>author to tell them. Skilled readers also are aware that they do this mind-work. They <i>think</i> about their thinking (session 18).</p> <ul style="list-style-type: none"> ○ MWT: Readers look back at classroom charts to think about how they can make their teaching tools more helpful. ○ S: Partners practice teaching mini-seminars to one another about how to read fiction like experts. ● Readers celebrate the growth they have made as readers in this unit by teaching seminars to, and analyzing fictional visual texts alongside of, a group of younger students (session 18 continued). <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p>
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skillfully to think more about reading, what would that writing look like?" (session 5).

- **MWT:** Readers check in on their jots and ask themselves, "What could I do to make my jots better?"
- **S:** Partners use their writing about reading to prepare for their partner talks.
- **HW:** Readers compare their current writing about reading to the work they did earlier in the unit. They make plans for the type of reading and writing about reading they will do.
- **Just as great detectives usually don't work alone and often depend on a partner to solve crimes, great readers of mysteries also often depend on a partner to discuss theories and solve mysteries (session 6).**
 - **MWT:** Readers practice reading fluently together, and then use the same type of fluency and expression when they are reading silently to themselves.
 - **S:** Readers make sure to reference the text when they are sharing their ideas. Partners help each

way. Reviewing missed (hidden) clues helps you read future mysteries in a special way, even more alert than ever to hidden clues (session 12).

- **MWT:** Readers share some of the clues they have uncovered with their partners before continuing to read on.
- **S:** Partners discuss the clues they have been finding, turning back to important parts in the story, and asking new questions.
- **HW:** Readers practice analyzing how a part of the story fits in with the whole book by discussing a part with someone who hasn't read the book.
- **The text will teach you how to read it. Mystery readers ask, "What kind of mind-work does this text want me to do?" They know that mysteries will sometimes signal, "Read fast," and sometimes, "Read closely, slowly" (session 13).**
 - **MWT:** Readers are on the lookout for places where the author uses figurative language. When they find it, they work to figure out what the phrase might mean and

RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

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

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

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

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

SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3

<p>other push their thinking by asking questions and using thinking stems.</p> <ul style="list-style-type: none"> ○ HW: Readers work toward their reading goals by making plans for how they will achieve those goals. ● If your mystery book is a loooooong book--if any book seems long--it helps to have strategies for remembering what you've already read, which will help you hold onto the story as you read on. Sometimes readers pause at the ends of chapters to think, "What's the main event that happened? Are there small details that <i>really</i> matter?" (session 7). <ul style="list-style-type: none"> ○ MWT: Readers set quick goals to make sure they are reading with volume and stamina. ○ S: Partners retell the chapters they have just been reading. ○ HW: Readers pause after a bit of reading and ask themselves questions to help monitor their understanding of the text. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p>	<p>mark it to discuss later with a partner.</p> <ul style="list-style-type: none"> ○ S: Partners discuss the places in their books where they were compelled to read closely. ○ HW: Readers remember to continue thinking and rereading after they have finished a book. ● One of the most powerful ways to improve as a reader is for you to decide that you are going to grow as a reader. Readers think about how they can get stronger as readers, set specific goals, and then work on achieving those goals (session 14). <ul style="list-style-type: none"> ○ MWT: Readers reflect back on all of the strategies they have learned so far during this unit and pick one to focus on for the rest of today's reading. ○ S: Readers share out some of the ways they have grown as readers so far during this unit. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text,</i></p>	<p><i>on pages 28 and 29 for specific expectations.)</i></p>
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<p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in</i></p>	<p><i>referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</i></p>	
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<p><i>groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	
<p>Interdisciplinary Connections:</p> <p><i>Social Studies:</i></p> <p>Citizenship begins with becoming a contributing member of the classroom community.</p> <p>6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.</p> <p>6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.</p>		

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read-aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 3, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *The Absent Author* (Roy- A-Z Mysteries series); *The Diamond Mystery* (Widmark- The Whodunit Detective Agency series), *Stone Fox* (Gardiner)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Reading Unit 3: Reading to Learn: Grasping Main Ideas and Text Structures

Essential Questions:

- How do readers determine the main idea and supporting details in expository texts?
- How do readers effectively teach others what they have learned from nonfiction texts?
- How and why do readers read differently when they know they will engage in conversations about the text?
- How do readers determine an author’s perspective in an expository text?
- What is the difference between expository nonfiction books and narrative nonfiction texts?
- What predictable structures do biographies have, and how does knowing these structures inform how readers approach the text?
- How do readers work to identify the main ideas in narrative nonfiction texts?
- How and why do readers approach nonfiction texts with flexibility?

Skills/Knowledge:

- Readers will determine the main ideas and supporting details in expository texts.
- Readers will revise their idea of a text’s main idea as they read.
- Readers will use the structure of a text to help them summarize and teach others what they have learned.
- Readers will grow ideas while reading nonfiction texts.
- Readers will engage in grand conversations with others about what they are learning from expository texts.
- Readers will determine the author’s perspective and distinguish that from their own opinions on a topic.
- Readers will recognize the differences between narrative and expository nonfiction texts.
- Readers will recognize that narrative nonfiction texts share the predictable structure of fictional stories.
- Readers will identify, synthesize, and analyze the narrative story elements in narrative nonfiction texts.
- Readers will identify the main idea or life lesson after reading a narrative nonfiction text.
- Readers will read, summarize, and analyze nonfiction texts differently depending on whether they are expository, narrative, or hybrid texts.

Goal #1: Readers determine importance in expository texts and record and summarize the information they are learning using boxes and bullets.

Goal #2: Readers live the level of their thinking about expository texts through reading to learn and engaging in grand conversations.

Goal #3: Readers synthesize and grow ideas in narrative nonfiction and hybrid texts, becoming flexible nonfiction readers.

Mini-Lessons & Standards

- Nonfiction readers get ready to read by revving up their minds. Even before

Mini-Lessons & Standards

- Nonfiction readers know that often the difference between a boring text

Mini-Lessons & Standards

- Just as anglers use different hooks for different fish, readers use different

they start reading a text, they preview it, identify the parts, and think about how the book might go (session 1).

- MWT*: Readers use their prior knowledge to predict how a text will go. As they read, they confirm AND revise their predictions as necessary.
- S***: Partners share summaries of the articles they read with other partnerships. Then, they exchange articles.
- HW***: Readers reflect upon and make goals for their reading lives during this nonfiction unit.
- Readers of expository texts pause when they read to make little summaries in their mind. Readers sometimes refer to those summaries as boxes and bullets. Doing this helps readers take in and remember the important things in a text. (session 2)
 - MWT: Readers pause to ask themselves, “So what are the main ideas and supporting details of this chunk?” They can record their thinking on Post-its. After they read the next chunk, they decide if that information goes with what they read before or if

and a fascinating text is not the text itself; it is the person reading it. And to be a fabulous nonfiction reader, readers need to be the kind of people who find the world to be a fascinating place. (session 7)

- MWT*: Readers notice surprising parts of the text as they read, knowing that surprising parts often teach them big things.
- S***: Readers grow their nonfiction thinking into grand conversations with their partners by asking themselves, “Why?” and “How come?” and by staying with an idea long enough to dig deep.
- HW***: Readers pause to record their thinking as they read, jotting about places that make them surprised or that get them asking questions.
- Readers read differently knowing they’re going to be in conversations later. They read, holding conversations in their minds. (session 8)
 - MWT: Thoughtful readers pause to talk back to texts as they read. They use Post-its to mark places in the text where they pause to

ways of reading depending on if a nonfiction text is an expository text or a story (narrative). Readers of nonfiction stories use their knowledge of how stories go to organize their understanding of a text (session 11).

- MWT*: Readers of biographies read closely to infer the character’s (subject’s) traits. They think about what the person’s actions, thoughts, and words show about who the person is.
- S***: As readers move through biographies, they keep track of the character’s traits, wants, problems, and changes, as well as the major events in the story so that they can later retell the story to others.
- HW***: Readers continue to note the key elements of the biographies they are reading so that they can later share them with others.
- When readers read a true story about a person or an event in history, they usually know from the start why the person or event is famous. They know the end of the story. This clues readers into the details that will turn out to be

they need to start a new jotting about a new main idea.

- S: Readers know how important it is for them to read nonfiction books fluently in order to hold onto the meaning of the text. If they notice they are having trouble reading with fluency, they check to make sure that they are choosing within-reach texts.
- HW: Readers spend more time than usual revving up their minds for their nonfiction reading and share with others at home how this affects their reading.

□ *A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).*

- Readers organize the bits of information in a nonfiction text into categories. Sometimes texts have pop-out sentences that alert them to the big subtopics, the main ideas, and sometimes readers just need to think

think. These Post-its are evidence of their thinking.

- S: Partners discuss their thoughts on their reading, going back to interesting parts of the text, rereading those parts, and sharing their thoughts using thinking prompts.
- HW: Readers share a bit about their nonfiction reading with someone at home and then talk with them for as long as they can about that passage. Then, readers jot down some of the new ideas that they grew from their conversation.
- When reading informational texts, skilled readers talk back to the author’s ideas about a topic just like they might talk back to a character’s ideas about something, or to a parent’s ideas about something. Sometimes, a reader says, “I see what you are saying, but I see things differently.” (session 9)
 - MWT: Readers pay attention to the descriptive language authors choose to use, knowing that it can lead to identifying the author’s perspective on the topic.

important because they relate to the climactic ending. Readers keep track of the thread(s) of events that lead to a subject’s goal(s) (session 12).

- MWT: Readers think about how the parts of a biography fit together with the whole biography. Readers think, “Was the part I am reading now set up in an earlier part? Did an earlier part cause this to happen? Is this similar to an earlier part? Different from it?”
- S: Readers assess one another’s jottings about how parts of their biographies relate to the whole text.
- HW: Readers pause while reading their biographies, challenging themselves to retell the sequence of events, noting how events fit together with earlier events.
- Nonfiction readers keep a careful balance. They don’t stop in their tracks every time they come across a hard word, but they *do* stop to figure out tricky parts when they begin to get confused or lose meaning. (session 13)
 - MWT: Readers collect important vocabulary words related to the

and figure out how the information is organized. (session 3)

- MWT: Readers study their notes and decide if they are too detailed or not detailed enough. They want to make sure they are recording only the most important details from the text and organizing their notes into broader categories so that it is easier for them to recall what they read.
- S: Partners talk off their notes to one another, expanding upon the succinct notes that they took by adding all that they've learned about their topics to their conversations.
- HW: Readers pause to organize what they have read into boxes and bullets in their notebooks. They also practice reading portions of their nonfiction texts with fluency, emphasizing the main ideas and supporting details with their voices.
- When readers read nonfiction texts, they can become experts, and they can teach others what they know. To teach someone, a reader needs to know the main ideas and the

- S: Readers use thinking prompts to discuss an author's perspective with their partners. They also use the "Question the Text" strand from the learning progression to self-assess and set goals.
- HW: Readers reflect upon the ideas they have jotted during their reading to prepare for tomorrow's partner discussions. They may jot or star previous jots about underlying ideas, questions, or the author's perspective.
- Learning to talk really well about texts has a lot to do with learning to think well about texts because in the end, what readers do when they think about a text is they have a conversation in their own mind. (session 10)
 - MWT: Readers can cite specific lines from the text in their conversations using the phrases, "In ___, the author says..." or "For example, in ___, the author writes."
 - S: Partners engage in the grand book conversations they have planned for. Then, they watch (or listen) to themselves engaged in

topics they are reading about so that they can completely master the subject.

- S: Readers review how nouns and pronouns work together and match up the nouns and pronouns in their books to avoid any confusion.
- HW: Readers continue to use the "Readers Climb the Hurdle of Hard Words by..." strategies to solve tricky words in their biographies. Then, they use the "Word Work" strand of the Informational Reading Learning Progression to assess their work in this area.
- Readers of narrative nonfiction read through different lenses. One of those lenses, of course, is the lens of a story. But narrative nonfiction is still nonfiction, which means it is meant to teach. So another lens through which readers of narrative nonfiction view texts is the lens of reading-to-learn information (session 14)
 - MWT: Readers notice when a text gives them clues about when to read through the lens of a story and when to read through the lens of learning information.

<p>supporting details. It helps to use an explaining voice and gestures and to use a teaching finger to point out illustrations. (session 4)</p> <ul style="list-style-type: none"> ○ MWT: Readers read differently when they anticipate teaching someone else. ○ S: Partners teach one another about their topics, highlighting main ideas and supporting details. ○ HW: Readers make a resolution to read whatever text they select as if it is fascinating, learning all they can and responding with enthusiasm. <ul style="list-style-type: none"> ● When readers read expository nonfiction and come up with what they think is the main idea of the passage, or part of the passage, they write (or think) that idea in pencil, expecting it will be revised as they continue to read. The main idea is often revised by becoming either more specific or more general. (session 5) <ul style="list-style-type: none"> ○ MWT: Readers study the photographs in their books, paying attention to what they notice in the picture and to what the photograph makes them think and wonder. 	<p>those conversations and self-assess and set goals for future conversations.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p> <p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</i></p> <p><i>RI.3.6: Distinguish their own point of view from that of the author of a text.</i></p>	<ul style="list-style-type: none"> ○ S: Readers analyze and explain how the information they are learning from their biographies fits with the story of the person’s life. ○ HW: Readers continue to read their biographies through multiple lenses, noticing when the text signals for them to read through the lens of reading for information. Each time they gather information, they pause for a moment to think about how that information connects to their subject’s life. <ul style="list-style-type: none"> ● In narrative nonfiction, sometimes the author doesn’t come right out and say the main idea. But for it to be a well-written story, there is a main idea or a reason to tell the story. Sometimes it helps readers to ask, “What did the main subject learn?” (session 15) <ul style="list-style-type: none"> ○ MWT: Readers look back over what they have read to see if they can identify the moment or moments of choice that are central to the whole story of the narrative. Thinking about the choice and its consequences may help readers to figure out a
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<ul style="list-style-type: none"> ○ S: Partners once again practice teaching each other what they have learned from their texts, using their explaining voices and teaching fingers to help each other learn as much as possible. ○ HW: Readers set goals using the “Orienting/Predicting” strand of the learning progression and read a new expository text, working hard to glean the main idea and supporting details. ● When readers are working on getting better with a skill, they take stock of their progress periodically and set new goals for themselves. Becoming more skilled as a reader requires that readers have very clear goals and plans for reaching those goals. (session 6) ○ MWT: Partners <i>show</i> each other how they have been working on their goals as they are reading. Partners give each other tips to make sure that they are really walking the walk of their goals. ○ S: Readers reflect on their progress towards their reading goals, and practice synthesizing 	<p><i>RI.3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur)</i></p> <p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive</i></p>	<p>unifying idea in their nonfiction texts, and even a lesson that everyone can learn.</p> <ul style="list-style-type: none"> ○ S: Readers participate in a symphony share of information about the main subjects of their biographies. ○ HW: Readers challenge themselves to be super-flexible nonfiction readers by altering the way they read different kinds of nonfiction texts. ● Readers use strategies they’ve developed for reading biographies on <i>any</i> text that is narrative nonfiction. They read books about the life story of a lobster—or about the colonists coming to Plymouth—just as they read stories, thinking about the main character’s traits, wants, and struggles (session 16). <ul style="list-style-type: none"> ○ MWT: Readers practice synthesizing and summarizing narrative nonfiction texts using the formula, “Somebody, wanted, but, so.” ○ S: Before reading a nonfiction text, readers rev up their minds by looking at the headings, pictures, and opening lines and thinking,
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and teaching information they learn from video texts.

- **HW:** Readers invent ways to illustrate how their writing about their reading reflects the goals they are working on.

**Mid-Workshop Teaching*

***Share*

****Homework*

RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.

RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

RI.3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur)

RI.3.8: Describe the logical connection between particular sentences and

details, speaking clearly at an understandable pace.

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

SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

“How does this text seem to go? What sort of text is this?” Readers also read on the lookout for books that could be described as achievement or disaster stories. This knowledge also helps readers anticipate how a book will go.

- **HW:** Readers continue to identify story elements in their narrative nonfiction books. They jot their thoughts on Post-its so they can share them with their partner in class.
- **When reading a hybrid text, readers always think to themselves, “What mind-work does this part of the text want me to do?”** The parts that are narrative signal for readers to read them like stories, and the parts that are expository signal readers to read, collecting main ideas and supporting details (session 17).
 - **MWT:** When reading hybrid texts, readers may find small stories, or anecdotes, embedded throughout expository sections. They may also find expository sections embedded in largely narrative texts. When readers encounter these different sections, they ask

paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

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

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

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

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

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

themselves, “Why is this here? How does it fit with the rest of the text?”

- **S:** Readers work together to summarize two articles, one expository and the other narrative, that have the same main topic.
- **HW:** Readers use the two articles from today’s share and record what the two different articles teach about the same subtopic.
- **Self-assessment** is a way for readers to become their own coaches. Readers think about what they are doing well and how they can get stronger and then coach, coach, coach themselves to keep doing that work. (session 18)
 - **MWT:** Readers look at all of the learning progression strands they have worked on during this unit, taking stock of all of the work they need to be doing as nonfiction readers.
 - **S:** Partners can help coach each other’s reading, too. Partners give each other compliments on their reading work as well as coaching tips.

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

SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

- **HW: Readers continue to read, becoming their own reading coaches.**
- **Readers build monuments to their nonfiction reading lives so that they won't ever forget the ways they've grown as readers, teachers, and experts. (session 19)**
 - **MWT: Readers can use labels in their monument projects to help them let others know what artifact they are looking at and what parts of the artifact they want to draw their attention to.**
 - **S: Readers participate in a museum share of their nonfiction reading monuments. Readers reflect on ways that they will carry all of the nonfiction work they have learned on into their daily lives.**

**Mid-Workshop Teaching*

***Share*

****Homework*

RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures;

		<p><i>determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RI.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p> <p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</i></p> <p><i>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</i></p>
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		<p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add</i></p>
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visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
- 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
- 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

3-LS4-2. Use evidence to construct an explanation for how the variations in characteristics among individuals of the same species may provide advantages in surviving, finding mates, and reproducing.

Nonfiction Reading and Writing- Living Things

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

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Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 3, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 3*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: Expository nonfiction articles prepared by TC (available in the online resources for this unit); *Gorillas* (McManus); *Frogs & Toads* (Kalman and Everts); *Cactus Hotel* (Guiberson) or any other narrative nonfiction text that is not a biography

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
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Grade Three Reading Unit 4: Character Studies

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers get to know the characters in their books as well as they know the friends in their lives? -How do readers generate and deepen their theories about characters? -How can readers learn more about their characters by analyzing the predictable structures in fictional texts? -How do readers identify and analyze the theme of a text? -How and why do readers compare and contrast characters and themes across texts? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will observe their characters' words and actions to get to know them as people. -Readers will generate and deepen their theories about characters. -Readers will ground their ideas about characters in textual evidence. -Readers will use what they know about characters to generate predictions. -Readers will analyze characters and secondary characters through the lens of a story mountain. -Readers will use the illustrations in the text to learn more about characters, settings, moods, and themes. -Readers will identify and analyze the theme of a text. -Readers will analyze how authors made the various parts of a story fit together. -Readers will compare and contrast characters' traits, actions, words, likes and dislikes, problems, and reactions across texts. -Readers will compare and contrast themes across texts. -Readers will use textual evidence to engage in mini-debates with other readers. 		
<p>Goal #1: Readers get to know the characters in their books by observing their words and actions and by generating deeper and deeper theories about who they are as people.</p>	<p>Goal #2: Readers learn more about their characters by analyzing the predictable structures in fictional texts.</p>	<p>Goal #3: Readers compare and contrast characters and themes across texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● When readers begin a new book, they are given some new friends. Readers get to know the characters in the book in much the same ways as they get to know a new friend, taking notice of 	<ul style="list-style-type: none"> ● The main character in <i>all</i> stories travels along a story mountain. Readers expect that a character will face a problem that gets bigger and 	<ul style="list-style-type: none"> ● When readers read books that “go together” in some way, they can make all sorts of comparisons. One thing readers can compare are the main characters. Readers think, “In what

how the characters talk and act, discovering what they are like (session 1).

- MWT*: Readers can make different kinds of observations about characters as they are reading.
- S**: Before having conversations about their books and their characters, readers remind themselves of the roles of the speaker and the listener in a strong partnership.
- HW***: Readers create reading resolutions (goals) to give their reading lives a brand new start.
- Once readers have met a new character, they draw on their first observations to come up with an idea about the character. They study the things the character says and does and think, “What does this *tell* me about this character?” (session 2)
 - MWT: Readers continue to add onto and revise their ideas about characters as they read.
 - S: When readers share their ideas with their partners, they show their partners the parts of the text that led them to their conclusions.

bigger, reaches a turning point, and then is resolved (session 7).

- MWT*: Readers prepare for their book club talks by making their thinking visible on Post-its or in notebooks.
- S**: Readers engage in book club conversations, remembering to let their thinking guide the discussion, to refer to textual evidence, and to use proper discussion etiquette.
- HW***: Readers begin to track their characters’ journeys along a story mountain in their notebooks.
- Readers *expect* characters to encounter problems in a story. Readers notice what problems characters face and also how they react to these problems (session 8).
 - MWT: Readers look for and analyze patterns in the way a character reacts to different problems they face.
 - S: Readers work with their club mates to establish a club identity.
 - HW: As readers track their characters along a story mountain, they ask themselves,

ways are these characters similar? Do they say and do similar things? Do they care about the same stuff?”

Readers also ask, “In what ways are these characters different?” (session 15)

- MWT*: Readers also compare and contrast the roles the secondary characters play across books.
- S**: Readers ground their comparative thinking in the text so that they can look even more closely at the two stories, noticing details they might have otherwise missed.
- HW***: Readers notice other ways that the new main character they are reading about is similar and different than another character.
- Once readers know something about what makes two characters tick—about how they act and talk in their individual stories—they can compare how these characters tackle trouble. Specifically, readers can think, “How do these two characters react to their problems? Are their similarities? Differences? (session 16)

Partners look at those parts of the text carefully and think, “Do I agree with this conclusion, given this evidence from the text?”

- HW: Readers read with their ideas in mind, staying flexible so that they change and revise their ideas in the face of new textual evidence.

□ *A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).*

- As readers read on in a book and learn more about a character, they’ll start to notice patterns in the things the character does again and again, across the story—readers can add on to their initial ideas to come up with a big idea, or theory, about the character (session 3).
 - MWT: Readers notice when a character acts one way over and over again, and then breaks that pattern. Readers notice that break

“What is my character’s major problem? Is the problem getting worse? What is responsible for making the problem grow?”

- Readers pay close attention to how the secondary characters in a story help the main character along his or her journey. Readers ask themselves, “Why is this guy in the story? How does he support the main character in his journey?” (session 9)
 - MWT: When considering the roles that secondary characters play in their books, readers ask themselves, “Might this character play more than one role in the story?”
 - S: Readers make relationship timelines to help them track whether secondary characters have positive or negative relationships with the main character throughout the story. Readers also consider how the nature of these relationships affects the main character’s journey along the story mountain.
 - HW: Readers study the journeys of the secondary characters in their books by tracking the

- MWT: Readers draw on all of the ways they know to think about individual characters when comparing and contrasting multiple characters.
- S: Readers consider how a character from a previous book they have read might advise the character they are reading about now.
- HW: Readers recognize and analyze characters’ internal and external problems. Readers think about the connections between a character’s internal and external problems because the two are often related.
- Readers can develop debatable ideas about characters across books by exploring a big question with no one right answer. They can use mini-arguments to share their ideas, supporting these with evidence from the text (session 17).
 - MWT: Readers prepare for mini-debates by marking parts in the text that support their opinions.
 - S: Readers use mini-debates to enrich their book club conversations.

<p>in pattern and think, “Hmm...I wonder why?”</p> <ul style="list-style-type: none"> ○ S: Readers act out parts of their stories that fit their theories with their partners. Partners help one another make their performances reflect what kind of person the character is and how the character is feeling. ○ HW: Readers consider several different ways that they can spot character patterns to help them build theories. ● Readers’ initial theories about characters are usually the tip of much deeper thinking. Once they form a theory about what kind of person a character is, readers can dig deeper to ask, “Why is the character this way?” (session 4) <ul style="list-style-type: none"> ○ MWT: As readers think deeper and deeper about their characters, their theories about them often change. Readers strive to compose more precise theories. ○ S: Readers push themselves to deepen their theories even further by writing long about them. 	<p>problems that they face, how they respond to those problems, and by growing theories about them.</p> <ul style="list-style-type: none"> ● Readers engage in an inquiry to explore the questions, “Why might authors include illustrations? What do the pictures contribute, or add to, stories?” (session 10) <ul style="list-style-type: none"> ○ MWT: Readers look across the illustrations in their books, comparing how they depict the character’s feelings, relationships, moods, and changes. ○ S: Readers find evidence in the text that supports the illustrations. ○ HW: Readers sketch illustrations that reflect what they consider to be the most important aspect (mood, setting, ideas about character’s feelings/relationships) of the part of the book they are at. ● As readers near the end of the story, they expect the tension to build to a boiling point. When this happens, they pay attention to how the main character is tested, notice how the character reacts, and think, “Why 	<ul style="list-style-type: none"> ○ HW: Readers flash-draft the argument they presented in their mini-debates into a mini-essay. ● Many fiction authors explore similar themes in their books. When readers compare books, they can think about these themes, asking themselves, “What big issues were resolved in each story? What big lesson did each character learn?” Readers can then compare themes and lessons across books (session 18). <ul style="list-style-type: none"> ○ MWT: Readers compare the signals authors give readers that a character has learned something big. ○ S: Readers write to deepen their initial ideas about the lessons characters are learning in their books. ○ HW: Readers think about and compare and contrast the lessons characters learned across all of the fiction books they have read in this unit. ● Readers celebrate the growth they have made as readers in this unit by creating fictional text sets for other readers to enjoy (session 20).
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<ul style="list-style-type: none"> ○ HW: Readers consider how far along they are in their books and write down questions that will guide their reading of the beginning, middle, or end of their books. ● Once readers understand a character in deeper ways—once they have a sense of who the character is, what he tends to do again and again, and what he really wants—readers can use this knowledge to predict (session 5). <ul style="list-style-type: none"> ○ MWT: Readers check in on their predictions as they read on. When their prediction didn't turn out to be true, they ask, "What happened? What information did I miss in the story or about the character that could have helped me make a stronger prediction?" ○ S: Readers ground their thinking and their predictions in the text, naming the parts in the story that led them to those predictions. ○ HW: Readers continue to predict based on the characters' patterns, as well as on their own similar experiences. ● Readers set clear goals for themselves. One way they do this is by studying 	<p>might this be important to the character's journey?" (session 11)</p> <ul style="list-style-type: none"> ○ MWT: Readers consider what the choices their character makes, and doesn't make, during the climax of the story say about the character as an individual. ○ S: Readers use their knowledge of story structure to guide their reading, thinking, and conversations. ○ HW: Readers notice the escalation in their books before the boiling point. Readers pay attention to the choices their character makes during this escalation and ask themselves, "What might my character have to learn?" ● As a story comes to a close, the main character resolves his or her biggest problems. Readers notice this and ask, "What strength did this character draw on to solve this problem? How has the character changed?" (session 12) <ul style="list-style-type: none"> ○ MWT: Readers also consider how the secondary characters in their books find resolution and change by the end of the story. They ask themselves, "Did the main 	<p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>***Homework</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>PL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories,</i></p>
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their work and asking themselves, “How can I develop even stronger ideas about my character? What goals can I set that will help me read even better?” (session 6)

- **MWT:** Readers study and categorize their Post-its to develop theories about who they are as readers. Then, they set goals based on the patterns they see in their reading work.
- **S:** Readers introduce the characters they have come to know to their classmates so that others may be inspired to read about these characters as well.
- **HW:** Readers analyze their reading rates and finish up independent reading books (if possible) to prepare to begin work in their book clubs.

**Mid-Workshop Teaching*

***Share*

****Homework*

RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

character also have a role in the secondary character’s journey? In what ways have the secondary characters in my book changed?”

- **S:** Clubs discuss how their main character has changed across the story.
- **HW:** Readers use their story structure charts to set assignments for themselves as they read.
- **After a character has resolved a problem, readers ask, “What does the character know now that he didn’t at the start of the story? What lessons can he teach others about life?” (session 13)**
 - **MWT:** Readers find text evidence from across the book in order to support their biggest ideas.
 - **S:** Readers look back over their Post-its from earlier in the book to find jottings that fit with the theme they are now following across the story.
 - **HW:** Readers think about what lessons the secondary characters in their books are learning.
- **One thing expert readers do, especially when they get to the end of**

dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

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

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

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

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SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.

RL.3.7: Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

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

a book, is to think about how all the parts fit together to make the whole story. Readers notice the choices an author makes and ask, “What does this part do? How does it connect to the other parts in the story?” Expert readers are analytic readers (session 14).

- **MWT/S: Readers use the Learning Progression to evaluate and revise their jottings about author’s craft.**
- **HW: Readers finish up their book club books and remind themselves of the work readers do when they start a new book.**

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RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

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There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

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1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

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A Curricular Plan for the Reading Workshop, Grade 3; Common Core Reading and Writing Workshop, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Because of Winn Dixie* (DiCamillo), *Peter's Chair* (Keats); *Dyamonde Daniel: Make Way for Dyamonde Daniel* (Grimes)

21 st Century Themes	21 st Century Skills
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<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Reading Unit 5: Reading Tall Tales and Folktales

Essential Questions:

- What are character archetypes? How are character archetypes similar and different across various folktales?
- How do folktales serve to teach readers/listeners lessons about life?
- How does culture impact the story elements within folktales?
- How do the specific characteristics of tall tales influence their character archetypes and overall lessons?
- Why were tall tales created and passed down through generations? What do they teach us about our culture?
- How and why do readers compare and contrast folktales and modern day chapter books?

Skills/Knowledge:

- Readers will be able to define and identify various types of character archetypes.
- Readers will be able to identify and provide evidence to substantiate the lesson, message, or moral of a folktale.
- Readers will be able to explain how cultural differences affect the ways that folktales are told.
- Readers will be able to compare and contrast the story elements of different folktales and/or different versions of the same folktale.
- Readers will be able to identify the hallmarks of a tall tale.
- Readers will be able to use context clues to comprehend the figurative language and dialect used in tall tales.
- Readers will be able to situate the characters in tall tales within a particular historical context.
- Readers will be able to discuss why they think tall tales were written and why they are meaningful to our culture.
- Readers will be able to compare and contrast the characters, settings, events, and messages across folktales and tall tales.
- Readers will be able to compare and contrast the characters, settings, events, and messages across folktales and modern day chapter books.
- Readers will be able to identify and recognize some recurring themes and messages throughout various types of literature.

Goal #1: Readers explore character archetypes, lessons, messages, and morals in and across folktales from various cultures.

Goal #2: Readers study character archetypes, figurative language, dialect, messages, and the roles of history and culture in tall tales.

Goal #3: Readers compare and contrast the characters, settings, events, and messages across folktales and modern day chapter books to look for patterns and recurring messages.

Mini-Lessons & Standards

- Readers read and think about the characters in folktales in ways that are similar and different to the ways that

Mini-Lessons & Standards

- Readers conduct an inquiry into tall tales. As they study a few tall tales, they ask themselves, “What do most

Mini-Lessons & Standards

- Because readers come to expect that folktales and tall tales have predictable story elements and

they read and think about the characters in their longer chapter books. Readers often come across **archetypes** in folktales—types of characters such as heroes, villains, tricksters, wise advisors, sidekicks, or victims who appear in more than one story. When readers come across a new character in a folktale, they ask themselves, “Who is this character? What are his traits? What are his motivations? Is he a character archetype?”

- **MWT***: Readers know that the characters in folktales are usually more **static**, or flat, than the characters in chapter books. Usually, readers can identify a character’s traits early on in a folktale and read on to gather more and more evidence about what the character wants (motivations), how the character feels, and whether the character is teaching or learning a lesson.
- **S****: Readers share the character archetypes they found with their partners (or clubs), using evidence from the text to support their theories about who the character

of these tall tales have in common? What makes all of these tall tales similar? What are some differences I notice between them?”

- **MWT***: As readers are studying tall tales, they ask themselves, “What characteristics make tall tales a type of folktale? How are these tall tales similar and different to some of the folktales I have read?”
- Readers recognize some familiar character archetypes in tall tales. However, readers recognize that the characters in tall tales often have superhuman strengths and abilities. Readers keep track of different characters’ traits, motivations, feelings, and abilities and ask themselves, “How do this character’s specific superhuman abilities affect the rest of the characters, events, and outcomes in this story?”
 - **S****: Readers know that authors, and **folklorists**, always have reasons behind what they include in their stories. Readers think about why tall tales include characters with superhuman abilities. How do these

purposes, this gives them a powerful way to compare different folktales and tall tales. Readers can say, “These two folktales are the same in these important ways.” Then readers say, “These two folktales are also different in some important ways.” Readers can compare and contrast character archetypes, settings, messages (themes), and events across folktales and tall tales.

- Readers push back against what they are reading about and learning from folktales and tall tales, just like they would against any other text. Readers work independently and within their partners (or clubs) to ask and discuss:
 - Do I agree with the lesson that this folktale teaches?
 - Is this lesson fair?
 - Is this lesson always true in my life and/or in the lives of others?
 - Do I believe that this lesson teaches me a good way to live my life?
 - Do I agree with how the characters are portrayed in this story?
- Readers work independently and with their partners (or clubs) to compare and contrast the characters that they

is and what role he plays in the folktale.

- Readers begin to notice that even when a character type appears again and again, those characters are not completely the same. Even archetypes are nuanced! Alert readers ask themselves, “How is this archetypal character a little different in this story (or in this version of a story) than in this other story?”
 - **MWT:** Readers think about how the different nuances of archetypal characters affect the rest of the story. For example, how do the specific traits, motivations, and feelings of this particular trickster impact how the rest of the story goes?
 - **S:** Readers know that folktales are usually told from a narrator’s point of view. Readers imagine, and act out with their partners, how a folktale might be different if it were told from one of the character’s points of view.
- Readers know that folktales have been told orally from generation to generation within a specific culture, and that folktales often take on some

superhuman abilities affect the rest of the story? What is the author trying to show us or teach us through these types of characters?

- Readers recognize that many tall tales are based on elements from history. Readers pause to look outside of their tall tale stories and into nonfiction resources to deepen their understandings of the historical time periods in which their characters, and tall tale narrators, live. Readers read these nonfiction sources with a broad lens, attempting to uncover which, if any, parts of the tall tale might be true and trying to get an overview of the historical time period.
 - **MWT:** Readers know that characters, like people, are always affected by historical climates in which they live. Readers use their nonfiction resources to begin to construct mental historical landscapes that their characters and narrators live in.
 - **S:** Readers go back and reread key or confusing parts of their tall tales with new historical facts in mind. Readers ask themselves as

see in folktales and tall tales with those in the modern day chapter books. Readers know that it is not enough to say, for example, “Yep, my chapter book also has a sidekick like this folktale.” Instead, readers work hard to think about different characters’ nuances and what it *means* to be one kind of character or another in a story. Readers ask themselves:

- What role or purpose does this character archetype play in these different stories?
- Why did the authors choose to include these specific character types in these stories?
- How would these stories be different without these specific characters?
- How are these two heroes (or other archetypes) similar and different?
- How do the differences in these two heroes (or other archetypes) affect the overall stories and the messages of these stories?

- **MWT*:** Readers know that the characters in chapter books are often much less static than those in folktales and tall tales.

of the personality and culture of the person telling them. Readers try to understand the character's decisions, motivations, words, and feelings, while keeping in mind that the character may be shaped by a culture that is different than our own.

- MWT: When readers notice that archetypal characters are different in two stories, they ask themselves, "Is this archetypal character acting or talking differently because she is from a particular culture?"
- S: Readers step back and think about a character's decisions, motivations, words, and feelings by asking themselves, "What does this part teach me about the character? What does this part teach me about the culture that this folktale comes from?"
- Readers know that folktales have usually been told again and again throughout generations to teach the reader/listener a lesson. Readers are wide awake when they read folktales, asking themselves, "What is the author trying to teach me? How is the author trying to teach me this lesson?"

they reread, "What do I now know about the environment in which these characters are living that changes the way I think about their words, actions, thoughts, and feelings?"

- Readers know that setting is a critical element in tall tales. Characters in tall tales often go on journeys that span large areas of land and that include interactions with actual landmarks or landforms. Readers can keep track of the settings in tall tales by using maps to locate and record the real life routes their characters may have taken on their journeys.
 - MWT: Readers recognize familiar story types in their tall tales. Sometimes, readers will notice the "how something came to be" message in tall tales, just like they did in other folktales (e.g. how the Grand Canyon was formed). Readers consider the accuracy of and purpose behind these "how things came to be" messages.
- Readers may read through a tall tale or folktale once to get the big picture of the story. But then, readers push themselves to reread the tall tale

Characters in chapter books often act in different ways and change throughout the story. Readers work hard to sift through the multiple layers of characters to compare and contrast the roles that they play in stories.

- Readers work independently and with their partners (or clubs) to compare and contrast the messages, themes, lessons, and plots that they have uncovered in folktales with those in their chapter books. Readers strip away the magic and exaggeration in folktales and tall tales and focus on the patterns of events and themes that they see again and again in folktales and modern day chapter books.
 - MWT: When readers have identified a folktale and modern day text that share a similar message or theme, they work independently and with their partners (or clubs) to compare and contrast how the two authors used different characters, settings, events, and key details to develop the same theme.

What details, character traits, and events from the story teach me this lesson?"

- MWT: Sometimes, the lesson, message, or moral of a folktale can be hard to find. Readers dig deeper into the text to find the message, asking themselves, "How and why did the character change in this story? What lesson did the character learn?"
- As readers read more and more folktales, they start to notice kinds of stories that keep occurring. Cautionary tales are one type of folktale in which a character is punished for a specific trait (e.g. laziness) or an undesirable behavior (e.g. lying). The moral, or lesson, of a cautionary tale is "Don't make these choices," or "If you do this, bad things will happen."
 - MWT: Another type of folktale is "how things came to be" stories (e.g. how the leopard got his spots or how the seasons came to be). When readers are looking for the lesson in a folktale, they ask themselves, "Could this story be explaining how a creature or natural occurrence came to be?"

again and again to see the story through different, deeper lenses. Readers may reread the story to solve the tricky parts and tricky words, using what they know about the characters, pictures, title, and words around the trouble spot to make sense out of every part of the story.

- MWT: Readers know that authors of tall tales use a lot of figurative language (words that don't mean exactly what they say) and dialect (versions of English that are particular to a time and/or place). When readers get to a part in the text that makes them say, "Huh?" they pause and think, "Could the author be using figurative language here? Or, is this just confusing to me because the author is using a specific dialect?" The reader reads around the tricky part searching for clues and then asks themselves, "Could this part mean...? Or, maybe what the author is trying to say is..."
- S: Readers can always discuss tricky parts with their partners (or clubs). Readers work together

- S**: Readers bring forward all of their knowledge to the books they are reading. Whenever readers read anything, they can say to themselves, "Whoa! This is reminding me of something," and establish a link to a classical text—a folktale or tall tale.
- After studying folktales and tall tales, readers recognize that characters and stories are not really about foxes, huge oxen, or lumberjacks. Expert readers know that stories are really about human characteristics, our strengths and weaknesses, and thought-provoking life lessons.

**Mid-Workshop Teaching*

***Share*

RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

<ul style="list-style-type: none"> ● Readers remember that folktales are always affected by the cultures in which they are told. When readers come across a story, or a part or element of a story, that seems strange or inaccurate to them, they ask themselves, “What culture is this folktale from? What do I know about this culture that may have affected the way this story is told?” <ul style="list-style-type: none"> ○ MWT: Readers look for clues, such as the title, the names of the characters, or some of the language that is used, in folktales to help them determine which culture the story might come from. Then, readers may need to conduct a little nonfiction research to help them understand how the beliefs and experiences of that particular culture may be affecting the way the story is told. ○ S: After reading a folktale, readers ask themselves, “Why was this folktale told? Why might this folktale’s lesson or message be important to the culture in which it was told? Why is this lesson still important in our current culture?” 	<p style="text-align: center;">using the clues in the text to solve trouble spots in the story.</p> <ul style="list-style-type: none"> ● Readers reread tall tales like expert readers, looking for predictable story structures. Expert readers know that stories have characters (with traits) who want or are motivated by something and who encounter a problem or obstacle along the way. Then, characters draw upon their strengths and personalities to overcome these obstacles, and might learn a lesson in the end. <ul style="list-style-type: none"> ○ MWT: Readers know that tall tales often have problems that get solved in funny ways. Readers think about the believability of and purpose behind these funny solutions. ○ S: Readers discuss what specific personality traits or strengths characters draw upon to overcome their obstacles and consider what the resolution of a story teaches about the characters. ● Readers know that <u>hyperbole</u> (exaggeration), <u>personification</u>, and <u>dialect</u> are important parts of tall tales. Readers think about how and 	<p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.7: Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the</i></p>
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<p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the</i></p>	<p>why authors use these <u>literary devices</u> in tall tales and consider what certain parts of the story would be like without them. Readers ask themselves, “Why is the author choosing to use this literary device in this part of the story? Would the story still work or make sense without it? Would the overall meaning of the story change?”</p> <ul style="list-style-type: none"> ● Readers work hard to uncover the lesson or message in a tall tale, although it may be harder to find than in other types of folktales. Readers think, “Why is this author telling this story? What could the author be trying to teach me?” <ul style="list-style-type: none"> ○ MWT: Sometimes, readers may recognize a “cautionary tale” or a “how things came to be” lesson in a tall tale. Other times, a tall tale might simply be told to showcase the accomplishments of a historical figure or hero. ○ S: When it is difficult for readers to find the lesson or message in a tall tale, they work with their partners (or clubs) to reread the story and think about what the author might be trying to say 	<p><i>grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>
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same author about the same or similar characters (e.g., in books from a series).

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

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

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

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

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

SL.3.6: Speak in complete sentences when appropriate to task and situation in order

about the characters or about life. Readers might ask themselves, “Why is this story important? What is it about this story that has kept it around for generations and generations?”

- **Readers recognize that most tall tales were passed down from generation to generation within this country’s culture. Readers consider why tall tales were written, who they were written for, and what they can teach us about our culture.**

**Mid-Workshop Teaching*

***Share*

RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

<p><i>to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.7: Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p>	
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SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read-aloud texts and level appropriate trade books

A Curricular Plan for the Reading Workshop, Grades 2-5; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5 (Constructing Curriculum: Alternative Units of Study)*, Lucy Calkins 2010

Suggested Texts: A variety of multicultural folktales and tall tales; students will ideally read more than one version of the same folktale or tall tale; students' independent novels

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Reading Unit 6: On Demand Reading Strategies (Common Core Review)

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What skills have we learned for reading various types of literature? -What skills have we learned for reading various types of informational texts? -What skills have we learned for reading poetry? -How do we integrate all of these skills to become confident, flexible readers? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will integrate and apply CCSS Reading Literature Standards. -Readers will integrate and apply CCSS Reading Informational Text Standards. -Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry. -Readers will integrate all of the CCSS Reading Skills to become confident, flexible readers. 			
<p>Goal #1: Readers will integrate and apply CCSS Reading Literature Standards.</p>	<p>Goal #2: Readers will integrate and apply CCSS Reading Informational Texts Standards.</p>	<p>Goal #3: Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry.</p>	<p>Goal #4: Readers will employ a variety of on demand reading strategies.</p>
<p>Types of Texts: stories, dramas (plays), folktales, fables, and myths from diverse cultures</p>	<p>Types of Texts: expository, historical, scientific, technical, biographical, autobiographical, procedural</p>	<p>Types of Texts: poetry on a variety of topics</p>	
<p>Skills & Standards</p>	<p>Skills & Standards</p>	<p>Skills & Standards</p>	<p>Strategies</p>
<p><i>*Skills in bold directly reflect Gr. 3 Common Core State Standards*</i></p> <p>Story Elements Describe characters in a story including their</p> <ul style="list-style-type: none"> ○ Traits ○ Motivations ○ Feelings 	<p><i>*Skills in bold directly reflect Gr. 3 Common Core State Standards*</i></p> <p>Structure Use text features and search tools to locate information relevant to a given topic efficiently</p> <ul style="list-style-type: none"> ○ Key words 	<p><i>*Skills in bold directly reflect Gr. 3 Common Core State Standards*</i></p> <p>Vocabulary Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Distinguishing literal from nonliteral language 	<p><i>*The following are merely some suggestions for reading test-taking strategies for you and your students. Feel free to use as you would like.*</i></p> <p>When approaching a passage, ask yourself, “What kind of writing is this? What is the genre?”</p>

<ul style="list-style-type: none"> ○ Point of view ○ Responses to events <p>Explain how characters' actions contribute to the sequence of events.</p> <p>Describe the following story elements referring explicitly to the text as the basis for the description:</p> <ul style="list-style-type: none"> ○ Setting ○ Plot ○ Mood (namely, how the illustrations help to create mood) ○ Challenges characters face (problem) ○ How characters overcome their problems (solution) ○ How characters change ○ What characters learn <p><u>Vocabulary</u> Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Distinguishing literal from nonliteral language 	<ul style="list-style-type: none"> ○ Sidebars ○ Hyperlinks <p>Describe the logical connection between particular sentences and paragraphs in a text.</p> <p>Examples:</p> <ul style="list-style-type: none"> ○ Comparison ○ Cause/effect ○ First/second/third in a sequence <p><u>Vocabulary</u> Determine the meaning of the words and phrases as they are used in a text.</p> <p><u>Synthesis</u> Determine the main idea of a text.</p> <ul style="list-style-type: none"> ○ Recount the key details and explain how they support the main idea. <p>Describe the relationship between a series of...</p> <ul style="list-style-type: none"> ○ Historical events ○ Scientific ideas or concepts 	<p><u>Structure</u> Refer to parts of stories, dramas, and poems when writing about a text, using terms such as chapter, scene, and stanza.</p> <p>Describe how each successive part builds on earlier sections.</p> <p><u>Citing Evidence</u> Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p>	<ul style="list-style-type: none"> ○ Know how a genre "goes" and expect to see certain elements particular to the genre. Examples: <ul style="list-style-type: none"> ▪ Narrative (literature): <ul style="list-style-type: none"> ● Characters, setting, problem, solution ● Someone, wanted, but, so, then ● Character learns, achieves, realizes, or changes ● Overall theme ▪ Expository: <ul style="list-style-type: none"> ● Main idea and supporting details (boxes and bullets) ● Domain-specific vocabulary ● Topic sentences and/or headings ▪ Poetry: <ul style="list-style-type: none"> ● Big meaning ● Structure <p>Keep in mind predictable questions types for each genre as you read (see skills listed under each genre).</p>
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<p><u>Synthesis</u> Determine the central message, lesson, or moral (theme).</p> <ul style="list-style-type: none"> ○ Explain how it is conveyed through key details in the text. <p>“Recount”/summarize the story.</p> <ul style="list-style-type: none"> ○ Determining important details <p>Distinguish your own point of view from that of the narrator or those of the characters.</p> <p><u>Compare/Contrast</u> Compare/contrast two <u>themes</u> in books about the same or similar characters.</p> <p>Compare/contrast two <u>settings</u> in books about the same or similar characters.</p> <p>Compare/contrast two <u>plots</u> in books about the same or similar characters.</p> <p><u>Story Structure:</u> Refer to parts of stories, dramas, and poems when writing about a text, using</p>	<ul style="list-style-type: none"> ○ Steps in technical procedures <p>...using language that pertains to</p> <ul style="list-style-type: none"> ○ Time ○ Sequence ○ Cause/effect <p>Use information gained from illustrations...</p> <ul style="list-style-type: none"> ○ Maps ○ Photographs <p>...and the words in a text to demonstrate understanding of the text. Examples:</p> <ul style="list-style-type: none"> ○ Where, when, why, and how key events occurred <p>Distinguish their own point of view from that of the author of a text.</p> <p><u>Compare/Contrast</u> Compare and contrast the most important points and key details presented in two texts on the same topic.</p> <p><u>Citing Evidence</u> Ask and answer questions to demonstrate understanding of a text, referring explicitly to</p>	<p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a</i></p>	<p>Make a “road map” or outline of the passage as you read, jotting down what each chunk or section is about.</p> <p>When reading a text that is difficult, skim, summarize, and use pictures, headings, and topic sentences to help you navigate the text. Most importantly, just keep going (or “Just keep swimming!” as our old pal Dory from “Finding Nemo” says.)</p> <p>Pause after every chunk or paragraph and think, “What did I just read? What was the main idea of this part? What does the author want me to know?” If you come across a word you don’t know in the text, think of a synonym that could be used in its place to make the sentence make sense.</p> <p>When answering a multiple choice question, HIDE the choices while you read the question. THINK about what answer you would write if you didn’t have any choices. Then, reveal the multiple choice</p>
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<p>terms such as chapter, scene, and stanza.</p> <p>Describe how each successive part builds on earlier sections.</p> <p>Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story. Examples:</p> <ul style="list-style-type: none"> ○ Create mood ○ Emphasize aspects of a character ○ Emphasize aspects of a setting <p><u>Citing Evidence</u></p> <p>Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p>	<p>the text as the basis for answers.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p> <p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</i></p> <p><i>RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate</i></p>	<p><i>speaker, offering appropriate elaboration and detail.</i></p>	<p>answers and select the one that is closest to yours (I used to call this “Hide and Think”).</p>
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<p><i>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</i></p> <p><i>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</i></p> <p><i>RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</i></p> <p><i>RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</i></p> <p><i>RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.</i></p> <p><i>RL.3.7: Explain how specific aspects of a text’s illustrations</i></p>	<p><i>information relevant to a given topic efficiently.</i></p> <p><i>RI.3.6: Distinguish their own point of view from that of the author of a text.</i></p> <p><i>RI.3.7: Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</i></p> <p><i>RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</i></p> <p><i>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</i></p> <p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text</i></p>		
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<p><i>contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</i></p> <p><i>RL.3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</i></p> <p><i>RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>	<p><i>complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p>		
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SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

- Observations
- Accountable Talk
- TCRWP Running Records
- Reading Conferences
- Reading Logs
- Reading Responses

Resources

A Curricular Plan for the Reading Workshop, Grade 4 and Grade 5, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011
Suggested Texts: see "Short Text Resources List"

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Three Reading Unit 7: Research Clubs

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers research nonfiction topics across multiple texts? -How do readers grow their own ideas about topics that they research? -How and why do readers identify the organizational structures of nonfiction texts? -How do readers analyze the choices authors make in presenting nonfiction information? -How do readers compare, contrast, and synthesize their research in order to develop theories about larger, related topics? -How do researchers work to solve real life problems? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will research nonfiction topics by synthesizing information across multiple texts. -Readers will learn and use expert vocabulary pertaining to their research topics. -Readers will research with zeal and agency. -Readers will grow their own ideas and ask and answer questions about their nonfiction topics. -Readers will identify, and take notes according to, a text’s organizational structure (boxes and bullets, sequential, compare/contrast, cause/effect, problem/solution). -Readers will teach others what they have learned from their research. -Readers will analyze the choices authors make in how they present nonfiction information. -Readers will compare, contrast, and synthesize their research, looking for patterns and relationships between their topics. -Readers will ask questions, conduct further research, and develop evidence-based theories. -Readers will solve real world problems through research. 		
<p>Goal #1: Readers research nonfiction topics, synthesizing information and growing their own ideas.</p>	<p>Goal #2: Readers research new nonfiction topics, paying special attention to how different texts are structured.</p>	<p>Goal #3: Readers compare, contrast, and synthesize their research in order to develop theories about larger, related topics.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Researchers get started learning about a topic by doing three things. One, they look over their resources, putting them in order by difficulty. Two, they read an easy overview book about their topic. Three, they skim the table 	<ul style="list-style-type: none"> ● When nonfiction readers set out to study a new topic, they start by making a plan for how that study will go. They think about all that they know how to do—about their repertoire of reading and research 	<ul style="list-style-type: none"> ● To develop expertise on a topic, nonfiction readers go from learning about specific related topics (such as penguins or frogs) to learning about their bigger field of knowledge (the animal kingdom). As a researcher’s

of contents and illustrations to glean the main subtopics, and then read across books in one subtopic after another. (session 1)

- MWT*: Readers recognize that the same subtopics will come up again and again in books about animals. Sometimes, however, these subtopics will have different names or headings in different books.
- S**: Researchers work together to create a note-taking system for the subtopics they will study in their clubs.
- HW***: Researchers find additional resources and texts about their animals. They also continue to read about their animals, asking questions and searching for answers.
- As researchers dig into a topic, they often identify subtopics within that topic. Then, as they read about the same subtopic in several texts, they synthesize (or put together) the information so that related bits go side by side. The more researchers combine information, the more they become experts. (session 2)

strategies—and they make a plan for the study on which they’re embarking. (session 7)

- MWT*: Readers must do their part to put their club’s research plans into action in order to ensure the success of the whole group.
- S**: Readers think about what they could do to lift the level of their club’s work. Then, they talk with their club members about how to make their work the best it can be.
- HW***: Readers make plans for their new research topics, remember to use all of the strategies they have learned so far.
- When nonfiction readers read with fluency, they often read with a teacher’s voice, an explaining voice. (session 8)
 - MWT: Readers practice reading important passages from their research with a teacher’s voice.
 - S: Readers use teaching voices to read important passages to their clubs. Then, the listeners teach

focus gets bigger, the researcher thinks more about patterns and relationships. (session 13)

- MWT*: Readers use the anchor charts from this year’s nonfiction work to self-assess and set goals for their reading work.
- S**: Readers work to lift the level of their club conversations while discussing the larger patterns they are noticing across research topics.
- HW***: Readers continue to practice reading across similar subtopics about different animals in order to grow new and larger ideas.
- As readers research the similarities and differences between the things they are studying, they ask, “Why? Are others the same? What explains this?” These questions lead to more thinking, more talking—and more reading! (session 14)
 - MWT: Readers self-assess and set goals using the “Compare and Contrasting” and “Critical Reading” strands of the learning progression.

<ul style="list-style-type: none"> ○ MWT: Readers are constantly synthesizing in their minds as they read across books. They are constantly looking for how new information fits with what they already know. ○ S: Clubs work together to synthesize the information they have learned about one subtopic. ○ HW: Readers continue reading and researching at home, keeping in mind their research plans and their longer-term reading goals. <p>□ <u><i>A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).</i></u></p> <ul style="list-style-type: none"> ● When readers become experts on a topic, they must begin using the technical vocabulary, or lingo, of that subject. They “talk the talk.” (session 3) <ul style="list-style-type: none"> ○ MWT: Readers work with their clubs to come up with a plan for creating a club word bank and for 	<p>each other what they have just learned.</p> <ul style="list-style-type: none"> ○ HW: Readers continue researching and collecting key words. They also continue practicing reading passages aloud using a teacher’s voice. They set fluency goals for themselves that they will continue to work on. <ul style="list-style-type: none"> ● When nonfiction readers learn about a subject, it doesn’t work for them to just pile a zillion facts in one huge list. Readers bucket those facts, make subsections in their notes, and pop out the main ideas, showing how smaller details go with them. (session 9) <ul style="list-style-type: none"> ○ MWT: Readers notice specific transitional words in texts that are clues for a text’s organizational structure. ○ S: Readers use their notes to teach one another what they have been learning about their topics. ○ HW: Readers continue to research their topics, noting how different texts are structured and mirroring those structures in their notes. ● As readers look over a text, thinking, “How is this structured?” it helps for them to have a handful of optional 	<ul style="list-style-type: none"> ○ S: Readers work together to grow big questions and theories that relate to the animal kingdom. ○ HW: Readers continue to generate big questions, theories, and plans to answer their questions as they research. <ul style="list-style-type: none"> ● Experts don’t just think about their topic—about tigers or sharks. Experts also think about their process. And when focusing on process, they ask, “What should I do next?” They take stock. Then they go forward, with a plan. (session 15) <ul style="list-style-type: none"> ○ MWT: Researchers read differently when they are searching for the answers to their questions. They skim and scan and use table of contents and text features to help them locate passages that might answer their questions. ○ S: Nonfiction readers make individual plans and goals. They generate options for ways to push their thinking forward, then they give themselves assignments, moving forward with a plan in mind.
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<p>using their expert vocabulary in their conversations.</p> <ul style="list-style-type: none"> ○ S: Readers share the information they have been learning about especially important subtopics. As clubs share, members take notes about what they are learning, thinking, and wondering. ○ HW: Readers continue to practice using their expert lingo at home and continue to add to their word banks. They also continue researching their subtopics. ● Readers investigate the question, “How do you make the decision to read as if you are digging for treasure?” (session 4) <ul style="list-style-type: none"> ○ MWT: Readers notice when the text is calling for them to make a mental model of something pertaining to the topic. Readers continue to add to these mental models as they learn more and more. ○ S: Readers revisit the goals they created for themselves and think about if they have been making those specific contributions to their clubs so far. 	<p>text structures in mind. Although some texts are structures as main ideas and supports (boxes and bullets), some are sequentially ordered, and some authors will use another important structure—compare and contrast. (session 10)</p> <ul style="list-style-type: none"> ○ MWT: Even when texts are not explicitly structured in a compare and contrast format, strong readers still generate compare and contrast thinking as they read. ○ S: Readers teach each other what they have been learning from their research, making sure to structure their teaching using predictable organizational structures. ○ HW: Readers work to compare and contrast the information presented in multiple books about their topic. ● Nonfiction readers study texts with cause and effect text structures. They work to answer the questions, “What kinds of words and phrases signal a cause-and-effect structure?” and “How can we take notes to fit with this structure?” (session 11) 	<ul style="list-style-type: none"> ○ HW: Readers put their research plans into action and continue to read in order to find answers to their questions. ● Once researchers have read books, collected information, studied patterns, and grown theories, they are ready to do more. They ask, “What does the evidence suggest? How can I study all the evidence to grow new theories that are evidence-based?” (session 16) <ul style="list-style-type: none"> ○ MWT: As readers conduct interviews and further research to study their theories, they remember to record the new evidence they are learning and to revise their theories accordingly. ○ S: Readers synthesize new evidence by explaining how new evidence fits with their theories. ○ HW: Readers continue to gather evidence to support their theories, as well as look for examples of various text structures in the real world. ● Researchers don’t just read about their focused topics. They also read around the topic, looking for help
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<ul style="list-style-type: none"> ○ HW: Readers continue to read and research with enthusiasm, finding new information to bring back to their clubs. ● Readers grow ideas as they research nonfiction topics. One way they develop ideas is by studying the subject of their research in much the same way they study characters in fiction—by paying close attention to the subject’s traits, motivations, and struggles. (session 5) <ul style="list-style-type: none"> ○ MWT: Readers remember to continue collecting key words as they research their topics. ○ S: Readers write to help themselves grow ideas about the information they are learning about their animals. Then, they share this thinking with their clubs. ○ HW: Readers study the “Critical Reading” strand of the learning progression and use it to write their best thinking about their topics. ● Researchers don’t just <i>collect</i> information, they also <i>think about</i> that information. One way that researchers think about information is by asking— 	<ul style="list-style-type: none"> ○ MWT: Readers look for key information (namely, a solution) to help them distinguish between cause/effect and problem/solution text structures. ○ S: Readers use multiple strategies to define new vocabulary words as they read. ○ HW: Readers work hard to define new vocabulary words as they read. They use the “Word Work” strand of the learning progression to self-assess their work and set goals. ● When reading nonfiction, readers are aware that the author made particular choices. It’s important for readers to ask, “Why might the author have chosen to include this particular bit of information? To structure the text in this particular way? What does the author want me to know and think when I read this part of the text?” (session 12) <ul style="list-style-type: none"> ○ MWT: Readers think, talk, and write about how different authors present similar information differently in different texts. ○ S: Readers self-assess and set goals using the “Comparing and 	<p>learning about the big theories they have developed. (session 17)</p> <ul style="list-style-type: none"> ○ MWT: As readers read around their topics, they often become inspired to do new research on their specific animals. ○ S: As readers read around their topics, they uncover some of the important concepts connected to the topic. Then they carry those concepts with them as they research, deepening their understanding. ○ HW: Readers continue to read around their topics with their theories in mind. ● When researching a solution to a real-world problem, it helps to think about all of the aspects of the problem. Researchers as themselves, “How might I go about solving the different parts of this problem? What information will I need, and where can I get it?” Then, they sketch a plan for what they’ll do first, next, and next.” (session 18) <ul style="list-style-type: none"> ○ MWT: Researchers do not get derailed by feelings of being “stuck.” Instead, they brainstorm
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<p>and trying to answer—the all-important question: <i>Why?</i> (session 6)</p> <ul style="list-style-type: none"> ○ MWT: Readers notice when something is described either positively or negatively in their books and think how it could have been described differently. ○ S: Readers celebrate the reading work they have accomplished thus far by reading important passages about their animals accompanied by their animal’s vocalizations. ○ HW: Readers keep up their fiction reading volume and set goals for the next bend of nonfiction research. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p> <p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas</i></p>	<p>Contrasting” and the “Analyzing Author’s Craft” strands of the Informational Reading Learning Progression.</p> <ul style="list-style-type: none"> ○ HW: Readers assign their own homework in light of the goals that they set for their reading work. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p> <p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.4: Determine the meaning of general academic and domain-specific words and</i></p>	<p>other ways that they could research.</p> <ul style="list-style-type: none"> ○ S: Researchers know that disagreements with other researchers are invitations for debate. Often, debates lead research teams to even stronger solutions when they combine the ideas of both sides. ○ HW: Research teams create their own homework assignments to further their study of real life problems. <ul style="list-style-type: none"> ● [You may want to give students one more work session to complete their real life problem projects. Then, hold a final celebration session to share those projects with an audience]. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</i></p> <p><i>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</i></p>
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<p><i>or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</i></p> <p><i>RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</i></p> <p><i>RI.3.7: Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</i></p> <p><i>RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</i></p> <p><i>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</i></p> <p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and</i></p>	<p><i>phrases in a text relevant to a grade 3 topic or subject area.</i></p> <p><i>RI.3.6: Distinguish their own point of view from that of the author of a text.</i></p> <p><i>RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</i></p> <p><i>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</i></p> <p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media</i></p>	<p><i>RI.3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.</i></p> <p><i>RI.3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.</i></p> <p><i>RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</i></p> <p><i>RI.3.6: Distinguish their own point of view from that of the author of a text.</i></p> <p><i>RI.3.7: Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</i></p> <p><i>RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</i></p>
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<p><i>technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p>	<p><i>and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p> <p><i>SL.3.5: Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</i></p> <p><i>SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</i></p>	<p><i>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</i></p> <p><i>RI.3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.</i></p> <p><i>SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</i></p> <p><i>SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</i></p>
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SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

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

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

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

Science:

3-LS4-2. Use evidence to construct an explanation for how the variations in characteristics among individuals of the same species may provide advantages in surviving, finding mates, and reproducing.

Research

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 3, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *The Penguin* (Fontanel); *Penguins* (Kalman); *The Life Cycle of an Emperor Penguin* (Kalman and Johnson); *Frogs* (Carney); *Frogs and Toads* (Kalman and Everts); "Animal Text Excerpts" articles found in Session 17 of the online resources for this unit

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Integrated Accommodations and Modifications

For Students with IEPs, 504s, and/or Students at Risk of Failure

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Use visual and multi-sensory formats • Use of assistive technology • Use of graphic organizers and prompts • Modification of content and student products • Testing accommodations • Authentic assessments

Gifted & Talented Students

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Inquiry-based instruction • Higher-order thinking skills • Interest-based content • Student-driven goals • Real-world projects and scenarios

English Language Learners

Students read authentic texts and write authentic pieces at their independent and instructional reading levels • Individualized feedback provided through conferences and small groups • Pre-teaching of vocabulary and concepts • Visual learning, including graphic organizers • Use of cognates to increase comprehension • Teacher modeling • Pairing students with beginning English language skills with students who have more advanced English language skills • Scaffolding: word walls, sentence frames, think-pair-share, cooperative learning groups, teacher think-alouds

Grade 4

Pacing Guide Grade 4 Writing

Unit 1 30 days	Unit 2 30 days	Unit 3 30 days
Marking Period 1		Marking Period 2

Unit 4 30 days	Unit 5 15 days	Unit 6 15 days	Unit 7 30 days
Marking Period 3		Marking Period 4	

- Unit 1** The Arc of the Story: Writing Realistic Fiction
- Unit 2** Boxes and Bullets- Personal Essays
- Unit 3** Bringing History to Life: Information Writing
- Unit 4** Literary Essays
- Unit 5** Poetry
- Unit 6** On Demand Strategies
- Unit 7** Writing Myths and Fables

Grade Four Writing Unit 1: The Art of Story: Writing Realistic Fiction

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers generate ideas for realistic fiction stories? -How do writers create characters that feel real and are complex? -How do writers craft the scenes of a realistic fiction story to bring their characters to life and convey specific themes? -How can studying mentor texts help writers revise and edit their stories? -How do writers transfer all they know about the elements of strong narrative writing to on demand situations and/or to writing fan fiction? 			
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will generate several ideas of realistic fiction stories. -Writers will plan out their characters so that they are realistic and complex. -Writers will craft the scenes of their realistic fiction stories to bring their characters to life and convey specific themes. -Writers will study mentor texts to learn new strategies for revising and editing their stories. -Writers will try out the strategies they learn from mentor authors in their own writing pieces. -Writers will transfer all they know about the elements of strong narrative writing to on demand situations. 			
<p>Goal #1: Writers create, plan, and rehearse fictional characters and stories that feel real.</p>	<p>Goal #2: Writers craft the scenes of realistic fiction stories to bring their characters to life and highlight the themes they are trying to convey.</p>	<p>Goal #3: Writers study mentor texts and try on strategies these authors use to revise and edit their realistic fiction stories.</p>	<p>Goal #4: Writers transfer all they know about the qualities of strong narrative writing to on demand situations.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u><i>Gathering Ideas/Rehearsing in Notebooks:</i></u></p> <ul style="list-style-type: none"> • Writers are presented with their Fourth Grade Writer’s Notebooks in a Writing Workshop “Opening Ceremony.” Then, writers get ideas for fiction, just as they get ideas for almost all kinds of writing, by paying 	<p><u><i>Rehearsing/Drafting in Booklets of Notebook Paper (see page 55 for explanation of booklets):</i></u></p> <ul style="list-style-type: none"> • Writers plan and begin to draft their scenes across the pages of a booklet, making sure to create drama in their leads by showing not telling (moving from summary to story) (session 6). 	<ul style="list-style-type: none"> • Writers reread their stories through different revision lenses such as: 1) Do the characters’ thoughts, actions, and words reveal the true meaning behind the story? 2) Are the characters complex characters or “cardboard characters?” 3) Do the length and structure 	<p><u><i>I imagine this last goal to focus on getting students to transfer what they learned about narrative writing to shorter, quicker stories, like the responses they might be expected to produce on the PARCC test. You may want to do a shared writing piece as a first lesson in this bend so that students see how to apply all</i></u></p>

<p>attention to the small moments in their own lives (session 1).</p> <ul style="list-style-type: none"> ○ MWT*: Writers write their ideas for realistic fiction stories in their notebooks as if they are thinking and planning on the page. ○ S**: Writers use the fourth-grade Narrative Checklist to check up on the quality of the writing they have done so far and make plans for how they will continue to write in the future. ○ HW***: Writers decorate their Writer’s Notebooks so that they reflect their personalities and can help them generate ideas for their writing. ● Writers get story ideas by thinking about the stories they wish existed in the world. They ask themselves, “How can I write a story for people like me, so we can 	<ul style="list-style-type: none"> ○ MWT*: Writers make sure their characters’ troubles escalate from scene to scene. ○ HW***: Writers reread scenes from their favorite fiction stories as a way to inspire the writing of their scenes. ● Writers become the characters they are writing about, letting the details emerge from the specific actions and reactions they would take as their characters (session 7). ○ MWT: Writers revise throughout their drafting by imagining the problems their stories might encounter given the leads they have written. ○ S**: Writers work with partners to assess their writing and set future goals using the Narrative Checklist. ● Writers revise the leads to their stories by referring to 	<p>of the sentences vary? 4) Does the piece sound like a story? (session 11).</p> <ul style="list-style-type: none"> ● Writers use Narrative Checklists as a to-do list for revising their stories (really the “Share” in this lesson). <ul style="list-style-type: none"> ○ MWT*: Writers use prepositional phrases to add more information to their writing and to make their sentences more complex. ○ S**/HW***: Writers set up workspaces in which they can do their best work. They put items and words into those spaces that remind them of all they want to do and be as writers (the original “teach” in this session) (session 12). ● Writers reread parts of mentor texts that they love and ask themselves, “What did this author do that seems to work so well?” and, “Are there places in my draft where I could use that same 	<p><u>they already know to new writing situations and so they get a clear picture of what their responses might look in the end.</u> <u>You may also want students to cycle through this work with several tasks, with each of their responses becoming successively higher in quality. Maybe students will transfer all they know by completing a new task every other day or so. Then, they can revise that piece for a day or two using the new strategies you teach before moving on to another task. Depending on how you structure this bend with different amounts of tasks, you may want/need to reorganize these teaching points. Students should be composing on computers as much as possible during this last goal. In the last lesson before celebration, students complete a Narrative Task from start to finish.</u></p> <ul style="list-style-type: none"> ● Writers welcome opportunities to show off their skills. They carry all they know about the qualities of strong writing forward each time they
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<p>see ourselves in books?" (session 2)</p> <ul style="list-style-type: none"> ○ MWT: Writers find ideas for fiction by thinking of an issue that is important to them and creating characters that struggle with the same issue in different ways. ○ S: Writers story-tell a fairy tale to practice what it feels like to tell a gripping story. ● Writers develop their characters' internal and external traits to make sure their characters are realistic and compelling (writers also choose the story idea that they want to develop into a publishable story) (session 3) ○ MWT: Writers plan how their characters think about themselves and how others think about their characters. ○ S: Writers make sure that their characters are complex by seeing the positive and negatives 	<p>mentor authors as a way of revising their entire stories (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Writers use dialogue deliberately to help develop their characters or stories, not just as filler. ○ S: Writers select the lead that they have written that not only draws readers in, but that also frames the rest of their story. ● Writers make sure to show the exact actions of their characters in a specific place and time (settings) so that their readers are not disoriented and confused (session 9). ○ S: Writers read parts of their drafts to students who are not their partners to make sure that they have included orienting information. ○ HW: Writers take note of how setting images in television shows and 	<p>technique?" (session 13)</p> <ul style="list-style-type: none"> ○ S: Some strategies writers can try from mentor authors are: <ul style="list-style-type: none"> ▪ <i>Show a character's actions in a way that reveals the character's personality</i> ▪ <i>Use real words kids/adults would say to make the story sound true</i> ▪ <i>Tell what something/someone did, describe it, then compare it to something else (simile)</i> ▪ <i>Use actions to show a character's feelings</i> ○ HW: Writers notice the titles of some of their favorite books. They make a list of possible titles and choose one that connects to some big ideas they have in their own stories and that will catch readers' interests. ● Writers edit their stories 	<p>write, putting all of their writing skills to use. Before reading the text of a narrative writing task, writers dissect the task (the question itself) and ask, "What is this task asking me to do?" Then, while they are reading the passage, writers gather details and information about the characters, setting, problem, and solution that they will use in their stories.</p> <ul style="list-style-type: none"> ○ MWT*: After dissecting the task, reading the passages and gathering information, writers quickly make a plan for their writing. Writers may make a quick sketch, jot about different story elements or scenes, or use the template "(Someone) wanted...but..and so...finally" to plan for their writing, keeping in mind what the task is asking them to do.
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<p>sides of their internal traits.</p> <ul style="list-style-type: none"> ○ HW***: Writers develop their secondary characters in the same way they do their primary characters to make sure they know all of their characters in their stories well. ● Writers plan what their characters want, and they make sure to keep them from getting what they want. They show this in their stories by writing examples of what their characters want into small moments, or scenes (or vignettes) (session 4). ○ S: Writers use what they learned about writing high-quality personal narrative stories to improve their storyteller voices. ● Writers plan out the scenes of their stories using a story arc, aiming to intensify their 	<p>movies help them understand the story and plan to include these types of details in their own stories.</p> <ul style="list-style-type: none"> ● Writers draft and revise their endings until they find one that ties up loose ends, resolves the unresolved difficulties, brings home the story’s meaning, and feels as if it is tailored exactly to fit their particular story (session 10). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and</i></p>	<p>using various lenses, such as paragraphing, punctuation, verb tenses, and most especially, spelling (session 14).</p> <ul style="list-style-type: none"> ○ MWT: Writers use editing checklists to help them stay alert as editors. ○ S: Writers help their partners edit their writing pieces. <p><u>Publishing and Celebration:</u></p> <ul style="list-style-type: none"> ● Writers celebrate the completion of their first realistic fiction stories (session 15). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p>	<ul style="list-style-type: none"> ○ S**/HW***: Writers use mentor texts, their past writing pieces, the Narrative Writing Checklist, and bring forward all they know about writing effective narrative stories each and every time they write within the genre. Writers flash draft their Narrative Task responses. ● Writers notice when a Narrative Task is asking them to <u>retell a story from a different character’s perspective</u>. First, they imagine how the original story would be different if it were told from this other character’s perspective by asking themselves questions such as: <ul style="list-style-type: none"> ○ <i>If this other character were telling the story, how might he/she think differently about the events than the original narrator?</i>
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<p>characters' problems (session 5).</p> <ul style="list-style-type: none"> ○ MWT: Writers use mentor texts to notice how published authors use story arcs and then try this in their own writing. ○ S: Writers select the story arc that best maps out their stories. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p>	<p><i>events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p>	<p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p>	<ul style="list-style-type: none"> ○ <i>If this other character were telling the story, what details might have been included/excluded?</i> ○ <i>If this other character were telling the story, how might the mood and tone of the scene be different? Why?</i> <p>Then, writers quickly sketch a plan for their writing, including which areas they will use to tuck in some of the new narrator's thoughts and words.</p> <ul style="list-style-type: none"> ○ MWT: When rewriting a story from another character's perspective, writers need to balance details and phrases from the original story with their own creative writing. Writers look for places where they can showcase their own writing while still keeping true to the story, such as: <ul style="list-style-type: none"> ○ <i>places when the</i>
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<p>c. Use a variety of transitional words and phrases to manage the sequence of events.</p> <p>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p> <p>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.10: Write routinely over extended time frames (time for research, reflection, and</p>	<p>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details</p>	<p>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts</p>	<p>new narrator was alone or “off camera” in the original story</p> <ul style="list-style-type: none"> ○ places when we didn’t get to hear the new narrator’s thoughts in the original story ○ in the introduction and conclusion <p>○ S: Fiction writers balance actions and characters’ reactions in their stories. When asked to rewrite a story from a new perspective, writers weave together actions and dialogue from the original story with the internal thinking and words of the new narrator.</p> <p>○ HW: Writers continue to use mentor texts, their past writing pieces, the Narrative Writing Checklist, and all they</p>
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<p>revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>	<p>to support main ideas or themes; speak clearly at an understandable pace.</p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p> <p><i>4.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i></p> <p><i>a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.</i></p> <p><i>b. Recognize and explain the meaning of common idioms, adages, and proverbs.</i></p> <p><i>c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</i></p>	<p>and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p> <p><i>4.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i></p> <p><i>a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.</i></p> <p><i>b. Recognize and explain the meaning of common idioms, adages, and proverbs.</i></p> <p><i>c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</i></p>	<p>know about writing effective narrative stories while drafting and revising their flash draft responses.</p> <ul style="list-style-type: none"> ● Writers notice when a Narrative Task is asking them to compose “fan fiction” in response to other authors’ stories <u>by writing endings, additional scenes, or new stories</u> with the same characters or in a similar style to another author’s work. To do this, writers still bring forward all that they know about the elements of strong narrative writing while incorporating aspects of the original author’s story elements (e.g. characters, setting, tone, plot), style, or craft. Writers make sure to consider the parameters of the task when planning for this type of response. <ul style="list-style-type: none"> ○ MWT: Writers must shift between being a writer and a reader, especially when they are writing
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pages 28 and 29 for specific expectations.)

on demand. Writers reread, clarify, edit, and revise as they go.

- **S:** Writers recognize that any narrative they write must hold up as a “stand alone story.” When writing fan fiction, writers can never assume that their reader has read the original author’s work. Writers must always include enough detail and information that their stories can be read in isolation and still affect the reader.
- **HW:** Writers continue to use mentor texts, their past writing pieces, the Narrative Writing Checklist, and all they know about writing effective narrative stories while drafting and revising their flash draft responses.
- **When writers compose on demand pieces, it is critical**

that they budget their time and play, “Can I get all of the necessary elements in my writing piece in the time allotted?” Writers make sure that they budget plenty of time for each of the necessary parts of their story, including an introduction and conclusion, knowing that in an on-demand situation, it is better to have all of the necessary parts than only some very long, descriptive parts.

- **MWT:** Writers make sure that, just as in their process pieces, their on-demand narratives have a balance of setting, action, dialogue, and internal thinking details.
- **S/HW:** Writers continue to use mentor texts, their past writing pieces, the Narrative Writing Checklist, and all they know about writing effective narrative

			<p>stories while drafting and revising their flash draft responses.</p> <ul style="list-style-type: none">● Writers use all they know about narrative writing to complete a Narrative Task on demand. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p>
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			<p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</i></p>
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			<p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use</i></p>
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			<p><i>formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p> <p><i>4.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i></p> <p><i>a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.</i></p> <p><i>b. Recognize and explain the meaning of common idioms, adages, and proverbs.</i></p> <p><i>c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</i></p>
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Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

- 6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

- 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Fireflies!* (Brinckloe), "The Marble Champ" (Soto), *Pecan Pie Baby* (Woodson), "Eleven" (Cisneros), *Pippi Goes on Board* (Lindgren), *Joey Pigza Swallowed the Key* (Gantos), *Too Many Tamales* (Soto), "Let's Get a Pup," Said Kate (Graham)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 2: Boxes and Bullets: Personal Essays

Essential Questions:

- How do writers freewrite to help them grow their ideas?
- What is the predictable structure of an essay?
- How do writers use boxes and bullets to plan how they will write their essays?
- What types of evidence do writers need to collect to support their theses?
- How do writers organize their evidence and use transitional words to make their essays logical and cohesive?
- How do writers craft strong introductions and conclusions for their essays?

Skills/Knowledge:

- Writers will use a variety of strategies to write to learn.
- Writers will write within the predictable structure of an essay.
- Writers will develop a thesis statement.
- Writers will plan how they will support their thesis statements using boxes and bullets.
- Writers will collect various types of evidence to support their thesis statements.
- Writers will choose how to organize the evidence in their essays so that it has the greatest impact on the reader.
- Writers will use transitional words and phrases to make their essays cohesive.
- Writers will craft introductions and conclusions that frame the information presented in their essays.

Goal #1: Writers use a variety of strategies to write to learn--generating big ideas, creating thesis statements, and planning how they will develop their thinking within the structure of an essay.

Goal #2: Writers prove their thesis statements and raise the level of their essay writing by collecting and organizing different types of evidence within a logical structure.

Mini-Lessons & Standards

Mini-Lessons & Standards

Before beginning this unit, have students complete a “quick write” or “on-demand” opinion essay. See page viii in the Boxes and Bullets: Personal and Persuasive Essays book or page 86 in the Writing Pathways book (also on the CD) that comes with the Units of Study kit for further information about on-demand opinion assessments.

Writers gather evidence to support their essays on separate paper, using a folder system to organize all of the materials that they collect:

- Writers collect different types of evidence to support their thesis. Stories are one type of evidence that they collect (Writers also create folder systems to help them organize all of the different types of evidence that they will collect).

Writers compose a “shared essay” in an “Essay Structure Boot Camp”:

- When writers write essays about their opinions, they structure their essays so that they communicate their thesis statement- their idea- and their reasons for their thesis statement. Writers refer to this as “boxes and bullets.”
 - S**: Writers self-assess their on-demand opinion pieces and set goals for revising them using the Opinion Writing Checklist.
 - HW***: Writers use all they know about opinion writing to compose second drafts of their on-demand opinion writing pieces.

Writers generate ideas, gather entries, and push their thinking about essay topics in their notebooks:

- Writers use several strategies to gather essay entries. One strategy that they use is to think of a person who matters to them, and then list specific ideas about that person. Then, they take one of those ideas and write an entry in which they think about that idea.
 - MWT*: Although essay journal entries might be shorter than narrative entries, writers just keep grabbing new thoughts and continue writing about them. Two other strategies they can use to gather essay entries are: 1) Think of a place that matters you, list ideas around that place, and then choose one of those ideas to write a lengthy entry about.
 - 2) Think of an object that matters to you, list ideas around that object, and then choose one of those ideas to write a lengthy entry about.

- MWT*: Writers make sure that they angle their stories so that they can be used as direct evidence to support one of their reasons.
- HW***: Writers continue to write stories that can be used as evidence to support one of their reasons.
- Writers collect different types of evidence to support their thesis. Lists are another type of evidence that they collect.
 - MWT/S**: Writers work together to make sure that the lists they are collecting are balanced in both details and parallelism.
 - HW: Writers continue to live like magnets, gathering evidence to support their essays. They make sure that they have folders full of ideas so that they can prepare to draft tomorrow.
- Before they draft, writers organize their materials, make sure they have the right amount of evidence, and lay out their project plans.
 - MWT: Writers check to make sure that their stories prove their thesis statements but are not exactly the same type of stories.
 - S: Writers practice “writing their essays in the air” to small audiences using all they know about strong essay structure and content.
 - HW: Writers flash draft a new opinion essay, using this opportunity as a dress rehearsal to practice their essay writing before they draft in class.

Writers draft their essays on paper by piecing together the scraps of evidence they have collected in a logical order:

- **S:** Another strategy writers can use to generate ideas for essays is to envision, reflect, and observe and then write, “The thought I have about this is...”
- **HW:** Writers mine their old writing and previous entries looking for little hot embers of ideas that they can write longer about to produce roaring flames.
- **Writers research the questions, “What is good freewriting?” and, “What exactly does a writer do to do a great job at this kind of writing?”**
 - **MWT:** Writers study a classmate’s writing to generate more ideas about what makes good freewriting.
 - **S:** Writers share the new ideas that their freewriting has given them and what strategies they used that brought them to those new ideas.
- **Writers need to hold onto their thoughts for longer stretches of time. They hold conversations with themselves about their own first thoughts. Writers keep a list of ways to “push their thinking” close by while they write and use those elaboration prompts (thinking stems) to prompt them to talk back to their own first ideas.**
 - **MWT:** Writers make sure that their freewriting moves up and down the ladder of abstraction. In others words, they shift between writing about big ideas and specific details and examples.
 - **S:** Writers set goals to help them push their thinking the next time they return to their notebooks.
 - **HW:** Writers continue to elaborate on their first thoughts, challenging themselves to use the thinking stems to actually push their thinking down the page.
- **Writers build cohesive drafts by: 1) arranging their writing pieces in an order that they choose for a reason 2) using transitional words like cement between bricks 3) repeating key words from their thesis statement or their topic sentence.**
 - **MWT:** Writers not only choose logical orders for their evidence, but they also choose logical orders for the reasons (paragraphs) that will prove their thesis statements.
 - **S:** Writers use transitional words to cement together the different parts of their essays and the different pieces of evidence within each paragraph.
 - **HW:** Writers use all they have learned about essay writing to raise the quality of last night’s flash-draft or to write a new opinion flash-draft.
- **Writers become their own job captains, making plans and following through on finishing their essay drafts by the end of tomorrow’s workshop.**
 - **MWT:** Writers are independent problem-solvers, using all that they know about essay writing and all of the resources that they have around them to work independently towards their deadline.
 - **S:** Writers make sure that they are following the “Guidelines for Writing Supporting Stories for Essays.”
 - **HW:** Writers create their own “just-right” homework assignments that will push them to get stronger at essay writing.
- **Writers use the introduction of their essays to get their readers to care about their ideas and place them in context.**

- **Writers mine their old writing, looking for jewels. They look across of a bunch of entries and see the topics that resurface often. They look to discover the ideas or themes underneath the surface of their notebooks and lives.**
 - **MWT: Writers look for possible writing territories in their entries, and then choose the seed idea that they will begin to develop into an essay.**
 - **S/HW: Writers use a checklist to help them develop a thesis statement that says exactly what it is that they want to say.**
- **Writers plan for writing strong essays by writing their thesis and their reasons to support that thesis in a boxes and bullets structure.**
 - **MWT: Writers revise their boxes and bullets by trying on different ways to support their thesis until they have found the plan that matches exactly what they want to say.**
 - **S: Writers make final revisions on their boxes and bullets to ensure that they will have a lot of evidence to go with each of their reasons and to make sure that their thesis matches exactly what it is that they plan to say in their essay.**
- **Writers return to “essay boot camp” to practice ramping up their essay writing powers by including a variety of evidence to support their opinions as they write within the frame of an essay.**
 - **HW: Writers compose a new on-demand opinion piece that they will use to set goals for their upcoming essay writing (during tomorrow’s minilesson connection).**

- **MWT/S: Writers use their conclusions to convey that their ideas are important and to make sure readers will understand the meaning of their essay and why it matters.**
- **HW: Writers compose a new on-demand opinion piece to track their progress as essayists.**
- **Writers pause to look back at their progress as writers, asking, “Am I living up to the goals I set for myself? Am I getting better? What should I work on next?” They use checklists, charts, and personal goals to help them do this.**
 - **MWT/S/HW: Writers work to bring all of the essays they have written so far throughout this unit up to the level of the fourth and fifth grade Opinion Writing Checklist standards.**

Writers edit, recopy (or type-up), and publish their essays:

- **Writers use all they know to edit their essays. They also check that each of their sentences is complete, and they correct run-on sentences and sentence fragments.**
 - **MWT/S/HW: Writers copy over (or type-up) all the parts of their personal essays to create a published piece.**
- **Writers celebrate the growth as writers that they have made in this unit.**

**Mid-Workshop Teaching*

***Share*

****Homework*

W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

**Mid-Workshop Teaching*

***Share*

****Homework*

W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

b. Provide reasons that are supported by facts and details.

c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

d. Provide a concluding statement or section related to the opinion presented.

W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on

a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

b. Provide reasons that are supported by facts and details.

c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

d. Provide a concluding statement or section related to the opinion presented.

W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on

grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

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SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

The examination of individual experiences, historical narratives, and events promotes an understanding of individual and community responses to the violation of fundamental rights.

6.1.4.A.9 Compare and contrast responses of individuals and groups, past and present, to violations of fundamental rights (e.g., fairness, civil rights, human rights).

6.1.4.A.11 Explain how the fundamental rights of the individual and the common good of the country depend upon all citizens exercising their civic responsibilities at the community, state, national, and global levels.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: Student mentor texts: "A True Friend" (p. 5), "Friends are like an untangled rope..." (p. 28 and on CD)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 3: Bringing History to Life

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How and why do writers plan and structure the chapters they write in information books? -How do writers use historical details to make their information writing come to life? -How and why do writers include chapters written in different formats (e.g. all-about, narrative, essay) to craft cohesive information books? -What strategies do writers use to make the central idea of a chapter pop out to the reader? -How do writers include different perspectives in their historical information writing? -How do writers free-write about the ideas and questions they have about a historical period in history? -How do writers enhance their informational writing by including their own thoughts and ideas within their nonfiction books? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will plan which chapters they will include in their information books and also how their chapters will be structured. -Writers will conduct research to learn information that they will include in their information books. -Writers will include chapters written in various formats (all-about, narrative, and essay) in a cohesive information book. -Writers will include introductions, conclusions, text features, and quotations within their chapters that serve to make the central idea of a chapter pop out to the reader. -Writers will include the voices of different people in history in their information books by writing narrative chapters from different points of view. -Writers will write to grow ideas about the lessons that can be learned from a time in history. -Writers will include their own thinking about a historical period in their information writing. 		
<p>Goal #1: Writers research, plan, rehearse, draft, revise, and edit historical information books that include chapters written in all-about, narrative, and essay formats.</p>	<p>Goal #2: Writers research, plan, rehearse, draft, revise, and edit more focused historical information books that include chapters written in various genres with greater independence.</p>	<p>Goal #3: Writers think and write about the ideas and questions they have after becoming experts on a period of history.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers study a mentor text to help them image the text they’re going to make before they get started. They imagine the parts and the whole, and 	<ul style="list-style-type: none"> ● Writers make writing plans—which often look like a table of contents. They think about different chapters they might write, and also think, 	<ul style="list-style-type: none"> ● Writers of history write and develop their own ideas about the information that they find as they research (session 18).

they think about the work they're going to need to do to write each of those parts (session 1) (Also, as the "connection" in this session, students choose the topics they will write about during this goal of the unit).

- **MWT***: Writers make an overall plan for how the sections of their books will go, including what type of writing they will do in each section (all-about writing, narrative writing, essay writing, etc). Then, they create plans for how they will organize their notes for these sections. Last, they begin reading and taking notes on their topics.
- **S****: Writers share the notes that they have taken so far so that their classmates can gather more information.
- **HW*****: Writers continue to conduct research on the American Revolution so that tomorrow they can flash draft that section of their books.
- **Writers of information texts take time to think over the structure for their writing. Writers choose structures that make sense for the entire piece of**

"What kind of writing might that chapter be?" "That one?" Finally, they think, "Do I already know enough to write that part? What can I do to get ready to write?" (session 9)

- **MWT***: Writers reflect upon the notes they took earlier in this unit as a way of reminding them what to and not to do as they embark on taking notes once again.
- **S****: Writers convene with new partners who share the same topic. They discuss the notes and thinking they have recorded so far as a way of pooling resources and pushing each others thinking.
- **HW*****: Writers think about what sources they have about their topics. They gather additional resources to help them compile a basket of resources to share with their partner(s).
- **When writers take notes, they explain things to themselves so that they can explain them to someone else. When writers take notes, they think very hard, using ever mind-muscle they have (session 10).**
 - **MWT**: Writers ask, "Why?" and say, "This reminds me of..." to help

- **MWT***: One way that writers grow ideas about history to include in their books is to compare and contrast historical people, events, and scenarios to life today.
- **S****: Writers share the thinking they have been doing in their free-writing as a way of rehearsing the chapters they will write about their thinking.
- **HW*****: Writers compose a chapter about ideas they have about history by imagining a conversation they might have with someone around their thinking.
- **Writers know that the stories from history that survive through the ages convey larger ideas about people, a nation, or a time. Therefore, writers take the stories of history and ask, "What life lessons might this be teaching?" Then, they write about those lessons (session 19).**
 - **MWT**: Another way that writers grow ideas about history is to think of a "main character" from that time period and ask, "What can I learn from that person's life story?"

writing, not just the first section (e.g. chronologically, categorically, etc.)

Also, writers get started flash-drafting the first section of their information books (session 2).

- MWT: Writers keep going, flash-drafting long and strong. If there is information, like specific names, dates, or places, that they are unsure about, they just make a note for themselves to fill in that part later but don't stop writing! One way that writers can push themselves to write more is by adding their own thoughts about the facts that they have written.
- S: Writers share with partners to debrief and assess the work they did as writers today. They also take a moment to check how they are using transition words in their information books.
- HW: Writers continue to draft their informational books, taking one section at a time, "bird by bird."
- Writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time.

them grow and communicate meaning while they are researching their topics.

- S: Writers assess their note-taking, making sure that their notes show their thinking.
- HW: Writers teach others about their topics as a way of preparing themselves for drafting tomorrow.
- Writers know that drafting is like tobogganing- you spend some time situating yourself, then *whoosh*, off you go! Writers begin to draft their new information books by using all they know about drafting to write long and strong (session 11).
 - S: Writers use the Information Writing Checklist to practice assessing an example of information writing. Then, they use the checklist to assess their own writing.
 - HW: Writers continue to draft their information books by writing long and strong.
- Writers organize both whole information books and each chapter of a book. Writers act like tour guides, taking readers along the rail of their

- S: Writers work to add some big ideas from their free-writing into the chapters of their information books.
- HW: Writers continue to work on growing ideas about history in their notebooks.
- Writers give themselves a crash course on a topic before writing about it. When taking those crash courses, nonfiction writers start with their musing, then turn these into research questions, and then see what they can learn (session 20).
 - MWT: Writers are independent problem solvers and the captains of their own writing projects.
 - S: Writers reflect on the progress they have made throughout this unit on their note-taking skills.
 - HW: Writers continue to reread their drafts and notes, focusing in on more researchable questions.
- Writers don't always find answers to every question they have. But nonfiction writers-particularly historians- use all of their research and knowledge to create possible answers for questions for which people can't find ready-made answers (session 21).

Writers organize and take notes in preparation to write the next, more focused, section of their informational books (session 3).

- MWT: Writers keep the other sections (a narrative section and an essay section) of their informational books in mind as they are researching. They jot notes that might help them write those sections as well as they are reading and researching.
- S: Writers share their notes with new partners, discussing the strategies they used and highlighting and making connections between facts they find particularly important. Then, they make to-do lists for the research work they still need to accomplish.
- HW: Writers approach their to-do lists like scavenger hunts, finding and doing as many things on their list as possible to come prepared for class tomorrow.
- Writers of information books rehearse for writing by teaching their topics. The questions people ask them in real life are probably the questions that

information. The tour begins with an overview, or an introduction (session 12).

- S: Writers use various strategies to write conclusions for their chapters that leave lasting impressions on the reader.
- HW: Writers continue to work on writing introductions to chapters that hook the reader and writing conclusions for chapters that leave lasting impressions.
- Writers use text features purposefully. They think about the most important information and ideas that they're trying to convey in a chapter or section, and they use text features to highlight what they're really trying to say (session 13).
 - MWT/S: Writers test whether they are conveying their intended message in a chapter by having a classmate read it and tell them what they think the main idea of the chapter is.
 - HW: Writers teach someone about a topic they plan to write a chapter about. Then, they write fast and furious, knowing that their deadline is fast approaching.

- MWT: Writers study their writing and think, "Based on the new ideas I'm growing, is there something here I could take away?" Then, they revise by taking away.
- S: Writers share some of the big ideas they have created about the Revolutionary War.
- HW: Writers finish up their drafts as well as create a sources list for their information books.
- Writers know the power of commas in information writing. Writers often think of the comma as a way to help the reader know when to pause. But in informational writing, the comma can also act like a spotlight saying, "Hey! This information is important!" (session 22).
 - MWT: Writers add important domain-specific vocabulary and definitions into their information books.
 - S: Writers discuss patterns they see in the class' topics and decide how they want to organize the presentation at tomorrow's celebration.

readers will also ask, so readers try to answer those questions in their writing (session 4).

- MWT: Now that writers have “primed the pump” by teaching others about their topics, they get right to work, letting their writing pour out onto the page.
- S: Writers use the Information Writing Checklist to self-assess the writing they have done so far and set goals for their future writing.
- HW: Writers set a timer and just write for 30 minutes, adding a great amount of information to their drafts.
- Writers reread what they have drafted so far, and often find that they have written in stick figures. One of the best ways to improve any piece of writing is to add details. Historians often try to give the details that help readers picture what happened in a long-ago and faraway time (session 5).
 - MWT: As writers go back to their research to find more details to add to their drafts, they leave room in their notes where they can ask questions and grow their ideas about the new things they

- Writers add quotations to their writing for specific purposes. One purpose is to drive home a big point, to accentuate the central idea. In this way, quotations can work a bit like text features to highlight the most important information and ideas in a text (session 14).

- MWT: Information writers remember two guidelines: “say more” and “write with information.” Writers use their own thinking and different types of information to stretch out their chapters and subsections.

Types of Information

- quotations
- names
- dates
- specific places
- exact numbers
- anecdotes
- descriptions
- definitions
- reasons
- a timeline of actions
- S: Writers continue to write up a storm as their deadline is quickly approaching.
- HW: Writers give credit to the

- HW: Writers create attractive displays that will attract and teach visitors.

- Writers celebrate the growth they have made as writers during this historical information writing unit (session 23- see this session in Bringing History to Life for celebration ideas).

**Mid-workshop teaching*

***Share*

****Homework*

W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.*
- b. Provide reasons that are supported by facts and details.*
- c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).*
- d. Provide a concluding statement or section related to the opinion presented.*

W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- a. Introduce a topic clearly and group related information in paragraphs and*

<p>are learning (using thinking stems chart from essay unit).</p> <ul style="list-style-type: none"> ○ S: Writers study pictures that have to do with their topics as a way of mining details about what daily life was like during the Revolutionary War. Then, they use this information to help them imagine possible Small Moment stories that they could in their information books. ○ HW: Writers brainstorm at least three possible Small Moment stories that they might include in their information books. ● Writers think about the three most important elements in any story when they go to write a story about a time in history to include in their historical book: central character, a setting, and a problem (also called a tension, a turning point, or a decision) (session 6). <ul style="list-style-type: none"> ○ MWT: Writers make sure to include specific historical details in their Small Moment stories so that they not only entertain readers but also teach them about what life was like during the Revolutionary War. 	<p>sources of their information by using connecting phrases, such as:</p> <ul style="list-style-type: none"> ➤ According to the book__ by __,... ➤ The author of the book,__, says... ➤ According to the website,__, by__... <ul style="list-style-type: none"> ● Writers of information books draw on their knowledge of various kinds of writing to write different types of sections, such as narrative, all-about, and how-to sections (session 15). <ul style="list-style-type: none"> ○ S: Writers create “self-assignments” after meeting with their partners to discuss the struggles that they are facing in their writing. ○ HW: Writers set timers and continue to write fast and furious, knowing that their deadline is fast approaching. ● Writers need to remember that when writing and thinking about history, there is always more than one side to a story. When trying to understand an event in history, writers ask, “What are some other sides to this story?” (session 16) <ul style="list-style-type: none"> ○ MWT: Writers remember to tuck historical details into the narrative chapters of their stories so that their stories serve to teach the 	<p>sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.</p> <ol style="list-style-type: none"> b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because). d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Provide a concluding statement or section related to the information or explanation presented. <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <ol style="list-style-type: none"> a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use dialogue and description to develop experiences and events or show the responses of characters to situations. c. Use a variety of transitional words and phrases to manage the sequence of events. d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
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<ul style="list-style-type: none"> ○ S: Writers study a classmate’s writing to learn new ways they can revise and improve their own Small Moment writing. ○ HW: Writers reread their narrative drafts looking for places that they may need to go back and conduct further research to flesh out. ● Writers keep in mind all they already know about writing essays when they write mini-essays for their historical information books: the structure, the thesis, the supports. They also hold in their minds what is new and different: using only facts to develop and support an idea, finding information in books, and angling that information to make a point (session 7). <ul style="list-style-type: none"> ○ MWT: Writers make sure they are using transition words to glue together their claims, reasons, and evidence. ○ S: Writers continuing pouring out information and their thoughts onto the pages of their drafts. ○ HW: Writers continue to work on whatever they need to finish with the researching, drafting, and revising of their information books. They also start thinking 	<p>reader.</p> <ul style="list-style-type: none"> ○ S: Writers give feedback to a classmate about the narrative chapter of her information book. Then, they think about how they could improve their own narrative chapters. ○ HW: Writers self-assess after rereading the informational chapters they have written. They mark those places they are especially proud of and revise those sections that they think could be better. ● When writers are getting ready to take on new, even more challenging work, they reflect on the work they have done, taking stock and setting new goals (session 17). <ul style="list-style-type: none"> ○ MWT: Writers reflect on their on-demand information pieces from the beginning of this unit and think about how they would revise these pieces based on all they have learned about information writing. ○ S: Writers share parts of their information books that they are especially proud of, as well as build excitement around 	<p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range</i></p>
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<p>about possible topics to pursue during the next goal in the unit.</p> <ul style="list-style-type: none"> ● Writers edit, revise, and set goals for the completion of their information books using the Information Writing Checklist (session 8). <ul style="list-style-type: none"> ○ S: Writers celebrate the growth they have made as writers by using their information books to teach others in the classroom. They also set lofty goals for continuing their information writing work in the next goal of this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.</i> <i>b. Provide reasons that are supported by facts and details.</i> <i>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</i></p>	<p>continuing these projects in the next goal of the unit.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.</i> <i>b. Provide reasons that are supported by facts and details.</i> <i>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</i> <i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i> <i>a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.</i> <i>b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.</i></p>	<p><i>of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>
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<p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i></p> <p><i>a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.</i></p> <p><i>b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.</i></p> <p><i>c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).</i></p> <p><i>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</i></p> <p><i>e. Provide a concluding statement or section related to the information or explanation presented.</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p>	<p><i>c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).</i></p> <p><i>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</i></p> <p><i>e. Provide a concluding statement or section related to the information or explanation presented.</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific</i></p>	
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<p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information</i></p>	<p><i>expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts,</i></p>	
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SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Key historical events, documents, and individuals led to the development of our nation.

6.1.4.D.4 Explain how key events led to the creation of the United States and the state of New Jersey.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: nonfiction books about the Revolutionary War (including the 12 provided by the district), articles, videos, links to websites, and examples of student work to be used as mentor texts found on CD that comes with *Writing Units of Study...* series

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 4: Literary Essays

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers write to grow big ideas about texts? -How do writers develop strong theses for literary essays? -How do writers collect various types of evidence to support their theses literary essays? -What are the qualities of a strong literary essay? -How do writers use all they know about essay writing to whip up strong literary essays in a flash? -How do writers craft introductions and conclusions that situate their literary essay into a global context? -How do writers craft essays that compare and contrast the themes and characters in various texts? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will free-write to grow many strong ideas about texts that they read. -Writers will develop strong theses based on the big ideas that they have about texts. -Writers will gather various types of evidence to support their theses in their literary essays. -Writers will study mentor texts to determine the components of a strong literary essay. -Writers will compose well-structured, thoroughly-elaborated literary essays in a flash. -Writers will craft introductions and conclusions for their essays that connect their theses to the world. -Writers will compare and contrast the themes and characters in two texts. -Writers will craft literary essays that compare and contrast the themes or characters in various texts. 		
<p>Goal #1: Writers write to grow strong ideas about texts that they then develop into essay theses. Writers collect various types of evidence to support their theses.</p>	<p>Goal #2: Writers dig deeper into texts and raise the level of their literary essay writing.</p>	<p>Goal #3: Writers craft literary essays that compare and contrast the themes and characters in various texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers need to be wide-awake readers to write well about reading. Writers read closely, paying attention to the little details that others might pass by, and then they write to grow ideas about those details (session 1). 	<ul style="list-style-type: none"> ● Writers look for deeper patterns to grow and write about the bigger ideas in texts. If writers uncover a pattern of friends betraying each other repeatedly, relationships ending, people being marginalized, or anything, they ask, “What is this story 	<ul style="list-style-type: none"> ● Writers can compare and contrast by putting two subjects side by side and asking, “How are they similar? How are they different?” What might the significance of that be? Then, they write about their observations in a

<ul style="list-style-type: none"> ○ MWT*: Writers look very, very closely at texts in order to see what others might overlook. Writers also use clear and specific language when they write about their reading so that others can understand their thinking. ○ S**: Writers use charts from previous units to help them ask questions and think deeply about the texts they are reading and writing about. ○ HW***: Writers continue to be wide-awake readers by rereading a text and writing long about their thinking. ● Writers pay special attention to the new characters they meet in stories. They especially pay attention to the main characters' traits, motivations, struggles, changes, relationships, and life lessons (session 2). Writers also choose the text they will write their first literary essays about. <ul style="list-style-type: none"> ○ MWT: Writers carry their initial theories with them as they read forward expecting to learn more and to develop, change, or revise theories. 	<p>really saying about that?" (session 9)</p> <ul style="list-style-type: none"> ○ MWT*: Writers move up and down the ladder of abstraction, writing both about the big ideas and small details in their texts. ○ S**: Writers try out some new sentence starters to help them develop new, deeper thoughts about texts. ○ HW***: Writers consider the parts of texts where nothing much happens. They push themselves to connect these parts to larger patterns that may be happening in the text. ● Writers know that life is not just one way. Essayists work hard to see the different sides in stories, forming complex ideas about the texts they are reading and writing about (session 10). <ul style="list-style-type: none"> ○ MWT: Writers can use simple words such as "maybe, but, also," to help push their writing down new paths of thought. ○ S: Writers try out multiple theses by using templates. Then, they decide whether or not they would have evidence to support their theses. Writers need to come to tomorrow's session with two 	<p>structured, seesaw, organized way (session 15).</p> <ul style="list-style-type: none"> ○ MWT*: Writers group their observations about the similarities and differences between subjects into categories or ideas to help make their writing more cohesive. ○ S**: Writers share the most important work they did today that and construct a chart on tips for comparing and contrasting. ○ HW***: Writers revise their compare and contrast entries, as well as create additional entries by comparing and contrasting items in their houses. ● Writers know that the most interesting compare and contrast essays are the ones that go beneath surface traits to deeper relationships. Writers wrestle with how two literary texts address the same theme or include similar characters, but do so differently (session 16). <ul style="list-style-type: none"> ○ MWT: Writers begin to craft compare and contrast essays by trying out several templates. ○ S: Writers remind themselves to write like literary scholars,
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<ul style="list-style-type: none"> ○ S: Writers grow ideas about a text by living and writing from inside the shoes of the main character. ○ HW: Writers use multiple strategies to continue to record entries about texts. This way, they will have lots of ideas to choose from when they go to draft their literary essays. ● Writers use conversational prompts to help them elaborate, say more, think more, and write more about their characters. Writers also make sure to give examples from the text as evidence to support their thinking (session 3). <ul style="list-style-type: none"> ○ MWT: Writers mine their entries for thoughts that seem strong. Then, they use thought prompts and text evidence to make these thoughts even more powerful. ○ S: Writers ask themselves, “What part of the text does <i>not</i> fit with my idea?” Then, they push themselves to let that part of the text revise their thinking. ○ HW: Writers mine their writing for a strong idea that is worth expanding over the next several sessions. They reread the text to 	<p>theses.</p> <ul style="list-style-type: none"> ○ HW: Writers try out every thesis template in the menu to help them decide upon their two best theses. ● Writers need to have a dream—a vision—of how their whole essay will go in order to whip up a full-blown, well-developed essay on the fly (session 11). <ul style="list-style-type: none"> ○ MWT: Writers begin to flash-draft their second literary essays of the day using their goal sheets, a mentor text, and anchor charts as resources. ○ S: Writers decide which of their two flash-draft essays will make for the most compelling essay. Then, they make plans for how they will revise this essay over the next couple of days to make it the best it can be. ○ HW: Writers make revision plans to focus their work during the next couple of days ● Writers put their particular essay and/or the particular text they are writing about into context in their introductions. They write a generalization about literature, 	<p>possibly discussing the archetypes that the characters in their stories represent.</p> <ul style="list-style-type: none"> ○ HW: Writers continue to ponder, “What are these texts really about?” They record entries trying out several different ways to compare and contrast the themes and characters in their stories. ● When drafting a new type of writing, writers ask, “What do I already know that will help me do this well?” and then they hold themselves accountable for drawing on all they’ve learned before about good writing (session 17). <ul style="list-style-type: none"> ○ MWT: Writers push themselves not just to record ideas but also to develop new ones. ○ S: Writers act as “critical friends” to their writing partners to help give them the necessary feedback to improve upon their writing. ○ HW: Writers revise their drafts based on their partners’ suggestions. ● Writers sometimes need to separate lines of thinking to give each line of thinking a bit more air, a bit more space (session 18).
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<p>find more sections that connect with their idea, give examples of their idea from the text, use prompts, and find parts of the story that don't fit with their idea to help them say and write more.</p> <ul style="list-style-type: none"> ● Writers find their seed idea—their thesis—by first rereading all their related entries and thinking, “What is the big idea I really want to say?” Sometimes they gather a bunch of possible theses about a text and then choose one (session 4). <ul style="list-style-type: none"> ○ MWT: Writers try out several ways of supporting their theses before deciding upon the boxes and bullets they will use to structure their essays (see “chart” on page 42). ○ S: Writers set up systems (booklets) so that they are ready to collect evidence to support their theses. ○ HW: Writers practice crafting quick theses for their favorite fairy tales by using a template. ● Writers can collect micro-stories from the text to help prove their theses. Writers need to angle these stories to 	<p>stories, or life—one that acts like the broad end of a funnel, channeling readers so they are ready for the specific point the essayist sets forth in the thesis statement (session 12).</p> <ul style="list-style-type: none"> ○ MWT: Writers make sure they use the literary language of scholars so that their essays are taken seriously. ○ S: Writers craft conclusions that reconnect their theses to a larger context and leave readers with something to think about. ○ HW: Writers draft several possible conclusions for their essays and select one that takes their breath away. ● Writers not only use what the text says, but how the text says it as evidence to support their claims. Writers use the fact that an author deliberately crafts a story—or any text—in ways that highlight the deeper meaning (session 13). <ul style="list-style-type: none"> ○ MWT: Writers recognize that authors use symbols and images to represent larger ideas in their stories. Writers can use these symbols as evidence to prove their theses. 	<ul style="list-style-type: none"> ○ MWT: Writers read their partners' pieces and make suggestions for them to make their writing clearer. ○ S: Writers free-write in order to get new ideas flowing so that they can enrich their drafts. ○ HW: Writers make individualized plans for improving their essays before their upcoming deadline. ● Writers edit their essays, most especially by focusing on various ways to use commas (session 19). <p>HW: Writers become wide-awake readers of their own essays, noticing those places that are confusing and need editing or revision.</p> <ul style="list-style-type: none"> ● Writers celebrate the growth they have made as writers in this unit (session 20). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i></p> <p><i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.</i></p>
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<p>highlight the ways they support and connect to their theses (session 5).</p> <ul style="list-style-type: none"> ○ MWT: Writers use precise words, often from the text, to help them angle their micro-stories to prove their theses. ○ S: After writers <i>show</i> readers the point they are trying to make with a micro-story, they then <i>tell</i> the reader what the story is evidence for using sentence starters (see chart on page 57). ○ HW: Writers study a mentor text to help them find strategies to use to revise their micro-stories. ● Writers work hard to find “just-right” quotations to include in their essays. A passage is “just-right” for citing when it provides strong evidence for a claim, making readers say, “I see what you mean” (session 6). ○ MWT: Writers make sure that the evidence and quotes that they choose speak for themselves and do not require a lot of extra explanation. ○ S: Writers use a variety of transitional phrases for introducing quotes in their essays. 	<ul style="list-style-type: none"> ○ S: Writers notice what authors have included and skimmed past in their stories, thinking about how the author’s decisions reflect the overall message of the story. ○ HW: Writers make final revisions on their essays, working to incorporate the information they have gathered about the author’s craft and what the author has chosen to leave out of his/her story. ● Writers edit their essays, paying particular attention to verb tenses. Writers use the present tense when they are discussing events in a text (session 14). ○ MWT: Writers use descriptive clauses to tuck in tiny bits of information about a character immediately after mentioning what the character has done or said. ○ S: Writers use the Opinion Writing Checklist to self-assess and set goals for their future writing. ○ HW: Writers create plans that include the goals they are going to work on and how they will work towards them. 	<p><i>b. Provide reasons that are supported by facts and details.</i></p> <p><i>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</i></p> <p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a</i></p>
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<ul style="list-style-type: none"> ○ HW: Writers practice different ways that they could embed meaningful quotations into their essays. ● Writers know that lists (another type of evidence they can add to their essays) are like songs or poems—they are written for both the ear and the heart. They need to sound good <i>and</i> mean a lot. Writers say them aloud as they write to make them sound good. Writers think, “How can I bring together a surprising combination of items so that the whole list has an effect on the reader?” (session 7) <ul style="list-style-type: none"> ○ MWT: Writers decide on the weak spots in the evidence they have so far and make plans to collect evidence to strengthen those spots. ○ S: Writers read their lists aloud, giving each word weight, and think about ways they can revise their lists. ○ HW: Writers practice saying their essays aloud in a professor’s voice. Then, they fast-write a little lecture on the topic, which will serve as their first draft of their essays. 	<p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i></p> <p><i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.</i></p> <p><i>b. Provide reasons that are supported by facts and details.</i></p> <p><i>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</i></p> <p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p>	<p><i>character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group</i></p>
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<p>● Writers study a mentor text to research the questions, “What makes for a good literary essay? What, exactly, does a writer do to be a powerful essayist?” Then, writers plan their essays in an outline form and begin to draft (session 8).</p> <ul style="list-style-type: none"> ○ MWT: Writers glue together the pieces of their essays using transitional words and phrases. ○ S: Writers self-assess their writing thus far and set goals for their future work. ○ HW: Writers revise their essay drafts using various lenses. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.</i> <i>b. Provide reasons that are supported by facts and details.</i></p>	<p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p>	<p><i>discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>
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<p>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</p> <p>d. Provide a concluding statement or section related to the opinion presented.</p> <p>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</p> <p>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</p> <p>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the</p>	<p>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</p>	
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text [e.g., a character's thoughts, words, or actions].").

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See

grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.

- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations
 Unit Pre- and Post-Prompts
 Writing Conferences
 Writing Pieces
 Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books
 -Teacher Writing Journal filled with stories he/she is working on
 -A Curricular Plan for the Writing Workshop, Grade 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Fox* by Margaret Wild; “Eleven” by Sandra Cisneros; *Baseball in April* by Gary Soto (including “Marble Champ”); *Fireflies*, by Julie Brinckloe; *The Other Side* by Jacqueline Woodson; *Every Living Thing* by Cynthia Rylant (including “Boar Out There,” “Slower than the Rest,” “Shells,” and “Spaghetti”); *The Stories Julian Tells* by Ann Cameron (including “Gloria Who Might Be My Best Friend”); *Birthday Surprises* by Johanna Hurwitz; *Hey World, Here I Am!* By Jean Little; *Going, Going, Gone!* By Judy Blume; *Freedom Summer* by Deborah Wiles

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World

<input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 5: Poetry

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do poets see the world around them differently using wide-awake eyes? -What strategies do poets use for gathering ideas for future poems? -How do poets revise their poems to match and deepen their sounds and images? -How and why do poets create thematic anthologies? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will use a variety of strategies to collect thoughts and images that will become future poems. -Writers will use a variety of strategies to revise how their poems sound. -Writers will use a variety of strategies to revise the images they create with the words in their poems. -Writers will edit their poetry with their readers in mind. -Writers will select some of their poetry to include in thematic anthologies. 		
<p>Goal #1: Poets live writerly lives. They collect entries about things they see and care about and spin these entries into “first try” poems (i.e. drafts).</p>	<p>Goal #2: Poets continuously revise the sounds and images in their poems to perfect their craft.</p>	<p>Goal #3: Poets build anthologies and edit poems before sharing them with the world.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers immerse themselves in mentor poems with their pencils in hand, writing their own poetry or journal entries in response to what they are reading. These collections of images and ideas will later be the fodder for writers’ original poems. <ul style="list-style-type: none"> ○ MWT*: Writers work to turn their school environment into a poets’ corner by selecting poems to be posted in the places they spend time. 	<p><i>Poets revise their poems for sounds:</i></p> <ul style="list-style-type: none"> ● Poets repeat things—words, sounds, and lines—to give their poems music and to make the meanings of their poems more clear (<i>adapted from session 7 of Gr. 2 unit</i>). <ul style="list-style-type: none"> ○ MWT: Poets pause to reread their poems aloud to themselves. They think, “Do these sounds match what I am trying to say? Have I used words that sound like the thing I am describing?” Poets call 	<ul style="list-style-type: none"> ● Poets build anthologies by considering how some of their poems may fit together around the same theme (e.g. family, a certain feeling, a certain activity, a certain place). Partners help each other decide which poems to include in their anthologies by asking each other questions such as: <ul style="list-style-type: none"> ➤ Which of your poems do you like the best? Why? ➤ What are some different ways you could group your poems together? ➤ Which images do you love the most?

<ul style="list-style-type: none"> ○ S**: Writers make sure that they not only select, read, and post poems but that they are also using these poems as inspiration to jot ideas in their notebooks. ● Writers find the poems that might be hiding in their notebook entries from throughout the year. They reread their previous notebook entries circling, underlining, and copying out lines or paragraphs that they think they might turn into poems. <ul style="list-style-type: none"> ○ MWT: Poets don't wait until "revision" time to rethink and recraft something they're working on. They are always revising on the run. Just like writers who craft in other genres, poets are always striving to bring important details into their pieces. Poets can add an image from the setting or a detail about an object or piece of clothing that will make their poem more piercing. ○ S: Writers allow poetry being read aloud to inspire them to collect more thoughts, images, and narratives that may later be turned into poems. 	<p>this <i>onomatopoeia</i> (see "MWT" in session 7 of Gr. 2 unit on page 65).</p> <ul style="list-style-type: none"> ○ S: Poets read their poems aloud to their partners to find places for revision (see "Share" in session 7 of Gr. 2 unit on page 67). ● Poets know that rhyming is a choice, not a requirement of poetry. They know that which words they choose to rhyme is an important decision. Poets study mentor texts to discover how mentor authors use rhyme to further express their thoughts and feelings. <ul style="list-style-type: none"> ○ MWT: Writers look at mentor poems to explore how authors use long vowel sounds, short vowel sounds, and hard consonant sounds to create different tones in their poetry. ○ S: Partners read a writer's poems aloud to him/her so that the writer can see if the words he/she wrote make a reader hear the sounds the way the poet had hoped. ● Poets consider the mood they want their poems to convey. They write, thinking about the mood, and they reread their poems and ask, "Does the 	<ul style="list-style-type: none"> ➤ What message do you want to share with readers? ○ MWT*: Poets can revise and enhance the meaning of a title of a poem by making it add more to the ideas of the poem, by making it be more literal than the rest of the poem, or by using it to set readers up to expect one thing and then be surprised when the poem goes in a totally new direction. ● As readers of poems, poets know that beginnings and endings of poems play huge roles in the meanings of poems. Poets study mentor texts to mine for strategies that mentor poets use to affect readers at the beginnings and endings of their poems. <ul style="list-style-type: none"> ○ MWT: Poets notice that the endings of mentor poems are like gifts to the reader, usually leaving a final special image or containing the poet's big idea or comment about everything that came before. These endings can be surprising, beautiful, or moving. Poets try out various ways their endings could go and pick the one that contains the big idea or theme they want to convey. ○ S**: Poets consider whether they might like to include some of their favorite mentor poems in their themed anthologies.
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- Poets work cyclically, sometimes revising their poems on the run and other times collecting more and more entries, living their lives with the wide-awake eyes of a poet. “Poets see both the big and the small, they notice great big issues and ideas that other people haven’t realized yet. They also stop and see a crack in the sidewalk that no one else is noticing or think about how everyone is walking around so fast and no one is stopping to talk. All of these things poets might quickly jot down” (see page 34 of Gr. 3 *If...Then...Curriculum for possible observation walk idea*).
 - MWT: Poets are always revising on the run. They look for a surprising detail or one that adds a new emotion to revise their poems.
 - S: Poets reread their budding poems noticing any similarities in themes that may be emerging. They imagine how groups of jottings may some day become part of a thematic anthology. Writers sometimes choose to write more and more poems around a similar theme.

mood match the meaning?” (adapted from session 8 of Gr. 2 unit).

- MWT: Poets study mentor poems to mine for strategies that poets use to create the mood and tone of a poem (e.g. the words, the punctuation, the line breaks). Poets, and all writers, pay special attention to the “degrees” or “shades” of verbs and adjectives, making sure that the words they choose create a vivid and precise image in the reader’s mind.

Poets revise their poems for meaning and images:

- Poets think very carefully about the words they choose. They search for the exact, honest words, words that match what they are trying to say. Poets reread their poetry and ask themselves, “Are these words creating the image that I want?” If not, poets revise (adapted from session 6 of Gr. 2 unit).
 - MWT: Poets sometimes create powerful pictures to help readers better understand what it is that they are really trying to say. Poets call this *imagery*.

- Poets play with capitalization punctuation to make them match the true meanings of their poems. They study how mentor authors use different types of punctuation to create different sounds, tones, and moods in their poetry.
 - MWT/S: Poets use the white space around the words on the page to make a reader pause, take a breath, or make something stand out from all the other words.
- Even though poets often break the rules of standard English, they still must edit with their readers in mind. Poets make purposeful choices about what kinds of grammar, spelling, and punctuation rules they are going to follow and, if they choose not to follow some, what alternative rules they will follow.
 - MWT: Poets “fancy-up” their poetry anthologies by adding a title, creating a meaningful cover, and possibly adding some meaningful images to their poems.
- Poets celebrate the growth they have made as writers in this unit.

**Mid-workshop teaching*

***Share*

- Poets pay attention to how things make them feel. Then, they write down these feelings. Writers look at images and photographs, allow their emotions to be stirred up, and then write long about the associations they make between these images and remembered images or anecdotes.
 - MWT: Poets allow catchy phrases and lyrical lines to play in their minds and spur bigger, binding ideas. Writers use the lines of songs to inspire new writings and jottings based on similar themes and images.
 - S: Writers talk with partners to uncover entries that are calling out to become poems. They can use the following thinking stems to ignite these conversations:
 - I'm writing about this because...
 - This is important because...
 - I used to think...but I learned...so now I think...
 - I want my reader to feel or think...
 - One thing that may be missing here is...
- Poets turn their prose into poetry and write draft after draft by trying to discover rhythm and music in the

- S: Poets study mentor poets to see how they use precise language to clarify the imagery and influence the sound (*see "Share" in session 6 of Gr. 2 unit on page 58*).
- Poets use comparisons (e.g. similes, metaphors, personification) in ways that help them say things that are not easily said in regular language and to *show* readers their feelings without just telling them (*adapted from session 9 of Gr. 2 unit*).
 - MWT: Writers can make their comparisons more powerful by stretching them all the way through a poem (*adapted from session 10 of Gr. 2 unit*).
- When poets revise for meaning, they look at a poem with brand-new eyes, asking, "How can I make this work even better?" One way they can make their poems better is by looking for opportunities to show, not tell (*adapted from session 15 of Gr. 2 unit*).
 - MWT: Writers come up with their own solutions to solve their writing problems. They may want to sketch a quick picture to help them decide how to show an

W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

*RF.4.4: Read with sufficient accuracy and fluency to support comprehension.
a. Read on-level text with purpose and understanding.*

sentences they have jotted. One way they give their poems music is to pay attention to where they put words and where they *don't* put words. Poets draft a few different "first try poems" using *line breaks* and *stanzas*, reading the poems aloud after each try, until a poem is written in a way that sounds just right (*adapted from session 2 of Gr. 2 unit*).

- **MWT***: Poets continue to revise their poems, whittling away excess words and getting right to the important stuff.
- **S****: Poets refer to mentor poems and decide to experiment with the lines and stanzas in their poems in still different ways.

**Mid-workshop teaching*

***Share*

W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

emotion (*see "MWT" in session 6 of Gr. 2 unit on page 135*).

- **S**: Poets elicit strong feelings by painting pictures in readers' minds (*see "Share" in session 15 of Gr. 2 unit on page 137*).
- **Poets sometimes experiment with different types of poems by dropping their own voices and taking on the voice of another person or thing. Writers can rewrite a poem by changing the point of view, and instead of writing *about* something, they write *as* that thing (*adapted from session 15 of Gr. 2 unit*).**

**Mid-workshop teaching*

***Share*

W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range

b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

<p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</i></p> <p><i>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</i></p> <p><i>RF.4.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</i></p>	<p><i>of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</i></p> <p><i>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</i></p> <p><i>RF.4.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>a. Read on-level text with purpose and understanding.</i></p> <p><i>b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</i></p>	
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<p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See</i></p>	<p><i>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See</i></p>	
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grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 3 & 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 2, 3, & 4 (If...Then...Curriculum: Grade 3; Poetry: Grade 2)*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

- Suggested Texts: *Honey, I Love* (Greenfield); *This Place I know: Poems of Comfort* (edited by Heard); *Hey World, Here I Am* (Little); *A Writing Kind of Day* (Fletcher); *Love That Dog* (A story told through poetry-- Creech); Poetry Foundation (www.poetryfoundation.org); anthologies by Jack Prelutsky

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 6: On Demand Writing Strategies (Common Core Review)

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What skills have we learned for writing opinion pieces? -What skills have we learned for writing informative/explanatory texts? -What skills have we learned for writing narrative pieces? -What are the qualities of good opinion writing? -What are the qualities of good informative/explanatory writing? -What are the qualities of good narrative writing? -How do we integrate all of these skills to become confident, flexible writers? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will integrate and apply CCSS Writing Standards. -Writers will craft on demand opinion, informational, and narrative pieces. -Writers will integrate all of the CCSS Writing Standards to become confident, flexible writers. 		
<p>Goal #1: Writers will integrate and apply CCSS Writing Standards when writing opinion pieces. (<u>Literary Analysis</u> – Literary Essay)</p>	<p>Goal #2: Writers will integrate and apply CCSS Writing Standards when writing informative/explanatory texts. (<u>Research Simulation Task</u>)</p>	<p>Goal #3: Writers will integrate and apply CCSS Writing Standards when writing narrative pieces. (<u>Narrative Task</u>)</p>
<p>Type of Writing: <u>Essay</u> (comparing and/or contrasting elements of two texts)</p>	<p>Type of Writing: <u>Essay</u> (informing, explaining, describing, evaluating, analyzing, etc.)</p>	<p>Type of Writing: <u>Narrative</u> (story from a certain character’s perspective, character’s diary entry or letter, the end of a story, the next scene of a story, an original story that relates to the text, etc.)</p>
<p>Skills & Standards</p>	<p>Skills & Standards</p>	<p>Skills & Standards</p>
<p><i>*Skills in bold directly reflect Gr. 4 Common Core Standards</i> <i>*Session and page numbers refer to The Literary Essay unit in Gr. 4 Units of Study in Writing series</i></p> <p><u>Structure</u></p>	<p><i>*Skills in bold directly reflect Gr. 4 Common Core Standards</i></p> <p><u>Structure</u> Provide an introduction and conclusion.</p>	<p><i>*Skills in bold directly reflect Gr. 4 Common Core Standards</i></p> <p><u>Crafting Compelling Stories</u> Develop real or imagined experiences or events using effective technique,</p>

<p>Provide an introduction and conclusion. Group related information into body paragraphs. Include topic sentences for body paragraphs to establish a logical organizational structure.</p> <p><u>Transitions</u> Link opinion and reasons using words and phrases (e.g. for instance, in order to, in addition).</p> <p><u>Supporting Textual Evidence</u> Provide reasons that are supported by facts and details (quotes from the text [session 6], micro-stories [session 5], lists, [session 7], examples). Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (page 67, and see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.).</p>	<p>Group related information into paragraphs and sections (include headings when useful). Include topic sentences for sections/paragraphs to establish a logical organizational structure.</p> <p><u>Transitions/Vocabulary</u> Link ideas within categories of information using words and phrases (e.g. another, for example, also, because). Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p><u>Supporting Textual Evidence</u> Develop a topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters</p>	<p>descriptive details, and clear event sequences. Provide an introduction that orients the reader, establishes the situation, and introduces the characters and/or narrator.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the introduction to showcase your own writing. ○ Use the different types of leads that you discussed in your narrative writing units. <p>Provide a conclusion that follows from the narrated experiences or events.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the conclusion to showcase your own writing. ○ Use the different types of closings that you discussed in your narrative writing units. The closing should point back to the heart or message of the story. <p>Use dialogue and description to develop experiences or events or show the responses of characters to situations.</p> <ul style="list-style-type: none"> ○ Use concrete words and phrases and sensory details to convey experiences and events precisely. ○ Balance the four types of details: action, setting, dialogue, and feelings/internal thinking.
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Provide a balance of evidence from all sources.

Unpacking Evidence and Examples

Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic or text clearly, state an opinion

Clearly state your thesis (could be given to you in the task, or you may have to create it) (see pages 47, 106, and 158 for literary essay thesis templates).

- When creating a thesis, ask yourself, “Does this opinion relate to more than one part of the text? Is there enough evidence to support it?”

Craft an essay introduction in a pinch by writing a hook (session 12), giving a one-sentence summary of each text, and stating your thesis.

Conclusions

or short stories in quotation marks, capitalize titles, etc.).

Provide a balance of evidence from all sources.

Embed facts from videos in your writing by using similar transitional phrases to those you use to integrate facts from printed texts, such as:

- “In the video, “...,” it showed...”
- “In the video, “...,” it stated...”

(expose students to citing video evidence, but do not spend too much time on it)

Unpacking Evidence and Examples

Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic clearly.

- In your introduction, make sure to answer, “What’s the problem? What’s the main idea I am about to present? What’s this topic all about? What happened?”

Clearly state your thesis. Usually, the task gives you most of the thesis, so it becomes almost like restating a question (see page 158 of *The Literary Essay* for

Use a variety of transitional words and phrases to manage the sequence of events.

Every story has characters, setting(s), a problem, and a solution. The task may specify some of these and/or give you parameters of how much of the story to write (maybe just the ending to a story, etc.).

Every good story follows a story arc, where there is a rise in action (tension) signified by the stretching out of the heart of the story.

If you are asked to write an original story, make it a small moment instead of a list story.

Use proper conventions particular to the genre (e.g. paragraphs, punctuating dialogue, using the past tense, etc.) Practice writing narrative pieces in the form of letters and diary entries (i.e. a letter to yourself).

Writing from a Particular Character’s

Point of View

What does it mean to write from a particular character’s point of view or perspective?

How will writing from this character’s perspective change the original story?

How can you reflect what you know about the character when you retell the story from his/her point of view?

Provide a concluding statement or section related to the opinion (thesis) presented.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about (page 126).

Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your essay.

Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and explanations you will use (page 82).

Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the texts in the introduction, pronouns used

thesis templates if the prompt is to compare and contrast topics).
Craft an essay introduction in a pinch by writing a hook, briefly giving background information on the topic, and stating your thesis.

Conclusions

Provide a concluding statement or section related to the information or explanation presented.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about. Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your essay.

Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and

Ask yourself, “Am I writing this story in first person or third person?” Do not switch back and forth between first person and third person.

Writing Narrative Pieces On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the text). While reading the passages, take notes that will support your piece.

Before you start writing, make a quick outline of how your narrative will go (e.g. story map, story arc, timeline, “someone, wanted, but, so, then,” etc.).

Many of these types of tasks are expecting you to “dance” between transferring/retelling elements and events from the text AND crafting and stretching out original narrative elements.

Keep in mind that you are being scored on YOUR writing. You need to showcase your creativity and writing ability within the author’s version of the story (the majority of your piece should NOT be a retelling of story the same way the author wrote it).

Search for ways to showcase your own writing—focus on stretching out the characters’ thoughts and feelings, times when the characters have big things

<p>in the analysis need to be clarified, thesis needs to be clearly stated, etc.).</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (page 85 and 86).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (session 11).</p> <p>Use the present tense when discussing events and characters in a piece of literature (session 14).</p> <p>When writing an essay, use an authoritative tone (page 166).</p> <p><i>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i></p> <p><i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.</i></p> <p><i>b. Provide reasons that are supported by facts and details.</i></p> <p><i>c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</i></p> <p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and</i></p>	<p>explanations you will use (see page 82 of <i>The Literary Essay</i>).</p> <p>Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the issue/topic/problem in the introduction, pronouns used in the analysis need to be clarified, thesis needs to be clearly stated, etc.).</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (see page 85 and 86 of <i>The Literary Essay</i>).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (see session 11 of <i>The Literary Essay</i>).</p> <p>When writing an essay, use an authoritative tone (see page 166 of <i>The Literary Essay</i>).</p> <p><i>W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i></p> <p><i>a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.</i></p> <p><i>b. Develop the topic with facts, definitions, concrete details, quotations, or other</i></p>	<p>happen to them, or when they are alone (What are they thinking? What are they feeling?).</p> <p>Stay true to the author’s version of the text. In other words, you need to <u>accurately</u> include some of the details about the characters and events that the author established in the text.</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary.</p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and</i></p>
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<p><i>organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the</i></p>	<p><i>information and examples related to the topic.</i></p> <p><i>c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).</i></p> <p><i>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</i></p> <p><i>e. Provide a concluding statement or section related to the information or explanation presented.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</i></p>	<p><i>organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p>
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<p>text [e.g., a character’s thoughts, words, or actions].”).</p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See</i></p>	<p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>	<p><i>W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>
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<p><i>grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>
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Interdisciplinary Connections:

Social Studies:
Citizenship begins with becoming a contributing member of the classroom community.
6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.
6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations
Unit Pre- and Post-Prompts
Writing Conferences
Writing Pieces
Scored Published Piece (using appropriate rubric)

Resources

A Curricular Plan for the Writing Workshop, Grade 4 and Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4*, 2013 (“The Literary Essay”), *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see “Short Text Resources List”

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Writing Unit 7: Writing Mythology

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers craft the characters, setting, and events in their myths in order to explain an object or phenomenon in nature? -How do writers craft myths that exhibit the hallmarks of the genre but that still ring true? -How do writers balance storytelling and summarizing in their stories to build tension and suspense? -How do writers craft fanciful myths that are still cohesive and that progress logically? -How and when do writers use symbolism in their myths to make objects or images hold special meaning? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will create archetypal characters for their myths that have cohesive internal and external traits as well as motivations, wants, and desires. -Writers will decide upon the aspect of nature their myths will explain and use this element to drive how they craft the events and details in their stories. -Writers will plan and rehearse the elements in their myths so that they remain logical and cohesive even though they are fanciful. -Writers will balance storytelling and summarizing in their stories to build tension and suspense. -Writers will use showing not telling to make the fanciful elements of their myths ring true. -Writers will create myths that are both entertaining and cohesive. -Writers will use symbolism to create objects and images in their myths that hold deeper, lasting meanings. 		
<p>Goal #1: Writers generate ideas for, plan, rehearse, and flash draft original myths that explain how an object or phenomenon in nature came to be.</p>	<p>Goal #2: Writers revise and edit their myths using storytelling elements to stretch out the heart of the story and create a suspenseful tale that will stand the test of time.</p>	<p>Goal #3: Writers become their own job captains, using storytelling elements, voice, and symbolism to craft a second nature myth with greater independence.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Writers set out to write nature myths (or “how things came to be” myths, or “origin myths”) by observing the natural world around them like scientists would. Writers observe the natural world outside their windows, or imagine themselves in other natural 	<ul style="list-style-type: none"> ● Writers stay in the moment of the story as much as possible by writing in scenes with action, thoughts, and dialogue, not just writing in summary. This is even more crucial in myths because so much of the story comes from the writer’s imagination, so 	<ul style="list-style-type: none"> ● Writers of nature myths see the world differently, wondering about everything in nature they see around them. Writers generate ideas by writing story blurbs for new nature myths with a greater sense of what

settings, and push themselves to wonder, “How might this part of nature have come to be?”

- **MWT***: Writers can also generate ideas for nature myths by thinking about the natural phenomena (such as thunderstorms, rainbows, blizzards, waterfalls, etc.) or specific types of plants or animals that they have always wondered about. Writers think, “What character or scenario might I be able to create that would explain how or why this creature or natural phenomena exists?”
- **S****: Writers continue to act like scientists, recording observations and conducting some nonfiction research about the parts of nature they might like to feature in their myths. Writers also take notes about the smells, sights, and sounds connected to this piece of nature.
- **Writers ask themselves, “What if...?” in response to their observations about nature to help them generate ideas for myths.**
 - For example, a writer thinking and wondering about turtles might

nothing can be taken for granted. Writers revise their myth drafts to make sure they have shown-- not told-- the most important parts of their stories.

- **Writers build tension in their myths by revising the heart, or most important part, of their stories. The heart of the story is at the height of the action and drama, and in a myth, the heart is usually at the height of the problem, test, or task. Writers slow down the action in this part, writing as if the scene were unfolding in slow motion to build suspense and leave readers on the edges of their seats.**
 - **MWT***: Writers know that one of the secrets to great fiction writing is to show what’s happening both on the outside of the character and on the inside of the character. Writers show readers what the characters are thinking and feeling during the heart of the story and what the characters draw upon from inside themselves to face the problem, test, or task.
- **Writers add action to stories that are swamped with dialogue or thoughts. If characters are having a conversation,**

would make a powerful “how it came to be” story.

- **MWT***: Writers become the job captains when authoring a second original nature myth. They keep in mind what they already know how to do, what they need as a writer, and they draw on all of the resources they have available to make a writing plan to stick to their own deadlines.
- **Writers explore several different ideas for their myths by observing, wondering, writing story blurbs, creating characters, and drafting story mountains in their notebooks. Writers know that if they jump right into drafting without taking them time to think through their stories, they will usually create list stories with flat characters rather than myths that will draw readers into a vivid and believable world.**
 - **MWT**: Writer periodically story-tell parts of their myths to partners, working through tricky spots and/or checking for clarity.
 - **S****: Writers make sure that the myth they are selecting to draft is a small moment story that

have jotted in her notebook, “scaly, looks old and wrinkled, carries its shell (its house) on its back, looks wise, etc.” This writer might then push herself to ask, “What if turtles were forced to carry their homes on their backs as a punishment from a god for some bad behavior?” or “What if the first turtle actually started out as a wise old man who challenged a god to a contest and won, only to have the god punish the man out of jealousy by turning him into a turtle?” And so on...

- **MWT: Writers collect their possible myth ideas in a series of blurbs that describe how the stories might go, including possible main characters, problems, and possible resolutions.**
- **S: Myths are powerful, and so are writers! Writers have the power to make readers see the world around them in new ways. Writers choose the myth idea that has the potential to change the way a reader thinks and feels.**

it helps if they are doing some other accompanying action. Those actions can say as much as the dialogue.

- **MWT: Writers use transitional words and phrases in their myths to guide readers through the passage of time. These transitional words will help readers know when time is passing quickly or more slowly.**
- **Myth writers face their own difficult task of making the unbelievable sound real. Myth writers really picture a fanciful character, action, place, or object in their minds and then use small sensory details and showing not telling to make these unbelievable elements come to life in the minds of their readers.**
 - **MWT: Writers introduce any special powers or talents their characters may have early on in the story so that they do not seem to appear out of thin air during the heart of the story.**
 - **S**: Writers share their myths with partners to ensure that the storyline is logical and cohesive despite the fanciful story elements.**

progresses through a logical and compelling series of events.

- **Writers bring to their drafts all they already know about narrative writing. Writers don’t wait until the revision stage to slow down the heart of the story, show not tell, and balance details. No way! Writers surround themselves with the mentor texts, charts, checklists, and previous writing that will inspire them to do their best writing starting right from their flash drafts.**
 - **S**: Writers use Narrative Writing Checklists to self-assess their writing and set goals for revision.**
- **Writers revise their myths by seeing through their characters’ eyes, feeling with their feelings, and speaking with their voices. Writers ask themselves, “How would (character) *really* say this? How would her voice sound? How would (character’s) voice sound different than (another character’s) voice?” Then, writers use dialect, word choice, and different kinds of punctuation to make each of their characters have a different voice.**
 - **MWT: Writers know their characters so well, they can**

- Writers rev themselves up to create the characters that will be featured in their myths by thinking about the types of characters they see in the mentor myths that they are reading. Writers create the main character in their own myth by deciding which character archetype they would like to feature (e.g. a human (mortal), a god, a demigod, a villain, etc.). Then, writers plan the internal and external characters traits of their character, keeping the character archetype in mind.
 - MWT: Since the characters in myths are often gods and heroes, it is often tempting to make the characters perfect. But, just like in realistic fiction, the best characters need to feel “real” with flaws, weaknesses, and strengths.
 - S**: Writers know the characters in their stories inside and out. Writers write long and strong about who their characters are, what their lives are like, and how they see themselves.
- Writers create motivations, or wants and needs, for their characters. Writers think about their characters’

- Writers recognize the importance of the setting in a myth. Writers of myths write about and describe their settings in such a way that their stories will stand the test of time. While writers may be familiar with the type of setting that they have created for their myths, they recognize that their readers will not be. Writers envision the setting in their minds, possibly sketching or mapping it in their notebooks, and then use rich sensory details to describe the setting so that the reader can picture it as well.
 - MWT: Myth writers use figurative language. Myth writers can use similes to help them describe parts of the setting or the characters so that the reader can picture them more clearly.
- Writers use editing checklists to “publish” their myths.
 - MWT: Writers pay special attention to their spelling when they edit their myths—after all, nothing pulls a reader out a story faster than a misspelled word. Writers want to make sure that even words (like names and places) that they made up are spelled

- predict exactly how they would respond in different situations. Writers revise their myths by asking themselves, “How would (character) really respond to this? How can I use small action and thought details to really show this character’s reaction in this situation?”
- S: Writers keep track of their own writing plans, making sure that they are on track to make their myths the best they can be by the class deadline.
- Writers study how mentor authors use objects that hold meaning to symbolize something important about a character or situation (e.g. the pomegranate in “Persephone and the Seasons” or the loom in “The Story of Arachne”). Writers sometimes focus a character’s actions around an object that’s important to the character, which makes those actions more meaningful to the reader.
 - MWT: Writers can stitch together their scenes by making an object thread its way through their myths, asking themselves, “How does my character change the way

<p>archetypes, as well as the internal and external traits that they have created for them, and write long and strong about their characters' motivations.</p> <ul style="list-style-type: none"> ○ MWT: Characters in myths are often motivated by feelings, such as jealousy or pride. Writers consider the strong feelings that many characters have that may motivate them to make certain choices or act in certain ways. ○ S: Writers think about which character archetypes they see mentor authors using together in their folktales (e.g. a hero and a villain; a god and a mortal; a mortal, a god, and a villain). Once writers have planned their main character, they decide on a second, or maybe even a third, archetype to include in their stories. Then, they set out to plan the internal and external traits of these secondary characters. ● Writers plan the problem, test, or task that their main characters will face in their myths. Writers think about the characters and setting they have created and the natural phenomenon they want to explain. Then, they 	<p>according to conventional rules.</p> <ul style="list-style-type: none"> ○ S: Writers story-tell their myths in a mini-celebration, to acknowledge the growth that they have made as writers so far in this unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific</i></p>	<p>he or she interacts with the important object in the beginning, middle, and end of the story?"</p> <ul style="list-style-type: none"> ● Writers study how mentor authors use symbolism and allusion to make readers have that, "Oh! I get it!" feeling at the end of a nature myth. Writers may include a name or term in their myths that ties to an actual natural element (e.g. "Arachne"), or they may make a character act a lot like the natural element that they will eventually create (e.g. Demeter's deep sadness causing the cold seasons). ● Writers use an editing checklist to polish up their original myths. Writers focus especially on using timeless language in their myths, just like mentor authors do. For example, instead of a singer, writers might have a "minstrel" in their myths. Instead of a meal, gods might sit down to a "feast." Writers make sure to use myth-type vocabulary throughout their stories, not just at the beginning. <ul style="list-style-type: none"> ○ S: Writers publish their myths and practice reading them in a storyteller's voice. ● Writers celebrate the growth that they have made as writers in this unit by
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<p>create a problem, test, or task for their main character to face that would logically connect to the other story elements they are planning.</p> <ul style="list-style-type: none"> ○ MWT: When creating a problem, test, or task for their character, writers consider what their character values or sees as important. Then, writers plan the degree to which their character will conquer the problem or task in their myth and what will happen as a result (e.g. Will conquering or failing to conquer the problem change the character’s life or the lives of those around the character? Will conquering the task defeat a foe? Will conquering or failing to conquer the task create something, like an object or phenomenon in nature? Will conquering the task cause the character to be punished?). ○ S: Writers remember that their myths, just like their realistic fiction stories or personal narratives, should be small moment stories. Writers have learned several ways to plan for 	<p><i>expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts,</i></p>	<p>publishing a class anthology and/or story-telling their myths to an audience.</p> <p><i>*Mid-workshop teaching</i> <i>**Share</i></p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <ul style="list-style-type: none"> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i> <i>e. Provide a conclusion that follows from the narrated experiences or events.</i> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p>
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<p>narrative stories, such as story mountains, planning booklets, and timelines. Writers employ the planning strategy that will help them flesh out all of their story elements and maintain a cohesive, and suspenseful, storyline.</p> <ul style="list-style-type: none"> ● Writers compare two versions of the same myth, one that is story-told and one that is summarized***. Then, they reread their favorite myths right before they flashdraft so that the words and music of the genre lives in their bones. Finally, writers get to writing fast and furiously, letting their story unfold bit-by-bit down the page. <ul style="list-style-type: none"> ○ MWT: Historically, myths were created to be listened to, rather than read. Writers pause, storytelling parts of their myths to their partners, and then return to pouring out their stories down the page. ○ S: Writers use the Narrative Writing Checklist to self-assess and set revision goals for their myths. <p><i>*Mid-workshop teaching</i></p>	<p><i>building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)</i></p> <p><i>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</i></p> <p><i>W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p>
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<p>**Share</p> <p>***For example, you may want to use “Persephone and the Seasons” from <i>Greek Myths</i> (Usborne) as an example of a myth that is story-told and compare it to the summary of the same story on pages 10 and 11 in <i>Greek Myths</i> (Lock).</p> <p><i>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i></p> <p><i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i></p> <p><i>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</i></p> <p><i>c. Use a variety of transitional words and phrases to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p>		<p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)</i></p>
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W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)

W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 4, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: “Persephone and the Seasons” from *Greek Myths* (Usborne); “The Story of Arachne” from *Greek Myths* (Usborne); Summary of Persephone on pages 10 and 11 in *Greek Myths* (Lock) as an example of the opposite of storytelling a myth

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation

<input checked="" type="checkbox"/> 8.1.B	Creativity and Innovation	<input type="checkbox"/> 8.2.B	Technology and Society
<input type="checkbox"/> 8.1.C	Communication and Collaboration	<input type="checkbox"/> 8.2.C	Design
<input type="checkbox"/> 8.1.D	Digital Citizenship	<input type="checkbox"/> 8.2.D	Abilities for a Technological World
<input type="checkbox"/> 8.1.E	Research and Information Fluency	<input type="checkbox"/> 8.2.E	Computational Thinking: Programming
<input checked="" type="checkbox"/> 8.1.F	Critical Thinking, Problem Solving & Decision Making		

Career Ready Practices

<input checked="" type="checkbox"/> CRP1.	Act as a responsible and contributing citizen and employee
<input checked="" type="checkbox"/> CRP2.	Apply appropriate academics and technical skills
<input type="checkbox"/> CRP3.	Attend to personal health and financial well-being
<input checked="" type="checkbox"/> CRP4.	Communicate clearly and effectively with reason
<input checked="" type="checkbox"/> CRP5.	Consider the environmental, social and economic impacts of decisions
<input checked="" type="checkbox"/> CRP6.	Demonstrate creativity and innovation
<input type="checkbox"/> CRP7.	Employ valid and reliable research strategies
<input checked="" type="checkbox"/> CRP8.	Utilize critical thinking to make sense of problems and persevere in solving them
<input checked="" type="checkbox"/> CRP9.	Model integrity, ethical leadership, and effective management
<input type="checkbox"/> CRP10.	Plan education and career paths aligned to personal goals
<input checked="" type="checkbox"/> CRP11.	Use technology to enhance productivity
<input checked="" type="checkbox"/> CRP12.	Work productively in teams while using global cultural competence

Pacing Guide
Grade 4 Reading

Unit 1 30 days	Unit 2 30 days	Unit 3 30 days
Marking Period 1		Marking Period 2

Unit 4 30 days	Unit 5 15 days	Unit 6 15 days	Unit 7 30 days
Marking Period 3		Marking Period 4	

Unit 1 Interpreting Characters

Unit 2 Purposeful Reading of Nonfiction

Unit 3 Reading History

Unit 4 Historical Fiction Book Clubs

Unit 5 Poetry

Unit 6 On Demand Strategies

Unit 7 Mythology

Grade 4: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- **L.4.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
 - Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
 - Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
 - Correctly use frequently confused words (e.g., *to, too, two; there, their*).*
- **L.4.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Use correct capitalization.
 - Use commas and quotation marks to mark direct speech and quotations from a text.
 - Use a comma before a coordinating conjunction in a compound sentence.
 - Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

- **L.4.3.** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Choose words and phrases to convey ideas precisely.*
 - Choose punctuation for effect.*
 - Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

- **L.4.4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
 - Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
 - Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph, photograph, autograph*).
 - Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
- **L.4.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.

- Recognize and explain the meaning of common idioms, adages, and proverbs.
 - Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
- **L.4.6.** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife, conservation, and endangered* when discussing animal preservation).

Grade Four Reading Unit 1: Interpreting Characters

<p>Essential Questions:</p> <ul style="list-style-type: none"> -What strategies do readers use to read intensely? -How and why do readers analyze personal data to help them self-assess and set and track reading goals? -How do readers grow deep ideas about the characters in their books? -How and why do readers gather specific textual evidence from their books to support their ideas? -How do readers form, weigh, and defend debatable ideas about their books? -How do readers identify and provide evidence for a central interpretation, or theme, of a book? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will use a variety of strategies to help them read intensely every time they pick up a book. -Readers will collect and analyze personal reading data to help them self-assess and set personal goals. -Readers will push themselves to synthesize, envision, and infer in stronger ways in order to think more deeply about characters. -Readers will grow big ideas about their characters by using the story's arc, noticing details the author emphasizes, recognizing character complexities, and considering character's relationships with other characters. -Readers will generate debatable ideas about their books and read to gather evidence on both sides of these ideas. -Readers will debate big ideas with other readers by stating their positions, citing specific textual evidence, and explaining how this evidence supports their positions. -Readers will use a variety of strategies for identifying and growing interpretations about texts. -Readers will use different elements (characters, setting, plot, mood, recurring objects, etc.) and parts (beginning, middle, end) of a text to provide evidence to support their interpretation. 		
<p>Goal #1: Readers establish rich reading lives by reading intensely, strengthening</p>	<p>Goal #2: Readers grow deep ideas about the characters in their books and find specific textual evidence to support these</p>	<p>Goal #3: Readers articulate, develop, and provide evidence for central</p>

<p>their envisioning and inferring skills, and self-monitoring their growth.</p>	<p>ideas. They use this textual evidence when debating these big ideas with other readers.</p>	<p>interpretations, or themes, in their books.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● In order to grow solid, grounded ideas, readers read intensely, aware that everything counts. They often reread to see more and notice more. Readers use all their brain power and strategies to pay extra attention to what they are reading (session 1). <ul style="list-style-type: none"> ○ MWT*: Readers know that the beginnings of books really matter and that they need to be especially alert when they read them. Readers often reread the beginning of a book several times so that they are reading it intensely and not letting anything slip past them. ○ S**: Readers pay attention to the mental work the book is asking them to do. Sometimes a book will tell readers, "Read this part slowly. Everything counts!" Sometimes the book will need readers to ask questions, or it will ask readers to live in the shoes of the character. Sometimes it will 	<ul style="list-style-type: none"> ● To read people—in life and in stories—readers notice when a person does or says something that stands out, and think, "Why might the character have acted this way? What do these actions show about the character?" Readers especially notice patterns in a character's actions and notice times when the character breaks the pattern (session 7). <ul style="list-style-type: none"> ○ MWT*: Readers develop their ideas about characters further by reading with their ideas in hand to see if they find more specifics that fit with their ideas or that get them thinking a bit differently about their ideas. ○ S**: Readers discuss their ideas about the characters in their books with their partners, moving back and forth between their thinking and their evidence. ○ HW***: Readers put their characters under the microscope as they read, noticing their actions, patterns, and 	<ul style="list-style-type: none"> ● When readers want to build a larger understanding, an interpretation, of their book, they don't just think about one thing, like characters. To make an interpretation, readers try to add up all the parts, all the elements, of the story (session 14). <ul style="list-style-type: none"> ○ MWT*: When readers find a detail that's important, they don't just stop at noticing the detail. Instead, they ask themselves, "What does this teach me, about the book and about life?" Then, readers read with that idea in mind and expect other parts of the story to add to or change the idea. ○ S**: Readers pay attention to the parts in a text that seem extra important and think about how these parts might be examples or evidence of a bigger idea or theme. Readers also use the learning progression to self-assess and set goals for their work with determining themes.

ask readers to pause and note something that is important.

- HW***: Readers read intensely, paying attention to what the book is asking them to do. They jot their thinking on Post-it notes, and select one idea to “write long” off of in their notebooks.
- To grow solid, grounded ideas about books, readers need to choose books they can read fluently and understand well. Readers have ways of checking that each book is “within reach” (i.e. is just right) before committing to it (session 2).
 - S: Readers find the flow of a book by reading so intensely that they “get into a zone.” Readers also use reading logs to keep track of their personal reading data so that they can later analyze who they are as readers.
 - HW: Readers push themselves to get into the flow as they read by setting up strong environments for reading, checking that what they are reading is a within-reach book, walking in the characters’ shoes and experiencing the setting as the characters do,

personalities. Then they analyze them, using thought prompts to help them write longer about their thoughts.

- Readers pay attention to details that show characters’ desires, the obstacles they encounter, and the ways they respond to those obstacles. When readers pay attention to these types of details, they are likely to gain insight into both the characters, themselves, and their stories (session 8).
 - MWT: Readers use story arcs to think about characters. They generate ideas about, and gather evidence for, what their character *really* wants (motivations), what obstacles/struggles get in the character’s way, and how the character overcomes his/her obstacles.
 - S: Readers rehearse great book talks before they meet with their partners by deciding on the big idea they want to share, starting the conversation in their own minds, and making sure to find evidence to support their ideas.
 - HW: Readers think deeply about the character’s desires, obstacles,

- HW***: Readers continue to work toward their interpretation goals by paying attention to the important parts in their books and thinking about how these parts are evidence of a bigger idea or theme.
- Readers who are trying to read interpretively pay attention to whatever sticks out, but then they think, “How might this part fit with other parts?” To do that thinking, readers think across the *whole* book (session 15).
 - S: Readers review all that they have learned so far in this unit by discussing the strategies listed on the “How to Build an Interpretation” chart.
 - HW: Readers continue to ask themselves, “What is this story about?” and pay attention to places in their books that seem extra important, since these parts may contain evidence of a bigger idea or theme.
- Once readers have built up lots of thinking about different aspects of their book or topic, they look for patterns and connections between

imagining what the characters are thinking or feeling, reflecting on how intensely they read, and logging the amount of pages that they read.

□ *A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).*

- Readers conduct a class inquiry to answer the question: “What systems and procedures can readers establish to help them find books that they not only *can* read, but that they also *want* to read?” (session 3)
 - MWT: Readers know that some books are “love-at-first-sight books” and others need to be given a little bit of a chance. Readers stick with books that they don’t love right away for a little while before they choose to abandon them and move on to other books.

and hidden strengths. They write long and strong about these ideas. Then, they read forward to gather more evidence to support or develop their theories.

- Another way readers grow significant ideas about a character is to notice anything the author spotlights. If the author repeats something over and over, or describes something at great length, or otherwise emphasizes something, readers realize the author has done this on purpose and think, “Why?” (session 9)
 - MWT: Readers take a moment to self-assess how their old thinking (from the beginning of the unit) compares with their new thinking. Readers ask themselves, “Have my ideas about books gotten a lot better? How have they improved?”
 - S: Readers use the learning progression to set goals to lift the level of their thinking about characters.
 - HW: Readers use the learning progression to help them strengthen their theories about characters. They reread part of

their different ideas in order to build bigger theories or interpretations (session 16).

- S: Readers discuss their ideas with their partners in order to help them grow stronger interpretations.
- HW: Readers continue to work on making their big ideas or interpretations even stronger by connecting their thoughts from different parts of the book and by writing long to push their thinking.
- When readers want to build a central interpretation, they often consider big life issues that relate to lots of people and lots of stories, decide on one of those that pertains to the particular book in hand, and then figure out what the book has to say about that issue (session 17).
 - MWT: Readers build their central interpretations by moving away from the specifics of the text. Readers look for themes that live in the world and not just in the book they are reading. They use thought prompts to help them

<ul style="list-style-type: none"> ○ S: Readers give each other book buzzes, or book recommendations, to help each other get their hands on great books. ○ HW: Readers analyze their reading logs to notice patterns and habits in their reading. Then, they reflect upon what changes they might need to make in their reading lives so that they are reading intensely both at home and at school. ● Readers often look back on their books to cement comprehension. Readers pause to synthesize books as they read. To do this, they still retell (like they did in previous grades, telling the whole timeline of events in order), but they just do that for the part of the book they've just read. Then they go back and summarize earlier parts of the book that relate to just that part (session 4). <ul style="list-style-type: none"> ○ MWT: Readers keep track of (perhaps by jotting on Post-its or in a notebook) and use characters' names when retelling the books they are reading. ○ S: Readers discuss books with partners first by retelling the 	<p>their book, rethink their theory, and then revise it. Finally, they check their revised theory against the learning progression once more.</p> <ul style="list-style-type: none"> ● When readers want to grow insightful ideas about characters, they try to reach for exact, precise, true words to convey their thoughts about the character (session 10). <ul style="list-style-type: none"> ○ MWT: Readers try to describe their idea about a character in several different ways to try to capture their true idea. They use thinking prompts such as, "In other words..." "That is..." and "What I really mean is..." ○ S: Readers develop theory charts. They notice ideas about their characters that go together. Then, they make a deeper theory about these ideas. Last, they look back and read forward in their books marking places where they find evidence to further support, develop, or revise their theory. ○ HW: Readers continue working on their theory charts, making connections between their ideas to form theories and finding 	<p>come up with themes that apply to many books and to the world.</p> <ul style="list-style-type: none"> ○ S: Readers check their interpretations against the learning progression, self-assess the progress they have made, and set goals for their future work. ○ HW: Readers work to figure out a central interpretation that fits their entire book. They write these central interpretations down, using thought prompts to make them apply to many books and the world, and then read and reread, putting Post-its on parts of the book that fit. ● Readers find bigger meanings in recurring images, objects, and details in their books (session 18). <ul style="list-style-type: none"> ○ MWT: One more way readers come up with interpretations for their books is to ask themselves, "What is the character learning?" Oftentimes, what the character learns is something that the book is suggesting we, the readers, learn too. ○ S: Readers savor the endings of their books, discussing and writing long about the lasting impressions
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<p>story, and then by talking long off a big idea they have about the book. Partners actively listen and ask questions when they need clarification.</p> <ul style="list-style-type: none"> ○ HW: Readers practice retelling and talking about their ideas about their books with someone at home. ● Readers can't just read with their eyes when they are reading intensely. When readers read intensely, they listen and picture. Readers use everything—the images, the mood, the sounds—to make movies as they read (session 5). <ul style="list-style-type: none"> ○ MWT: Even when readers read in a way that allows them to envision, they also need to maintain their stamina and volume. They check in with their reading log, asking, “Have I been reading at a good pace, or has my reading slowed down? What might be affecting my rate?” ○ S: Readers read and envision important scenes by bringing to mind other things the character has said or done that led up to this part of the story and that 	<p>evidence to support these theories.</p> <ul style="list-style-type: none"> ● Characters are complicated—they aren't just one way. Characters may be one way in one setting or in one relationship, and another way in a different context. Or they may be one way on the outside and another way on the inside. Good readers look for text evidence that shows this complexity to build solid ideas about characters (session 11). <ul style="list-style-type: none"> ○ MWT: Readers ground their ideas in evidence. Once they have a big idea about their character, they read each new page in light of that idea, asking, “How does what I am reading fit with my idea?” ○ S: Readers deepen their ideas about their character by considering and discussing how that character interacts with other characters in the story. ○ HW: Readers look for connections among their thoughts about their character in order to develop theories about his/her relationships. ● When different readers have different viewpoints about a book, these 	<p>authors leave and connecting those images to the interpretations and themes that surfaced across the books.</p> <ul style="list-style-type: none"> ○ HW: Readers continue reading, rereading, and thinking, putting together all that they have learned about reading interpretively. ● Readers know that, “We are what we read.” Readers celebrate the growth they have made in this unit by constructing a self-portrait in books (session 19). <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</i></p>
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make them understand this part more fully. They use these earlier scenes to help them picture what's going on *behind* scene they are reading, especially what the character is thinking or feeling or why he/she is reacting in a certain way.

- HW: Readers reread important scenes intensely several times. Then, they find at least one other scene that connects to the one they have chosen. They reread that second scene as well. Readers envision as they are reading these scenes, trying to read between the lines and picturing what is happening and how the characters are reacting. Then, they pause and write, "I'm picturing..."
- When readers are trying to get better at a particular skill, such as envisionment or character traits, it helps to work with a partner and to use the learning progressions and set goals to lift the level of that work. To do this, readers study their own thinking and study ways to make that thinking even better (session 6).

differences can spark debate. In a debate, each person presents his or her position and then supports that position with evidence, aiming to persuade the other person, or the other side (session 12).

- MWT: Readers can also debate with themselves as they read. They get a debatable topic in mind, find evidence to support both sides, and think about which side has the strongest evidence.
- S: Readers debate big ideas about their books with their partners as other readers watch to gather noticings about what makes for a good debate. Partnerships select a short story or picture book that they can both read tonight to prepare for tomorrow's debate.
- HW: Readers prepare for tomorrow's debate by thinking of debatable ideas about the books they are reading and by gathering some evidence about those ideas as they read.
- Readers defend and critique ideas by using specific passages—by quoting specific words, sentences, and passages—from the text itself.

RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts

<ul style="list-style-type: none"> ○ MWT: Readers self-assess their envisioning and character trait jottings using the learning progression in order to set goals for the ways they can get better. ○ S: Readers examine and celebrate the growth they have already made as readers and thinkers, particularly in the areas of envisioning and inferring character traits. ○ HW: Readers share how they have strengthened their envisioning skills with their family. Then they set new goals for how much they will read in the second goal of this unit. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p>	<p>Readers know that an idea is debatable but the words of the story are <i>rock solid</i> (session 13)!</p> <ul style="list-style-type: none"> ○ MWT: As readers read and note evidence that supports their ideas, they weigh that evidence. They become accustomed to thinking, “The most compelling evidence for this is...” or “The most significant evidence for this is...” ○ S: Readers debate big ideas about their books. Then, they reflect back on the growth they have made as readers in this unit. ○ HW: Readers can do two things at once: they grow debatable ideas and read to gather evidence to support their claims, and they maintain their reading volume, starting, reading, and finishing books at a good clip. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p>	<p><i>and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>
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<p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>	<p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p>	
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<p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	
<p>Interdisciplinary Connections:</p> <p><i>Social Studies:</i> Citizenship begins with becoming a contributing member of the classroom community. 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines. 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs. 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.</p> <p>Individuals and families have unique characteristics. 6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.</p> <p><i>Mathematical Practices:</i> 1) Make sense of problems and persevere in solving them. 3. Construct viable arguments and critique the reasoning of others. 7) Look for and make use of structure.</p> <p><i>Visual & Performing Arts, Theatre:</i> 1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.</p>		
<p>Differentiation</p>		

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
 Accountable Talk
 TCRWP Running Records
 Reading Conferences
 Reading Logs
 Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 4, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
 A Curricular Plan for the Reading Workshop, Grade 4; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *The Tiger Rising* (Dicamillo)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation

<input type="checkbox"/> 8.1.C	Communication and Collaboration	<input type="checkbox"/> 8.2.B	Technology and Society
<input type="checkbox"/> 8.1.D	Digital Citizenship	<input type="checkbox"/> 8.2.C	Design
<input type="checkbox"/> 8.1.E	Research and Information Fluency	<input type="checkbox"/> 8.2.D	Abilities for a Technological World
<input type="checkbox"/> 8.1.F	Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.E	Computational Thinking: Programming

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Four Reading Unit 2: Purposeful Reading of Nonfiction (Reading the Weather, Reading the World)

Essential Questions:

- How does recognizing and analyzing a text's structure help nonfiction readers learn from their reading?
- How do readers recognize and tackle the complex aspects of even the most challenging nonfiction texts?
- How do readers work to research topics within teams?
- How do readers synthesize information from various texts on the same topic?
- How do readers find patterns and relationships across research topics?
- How do readers discover and pursue new research questions?

-How do readers analyze the techniques authors use to affect readers in different ways?

Skills/Knowledge:

- Readers will recognize and analyze text structures in order to locate important information in nonfiction texts.
- Readers will recognize and tackle the complex aspects of challenging nonfiction texts.
- Readers will look inside and around new vocabulary words in order to discover what they mean.
- Readers will summarize an author’s main idea and key details in their own words.
- Readers will work within teams to research nonfiction topics.
- Readers will synthesize information across texts on the same topic.
- Readers will teach others what they have learned from their research.
- Readers will write to grow ideas about nonfiction topics.
- Readers will look for patterns and relationships across research topics.
- Readers will discover and pursue individualized research questions.
- Readers will analyze the techniques and goals of nonfiction writers’ craft.
- Readers will evaluate the credibility of nonfiction sources.

Goal #1: Readers tackle even the most complex nonfiction texts with the focus of reading to learn.

Goal #2: Readers conduct nonfiction research within teams by synthesizing information from various sources.

Goal #3: Readers conduct second research projects by looking for patterns and relationships between topics and by discovering and pursuing new research questions.

Mini-Lessons & Standards

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- As readers get older, they don’t just read *more* nonfiction, they also read nonfiction *differently*. Grown-up nonfiction readers make a commitment to learning from a text by making connections between what they already know and care about and the text (session 1).
 - MWT*: Readers think of the most effective ways to share the books

- When people are part of a team—especially a team that has been given a problem to solve—the first challenge is to decide who will do what, when, and how. Although people think of rehearsal as something *writers* do to get ready for writing, rehearsal is actually something *readers* and *team members* do as well, as they figure out a plan for how to get a job done (session 8).

- Researchers often shift from studying one example of something to studying a second example of that same thing. It is powerful to learn about the second example through the lens of thinking, “How is this similar to what I already know? How is this different?” (session 14)
 - MWT*: Readers use sentence frames to help them think about

<p>and topics they are reading about with their partners.</p> <ul style="list-style-type: none"> ○ S**: In order to lift the quality of their nonfiction reading, readers take stock of what is going well for them and what aspects of their nonfiction reading need improvement. ○ HW***: Readers build their own nonfiction reading lives by searching for texts that matter to them. <ul style="list-style-type: none"> ● Nonfiction readers preview texts. They survey the parts of the text, paying attention to headings and topic sentences, and they use what they already know about the topic to think, “This part seems to be about...and this other part seems to be about...” (session 2) <ul style="list-style-type: none"> ○ MWT: Readers constantly anticipate what a chunk of text will say, then read, check, and if necessary, revise their own thinking. ○ S: Readers check in on their volume and stamina, pushing themselves to increase their speed and focus or to find more accessible books. 	<ul style="list-style-type: none"> ○ MWT*: Readers make research action plans for their own individual subtopics. ○ S**: Readers reread and revise their notes so that they match the structures of the texts they are reading. ○ HW***: Readers begin to gather and learn from resources that support their research projects. <ul style="list-style-type: none"> ● When a researcher reads many texts about a subtopic, the researcher must read the second (and third) texts differently than the first. The researcher keeps notes and information from the first text in mind and reads the second text, asking, “Does this add to what I’ve already learned? Change what I learned?” The new text gets filed into mental files (or notes) from the first text (session 9). <ul style="list-style-type: none"> ○ MWT: Readers synthesize and attempt to reconcile contradictory information across texts. ○ S: Readers use multiple texts, their notes, and transitional phrases to teach the other members of their groups what they have learned about their topics. 	<p>comparisons between their two research topics.</p> <ul style="list-style-type: none"> ○ S**: Readers set up note-taking systems for keeping track of the authors’ main ideas and supporting details. ○ HW***: Readers continue to read and take notes on their second research topics, using all of the strategies they have already learned in this unit. <ul style="list-style-type: none"> ● To develop expertise on a topic, nonfiction readers go from learning about specific related topics (such as tornadoes or floods) to learning about their bigger field of knowledge (extreme weather). As a researcher’s focus gets bigger, the researcher thinks more about patterns and relationships (session 15). <ul style="list-style-type: none"> ○ MWT: When looking for patterns and relationships across subtopics, researchers ask themselves questions, such as, “Why?” “Are others the same?” and, “What explains this?” to help push their thinking deeper. ○ S: Readers have substantive conversations with their research
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<ul style="list-style-type: none"> ○ HW: Readers reflect upon their nonfiction reading lives and write about insights that they have about themselves as nonfiction readers. □ <u>A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Assessment” in the online resources for this unit).</u> ● Once readers move beyond previewing expository texts to actually reading them, they often notice the way the text is organized. Expository texts have a few common structures: problem/solution, compare and contrast, cause and effect, and chronological (session 3). <ul style="list-style-type: none"> ○ MWT: Readers prepare to teach others about their topics by organizing their notes into logical structures. ○ S: Readers employ specific behaviors to teach others about their topics. ○ HW: Readers continue to read easier texts and take notes that 	<ul style="list-style-type: none"> ○ HW: Readers reorganize, cut, and add to their notes to make room for all of the new information they are continuously learning. ● Readers conduct an inquiry to investigate the questions, “In what ways do authors write nonfiction articles differently from nonfiction books? How do readers read differently when they read a nonfiction article as opposed to when they read a nonfiction book?” (session 10) <ul style="list-style-type: none"> ○ MWT: Readers approach and read websites differently than they do nonfiction books or articles. ○ S: Readers study each other’s notebooks to find inspiration for how they can reorganize their own research. ○ HW: Readers continue to research their subtopics, synthesizing across sources of information and making plans for reading different types of texts. ● Readers write to get themselves thinking about what they are reading and learning. They think about parts of the topic and ask, “What seems important about this? How does this 	<p>teams about what they have been learning.</p> <ul style="list-style-type: none"> ○ HW: Readers continue to research, note the author’s main point, and jot down their own ideas about what they are learning. ● When readers move from researching one subtopic to another, it is like taking two sticks and rubbing them together. When readers take their two topics and research further, it “sparks” new questions. As they move from topic to topic, they can think, “What questions does this spark for me?” (session 16) <ul style="list-style-type: none"> ○ MWT: Readers rank their new research questions and spend time nurturing and investigating the most important ones. ○ S: Readers nurture their ideas by considering how they apply to more than one person or place and by thinking about how they apply to social issues (poverty, race, power, fairness, etc.). ○ HW: Readers begin to gather and analyze additional resources in order to pursue a specific research direction.
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match the structures within the text.

- There are a bunch of ways that nonfiction texts can be hard, and when readers know some of these ways, they can get themselves ready to tackle the hard parts (session 4).
 - MWT: Readers monitor for meaning while they are reading, and when the meaning breaks down, they do something about it.
 - S: Readers share the actions that they took to tackle the complexity in their nonfiction texts.
 - HW: Readers find ways to talk about the “challenge book” reading that they are doing to help themselves become more powerful readers.
- Readers conduct an inquiry into the question, “What signals do authors give to readers to let you know when a part of a text should be read through the lens of story and when a part should be read through the lens of reading for information?” (session 5)
 - MWT: Readers think across hybrid texts by asking themselves, “How do these parts go together?”
 - S: Readers use the learning

connect to what I know?” Then, they write to explain things to themselves and others (session 11).

- MWT: Readers read in ways that let texts matter to them. Readers read to find gold, and when they find it, they write in response to it.
 - S: Readers engage in highly collaborative conversations with their research teams.
 - HW: Readers continue to revise their notes and write to grow their ideas.
- When readers encounter complex, technical parts of their text, they tackle them head-on. They read (and sometimes reread) everything on the page closely, pausing after a chunk to think about what it’s teaching. Then, they talk or write to develop their ideas (session 12).
 - MWT: Readers use the learning progression to self-assess and set goals with regard to cross text(s) synthesis.
 - S: Readers prepare to present what they have learned with their research teams.

- Readers can come to texts with their own agendas. At times, readers’ agendas may match how the text is organized and intended to be read, but sometimes readers’ agendas run counter to how texts are organized. In those times, readers organize the information they learn in the way that best fits their own agenda (session 17).
 - MWT: Readers use the learning progression to revise their jottings about their ideas.
 - S: Readers discuss with their research teams how their thinking about their research topics has developed and changed.
 - HW: Readers add additional research questions to their agendas as they continue to read and research.
- Researchers become experts by evaluating the credibility and trustworthiness of their sources (session 18).
 - MWT: Researchers pay attention to the authors’ point of view when evaluating nonfiction sources.

<p>progression to reflect on their synthesizing work and to set future goals.</p> <ul style="list-style-type: none"> ○ HW: Readers watch digital texts to study how they are made and pieced together. ● Readers look in and around new vocabulary words in order to figure them out (session 6). <ul style="list-style-type: none"> ○ MWT: Nonfiction readers notice figurative language and idioms and ask themselves, “Is this what the author literally means, or is the author comparing something as if it were something else?” Most importantly, readers ask themselves, “What is the author trying to teach me here?” ○ S: Nonfiction readers take the time to understand and appreciate the relevance of numbers and statistics in their texts. ○ HW: Readers design word banks to capture the new words they are learning in their nonfiction books. ● When readers summarize nonfiction writing, they organize their summaries to include what is most important to the writer’s topic—the writer’s main 	<ul style="list-style-type: none"> ○ HW: Readers make final preparations for tomorrow’s presentations. ● Experts live in the world differently. They don’t keep their expert knowledge to themselves. Instead, they share this knowledge by teaching the people in their communities (session 13). <ul style="list-style-type: none"> ○ MWT: Readers make sure to engage their “students” while they are teaching them information about their topics. ○ HW: Readers teach someone at home what they have learned from their focused studying of a topic. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p>	<ul style="list-style-type: none"> ○ S: Researchers use special strategies and information when evaluating the credibility of online resources. ○ HW: Readers rank their sources according to their credibility. ● Nonfiction readers think about the decisions nonfiction writers make—the ways those authors seem to want readers to think or feel about a topic. This is especially important when reading several texts about the same, or similar, topics (session 19). <ul style="list-style-type: none"> ○ MWT: Readers use goal/technique cards to name and study the craft moves that authors use to affect the reader. ○ S: Readers reflect on the choices they are making as researchers and set goals for future work. ○ HW: Readers utilize all of their available resources to work toward their nonfiction reading goals. ● Readers study texts to find out what techniques or craft moves an author uses to achieve his or her goals (session 20). <ul style="list-style-type: none"> ○ MWT: Readers and researchers go in search of answers to questions
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<p>idea and the key supporting details— all the while being careful to put this into their own words (session 7).</p> <ul style="list-style-type: none"> ○ MWT: Readers practice summarizing a section of text with a partner. ○ S: Readers use the learning progression to self-assess and set goals for themselves with regard to summarizing and determining importance in nonfiction texts. ○ HW: Readers reflect on their nonfiction reading work and make plans for their future reading and thinking. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p> <p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened</i></p>	<p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</i></p> <p><i>RI.4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</i></p> <p><i>RI.4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</i></p> <p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p>	<p>as they compare and contrast authors' craft.</p> <ul style="list-style-type: none"> ○ S: Readers use thinking stems to elaborate upon what they are noticing about authors' goals and technique. ○ HW: Readers make final preparations for tomorrow's presentations/celebration. ● Readers celebrate the growth they have made in this unit by creating activism projects (see session 21 for this and other celebration ideas). <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p> <p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</i></p>
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<p><i>and why, based on specific information in the text.</i></p> <p><i>RI.4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</i></p> <p><i>RI.4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</i></p> <p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p>	<p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when</i></p>	<p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p>
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discussion); use formal English when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Science:

3-ESS2-1. Represent data in tables and graphical displays to describe typical weather conditions expected during a particular season.

3-ESS2-2. Obtain and combine information to describe climates in different regions of the world.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

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Suggested Texts:

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Reading Unit 3: Reading History

Essential Questions:

- How do readers use the structure of an informational text to help them determine importance?
- How do readers read informational texts on historical topics similarly and differently than informational texts on other topics?
- How do readers synthesize what they are learning about the same topic across multiple texts, including primary and secondary source documents?
- How do readers recognize and synthesize the varying perspectives represented in historical texts?
- How do readers use their research to conduct debates on an issue?
- How do readers tackle complexity in challenging nonfiction texts?
- How do readers learn lessons from history that matter to their lives today?

Skills/Knowledge:

- Readers will research topics by synthesizing information from multiple texts.
- Readers will recognize a text's structure and use that structure to help them determine importance in the text.
- Readers will employ reading strategies specific to reading historical texts.
- Readers will study, question, and synthesize information from primary source documents.
- Readers will acknowledge the varying perspectives represented in historical texts.
- Readers will use a variety of strategies to teach others what they have learned from their research.
- Readers will collect, angle, and rank evidence in order to prepare for a debate.
- Readers will use their research to engage in debates.
- Readers will use a variety of strategies to tackle complex nonfiction texts.
- Readers will ask questions and develop hypotheses as they read across texts on the same topic.
- Readers will use a variety of strategies to get to know the key vocabulary of a nonfiction topic.
- Readers will look for patterns in history in order to learn lessons that apply to their lives today.

Goal #1: Readers research history, gathering larger main ideas as well as the details that bring the time period to life.

Goal #2: Readers collect, angle, and rank evidence in order to debate different points of view on an issue.

Goal #3: Readers engage in a second cycle of research, learning lessons from history that matter to their lives today.

Mini-Lessons & Standards

- Readers take the time to plan before plunging into a research project.
Readers locate easy sources and plan

Mini-Lessons & Standards

- Historians always keep in mind that every account of history is told from a particular perspective, highlighting a

Mini-Lessons & Standards

- When researchers find the texts on a topic are just too hard to read, they can get some other texts that are way

to read those first. It also helps for readers to scan for subtopics that come up again and again in the resources. Readers list those subtopics to give themselves a way to plan their reading. (session 1)

- MWT*: Readers recognize when a resource is too challenging to use at the beginning of their research. They look instead for easier overview texts and/or videos that can help them build knowledge about the topic.
- S***: Readers reread important passages to their partners, using the “Fluency” strand of the Informational Reading Learning Progression to assess and raise the level of their work.
- HW***: Readers continue researching the American Revolution by watching videos and reading articles.
- When readers look over nonfiction texts thinking, “How is this structured?” it helps for them to have a handful of optional text structures in mind. Often history texts are structured either chronologically, in a

particular side of the story. Historians seek out all sides of the stories they research, and they realize there are always multiple points of view. (session 10)

- MWT*: Readers always think about who authored primary source documents. Then, they consider how that person’s perspective may have influenced the information presented in that source.
- S***: Readers debrief how their thoughts on history have changed after thinking about multiple perspectives.
- HW***: Readers read two different texts about the same topic and analyze the perspectives represented in the pieces.
- Readers look at historical evidence and ask themselves, “What does this tell me? What can I make of this?” And if they have looked at enough evidence to decide on their point of view, the question becomes, “How can I use this to support my point of view?” (session 11)
 - MWT: Readers build their case with *plenty* of evidence, knowing

easier. If they read an easier text first—really studying the words and ideas so that they master them—those easier texts can give them the prior knowledge they need to handle the hard texts. (session 14)

- MWT*: As readers tackle harder and harder books on their subtopics, they remember to think about similarities and differences in the information being taught. Readers refer to the learning progression to self-assess their cross-text synthesis work.
- S***: Readers anticipate what the most important information about their new subtopics will be. They also discuss how to determine whether or not an online resource is credible.
- HW***: Readers gather research materials for their new subtopics.
- When readers make the choice to persist in reading a text that is too hard, they will want to really preview the text, and then to read a chunk, pausing to paragraphs what they have just read. As they read the next chunk, they ask, “Does this go with what I just

cause and effect structure, or in a problem-solution structure. (session 2)

- MWT: Readers flag places in their texts where they notice the author using specific text structures.
- S: As researchers read, they pause to ask themselves, “What have I learned? How does what I’ve learned from this source fit with what I already know?”
- HW: Readers use Post-it codes to identify different text structures in the texts they are reading.

□ *A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Assessment” in the online resources for this unit).*

- People read differently based on the discipline in which they are reading. Readers of science texts read differently than readers of history texts, because different sorts of things are important in science than in history. Researchers of history pay

that they need to find several credible sources in order to support their opinions.

- S: Readers rank and sort the evidence they have collected to prepare for their debate.
- HW: Readers continue to collect, rank, and sort evidence to prepare for their debate.
- When readers debate, they want to be compelling. They state their position, give reasons to back up that position, and give evidence to support each of their reasons. A good debater is never wishy-washy! (session 12)
 - MWT: Researchers prepare counterarguments so that they can talk back to the points that their opponents make in a debate.
 - S: Researchers practice their debating skills in one-on-one debates.
 - HW: Readers decide the order in which they should present their evidence at tomorrow’s culminating debate.
- Researchers stage a reenactment of the Second Continental Congress, using the most powerful evidence they have collected to argue for or against

read or is this something new? (session 15)

- MWT: As readers discuss their research with others, they use text citations to help them reference specific evidence and ground their conversations.
- S: Readers work together to break their subtopics up into parts to help them organize their research as they gather more and more information.
- HW: Readers teach and talk about what they are learning as a way of solidifying their thinking.
- Readers know that there are specific places that that they can look to figure out the main idea that the author of a text deems to be the most important. These places include the introductions and conclusions to a section, and any text features that go with the information. (session 16)
 - MWT: Readers use the “Analyzing Author’s Craft” strand of the learning progression to help them evaluate the choices authors make as they write.
 - S: Readers study text features, knowing that they will often

attention to *who, where, and when*. (session 3)

- MWT: Researchers work with their teams to create a shared timeline of the events leading up to the American Revolution.
- S: Readers reflect and discuss the attitudes and energy they are bringing to their research teams.
- HW: Readers check for the gaps in their knowledge about the events leading up to the American Revolution and conduct more research to fill those gaps.
- Researchers take notes about the big points. They also recall the details and think, “Does this go with one of the main points? Is this important?” As they read, readers ask, “How does what I’m learning fit with what I already learned? Is this a new big point? Does it fit under an existing point?” (session 4)
 - MWT: Readers decide whether or not the details they are reading are important enough to record in their notes.
 - S: Readers work to determine the most important big idea from a text. They ask themselves, “Of all

independence from Britain. (session 13)

- S: Researchers reflect upon their strengths and weaknesses during the debate.
- HW: Readers move to researching the events in the American Revolution after 1775. They begin to identify the major subtopics that will be important during this period in history.

**Mid-Workshop Teaching*

***Share*

****Homework*

RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

reveal information that will help support the main idea of the section.

- HW: Readers read larger chunks of text, using the text features as a road map to help them see how larger chunks of text fit together.
- Just as it helps readers to bring prior knowledge of a topic to their reading of a complex nonfiction text, it also helps them to bring prior knowledge of how that kind of text tends to go. To access that prior knowledge of a genre, readers preview a text, or part of a text, thinking, “What do I know about strategies for reading this sort of text?” (session 17)
 - MWT: When readers encounter hybrid nonfiction texts, they picture the narrative parts more like a mental movie and the expository parts like a boxes and bullets diagram.
 - S: Readers self-assess and set goals using the “Envisioning” strand of the Informational Reading Learning Progression.
 - HW: Readers hold themselves to high standards for the volume of texts that they read in a sitting.

<p>the many ideas put forward in this text, which ranks as the <i>most</i> important idea?”</p> <ul style="list-style-type: none"> ○ HW: Readers continue their research and note-taking. ● Researchers continuously make connections as they read. When they read more than one text on a topic, they pause in the midst of reading the second text (or the third) and think, “How does this connect to what I already learned? Does this add on to what I learned earlier? Change what I learned earlier?” (session 5) <ul style="list-style-type: none"> ○ MWT: Researchers elaborate upon what they are learning by holding internalized conversations before sharing their learning with others. ○ S: Researchers engage in rich conversations in order to help them synthesize what they have learned about their topics. ○ HW: Readers continue to research and synthesize all of the information they are learning. ● Once researchers construct a big picture of the topic by synthesizing the facts, they also record the drama of history. Often specific details will 	<p><i>RI.4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>	<ul style="list-style-type: none"> ● Getting to know a word well is like getting to know a person or a character in a book. Readers don’t meet a person and then say, “I’ve got this person completely figured out.” It’s the same with words. Getting to know a word well, like getting to know a person well, takes time. (session 18) <ul style="list-style-type: none"> ○ MWT: Readers begin to own specific words that all historians use. ○ S: Readers teach and learn vocabulary from one another. ○ HW: Readers keep track of words that are repeated in their research and words with special meanings. ● Researchers don’t expect to quickly find answers to every question they have. Instead, they use what they know about a topic to hypothesize possible answers to questions without clear answers. (session 19) <ul style="list-style-type: none"> ○ MWT: As readers begin to hypothesize potential answers to their own questions, they record supporting details from their texts. ○ S: Readers share the best ideas that they generated.
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<p>dramatize the point of view of real people in history. (session 6)</p> <ul style="list-style-type: none"> ○ MWT: Readers keep track of details that reveal the different points of view of people who lived during the time period they are studying. ○ S: Readers use the “Cross Text(s) Synthesis” strand of the Informational Reading Learning Progression to self-assess their synthesis work and set goals to make their work even stronger. ○ HW: Readers continue to work on the synthesis goals that they set, making sure to notice the small details that bring the historical information they are learning to life. <ul style="list-style-type: none"> ● Readers of history value primary sources, and they know that just as there are strategies to draw upon when reading narrative texts or persuasive texts, there are also strategies that pay off when reading primary source documents. (session 7) <ul style="list-style-type: none"> ○ MWT: Readers synthesize information from primary source documents into their other notes on historical events. 	<p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<ul style="list-style-type: none"> ○ HW: Readers use the “Critical Thinking: Growing Ideas” strand of the learning progression to assess and revise the notes they have taken. ● Readers can study history for more than just facts. They can study it to think, “What’s so important about this moment in time? What big lessons can I learn from it?” (session 20) ○ MWT: Readers notice patterns that repeat throughout history. They ask themselves, “What kinds of things matter to people across time? What have people banded together to do? What battles have they fought? What things have they tried to protect?” ○ S: Readers teach their partners what they have learned from their research. They also reflect upon the ways in which they have grown as readers in this unit. <p><i>*Mid-Workshop Teaching</i></p> <p><i>**Share</i></p> <p><i>***Homework</i></p> <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says</i></p>
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<ul style="list-style-type: none"> ○ S: Readers make sure to study, not skip over, primary source documents and ask, “How do these fit with what I already know?” ○ HW: Readers develop their own theories and ideas about what they are learning about the events leading up to the American Revolution. ● The important thing about reading history is that it requires both imagination and factual knowledge. Readers need to use their factual knowledge to help them do the imagination work of envisioning, of putting themselves into the historical scene. (session 8). ○ MWT: Readers locate passages from their reading that they will share with their research group, asking themselves, “What do I know from other passages that can help me bring this scene to life?” ○ S: Readers dramatize passages from their nonfiction research with their groups. Readers also decide upon the topics that they 		<p><i>explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p> <p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</i></p> <p><i>RI.4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</i></p> <p><i>RI.4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</i></p> <p><i>RI.4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</i></p> <p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the</i></p>
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<p>would like to teach other about during tomorrow’s celebration.</p> <ul style="list-style-type: none"> ○ HW: Readers make plans for teaching others about a subtopic they have studied. ● When readers teach others all the have learned about a topic, their oral teaching needs to reflect all that they know about good information writing. Information writing is structured—and that structure is clearly evident to their “students.” (session 9) <ul style="list-style-type: none"> ○ MWT: Readers teach others in their research groups about a subtopic that they have studied about the American Revolution. ○ S: Readers self-assess and set goals for their future reading work. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p>		<p><i>information contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>
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<p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</i></p> <p><i>RI.4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</i></p> <p><i>RI.4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</i></p> <p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p>		<p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>
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RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5: Add audio recordings and visual displays to presentations when

appropriate to enhance the development of main ideas or themes.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Key historical events, documents, and individuals led to the development of our nation.

6.1.4.D.4 Explain how key events led to the creation of the United States and the state of New Jersey.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.

- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 4, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015;
A Curricular Plan for the Reading Workshop, Grade 4; Common Core Reading and Writing Workshop, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Bringing History to Life—The Revolutionary War* (Gregory); *Liberty! How the Revolutionary War Began* (Penner); *Short Nonfiction for American History: The American Revolution and Constitution* (Goudvis and Harvey); *The American Revolutionaries: A History in Their Own Words* (Meltzer); *King George: What Was His Problem?* (Sheinkin); *The Split History of the American Revolution* (Burgan and Babits)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Reading Unit 4: Historical Fiction Book Clubs

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers keep track of all of the important story elements they encounter in complex texts? -How and why do readers track and analyze complex texts in the company of others? -How do readers draft and revise interpretations around theme? -How do an author’s choices help to reveal the theme of a story? -How and why do readers consider different characters’ perspectives when growing interpretations? -How and why do readers search for historical information related to their historical fiction reading? -How do readers analyze universal themes across texts? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will track the settings, characters, plotlines, and perspectives in complex texts. -Readers will distinguish their own perspectives from that of the characters. -Readers will use a variety of strategies to draft and revise interpretations around theme. -Readers will cite specific evidence from across the text to support their interpretations. -Readers will consider the perspectives of other characters when crafting their interpretations. -Readers will consider the author’s choices when crafting their interpretations. -Readers will consult nonfiction resources to help them further understand the characters and themes in their historical fiction books. -Readers will avoid overgeneralizations and assumptions when analyzing characters and themes. -Readers will analyze the role power plays in their books. -Readers will analyze universal themes across stories and in the world. 		
<p>Goal #1: Readers tackle complex texts by paying close attention to settings, characters, events, and perspectives.</p>	<p>Goal #2: Readers analyze complex texts by drafting and revising interpretations around theme.</p>	<p>Goal #3: Readers investigate the intersection of historical fiction and history while also analyzing universal themes they recognize across texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● At the very start of a story, readers pay particular attention to the mood and atmosphere of the places in which stories are set. Readers realize that 	<ul style="list-style-type: none"> ● Readers don’t wait for someone else to decide which passages are worth pausing over. Readers read alertly, poised to say, “Wow. This part almost 	<ul style="list-style-type: none"> ● Readers of historical fiction often study images--photographs and illustrations--from the time period, synthesizing them into relevant parts

the story will almost never say, “This shows that trouble is brewing,” or “This shows a sense of hope,” so you must assemble clues to figure to what kind of place this is (session 1).

- MWT*: Readers bring everything they know how to do to their reading of historical fiction books. They do not wait for something else to tell them what work they need to do as readers.
- S***: Readers plan out their club constitutions and discuss their responsibilities for ensuring that their clubs run efficiently and effectively.
- HW***: Readers pay close attention to the setting, the mood, and hints that trouble might be brewing, especially at the beginning of a book.
- At the start of a complex text, readers often tack up important information they need to know on mental bulletin boards. Specifically, they make note of the *who, what, where, when, and why* of the book (session 2).
 - MWT: In order to prepare for their club conversations, readers reread parts of their books, asking “Have

seems like it’s written in bold.”

Readers then ask themselves, “How does this connect to other parts of the text?” and “What is this part *really* about?” (session 5)

- MWT*: Readers don’t go empty-handed to a book club conversation. Instead, they rehearse the big thinking they will share before meeting with their clubs.
- S***: Clubs can place an important artifact (e.g. one club member’s Post-it, a passage from the text, one club member’s journal entry) in the middle of the group to help focus their club conversation.
- HW***: After poring over a passage that feels like it is written in bold, readers try to capture a theme of the book by asking themselves, “What is this story *really* about? What is this author really saying--about life?”
- When you are thinking, writing, or talking about big ideas, it’s wise to lodge your big ideas in small moments, small details, small objects (session 6).
 - MWT: Readers take a moment to self-assess their interpretation

of their novels, to understand the time period better (session 11).

- MWT*: Readers decide how they can use historical images to help them grow their interpretations about their historical fiction books.
- S***: Readers use all they know from both inside and outside a book to understand why a character feels or thinks as he or she does.
- HW***: Readers continue to find historical images and documents that help inform their understandings of their historical fiction books.
- Readers don’t limit themselves to the books in their hands. Readers gather resources on the run that will deepen their comprehension. One important way to do this work is to read texts alongside your novel--texts that add background information (session 12).
 - MWT: Readers remember all they know about synthesizing across texts to help them quickly expand their knowledge of historical information and how it relates to their historical fiction texts.

I collected details, facts, about the characters and places that matter? Have I asked myself, 'What sort of place is this? Is trouble brewing?'"

- S: Club members resolve to listen to others "like gold."
- HW: Readers plan on how they would like to focus their thinking work before they start reading. They also remember the interpretation work they started in their previous character unit, pushing themselves to grow interpretations in their historical fiction books right from the start.

□ *A "work session" day for students to review their performance assessments, take stock of their work, and set goals for the future (see "Teacher Instructions" link under "Preassessment" in the online resources).*

- In historical fiction, there can be more than one timeline. There is the main character's timeline; there is also a historical timeline--and the two are entwined. To understand anyone, it

work. In particular, they make sure that they are grounding their big ideas in the small details from the text.

- S: Readers pause to think about what all of the important objects they have been noticing in their books symbolize *as a whole*.
- HW: Readers remember that everything is in the book on purpose. They consider how specific lines, objects, paragraphs, and parts convey the theme of the story.
- Once you have paused to develop an interpretation of a book, you almost wear that idea--that interpretation--like a pair of glasses, like a lens. You can read through that lens, saying, "Ah yes, this goes with my interpretation!" or "Huh? This makes me think something new" (session 7).
 - MWT: Readers make sure that they can say the theme of their book in a sentence or two (rather than just a word). They also try to make their theme statements general enough that they can use words like "people" or "kids"

- S: Readers draw on all they know to rehearse for their upcoming club conversations.
- HW: As readers continue to read their historical fiction books they also continue to search for outside nonfiction sources that can help them to better understand the experiences of the characters in their books.
- Readers of historical fiction not only shift between reading fiction and reading related nonfiction. Readers of historical fiction also shift between reading their historical fiction as one reads a story, and reading it as one reads an informational text. Because here's the thing--you can learn information from historical fiction (session 13).
 - MWT: Readers recognize the amount of historical research historical fiction authors do before writing books.
 - S: Readers share with their club mates all the information they have been learning from reading historical fiction texts.
- As readers research characters' perspectives, it's important to

helps to know the way that person's timeline intersects with the timeline of world events (session 3).

- MWT: Readers notice dates in their books and begin to think about where the events in their stories fit in the grand scheme of history.
- S: Readers begin constructing a class timeline as well as personal and historical timelines for the characters in their books.
- HW: Readers think about minor characters in their stories, beginning to construct their timelines and analyzing how these characters reacted differently than the main character to an event in the story.
- Character's feelings and decisions are influenced by the character's world, and his or her role in that world. When a character responds differently than you would, it helps to ask why. And to realize that the character's perspective is shaped by the times (session 4).
 - MWT: Readers use the Narrative Learning Progression to help them raise the level of the analyses.

instead of specific characters' names.

- S: Club members put all of their big ideas side-by-side and work together to come up with some big "tent ideas" that capture a bit of what they are all trying to say about the book.
- HW: Readers push themselves to grow additional big tent ideas (themes) in the books they are reading and the evidence to support their thinking.
- In a good book, as in a good conversation, you can feel your thinking being changed. When you are open to new thinking as you read and as you discuss ideas with other readers, you can build richer, more powerful interpretations (session 8).
 - MWT: Readers make sure that even though they are thinking and jotting as they read, they are also keeping up their reading pace.
 - S: Readers write fast and furious to continue growing their interpretations without taking a lot of time away from their reading.

recognize that one person's perspective is not everyone's perspective. Readers, therefore, are cautious about making assumptions and overgeneralizations (session 14).

- MWT: Readers recognize when their characters' perspectives change throughout the text.
- S: Readers don't just skip the descriptive parts in their historical fiction books. They mine those passages for more information they can learn about the characters, the theme, and history.
- HW: Readers analyze specific parts of their stories, asking themselves what function that part fulfills for the whole story.
- Looking at our books with the lens of power leads to all sorts of new thinking. When you investigate who has power, what form power takes (how you see it), and how power changes or shifts, that helps you find huge meaning in books (session 15).
 - MWT: Readers think about how the ending of a book fits with the whole story by asking themselves, "How does this change my

- **S:** Readers review their performance assessments to assess how their work within the “Analyzing Perspective” and “Analyzing Part in Relation to the Whole” strands has improved since the beginning of the unit.
- **HW:** Readers work on their goals by writing about their reading and annotating how their writing reflects a higher level of thinking.

**Mid-Workshop Teaching*

***Share*

****Homework*

RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

RL.4.6: Compare and contrast the point of view from which different stories are

- **HW:** Readers continue to stay open to new ideas as they read. They also draft another quick write to help them add to or change their interpretations.
- **Minor characters are in a story for a reason. They, like the main character, help to carry the big message or big ideas of the story. One way to improve your interpretation of a story is to reread, trying to understand the point of view--the perspective--of a minor character, then to revise your interpretation to include what you learn (session 9).**
 - **MWT:** Readers add to and revise their thinking, using Post-its to help track new thoughts.
 - **S:** Readers use a checklist to help them raise the level of their thinking about perspective, thereby adding to or changing their interpretations.
 - **HW:** Readers find ways to show how their big ideas about their books have changed.
- **Readers take their interpretations around theme through a process of drafting and revision. One way that readers tackle this work is they have in**

thinking about what the whole book is about? How does the ending connect to earlier parts of the book?

- **S:** Readers pause to think about the ends of their books, discussing what function the ending serves in relation to the rest of the story.
- **HW:** Readers revisit other fiction books that they have read and try to transfer the historical fiction skills they have learned to these texts.
- **When you have developed some thinking about a big idea in one story, sometimes that thinking helps you find similar ideas in another story (session 16).**
 - **MWT:** Readers compare and contrast how common themes are developed similarly and differently across stories.
 - **S:** Readers create real and imagined sets of texts that share common universal themes.
 - **HW:** Readers continue to compare and contrast themes across texts and in their own lives.
- **Readers create their own ways to celebrate the difference their reading**

<p><i>narrated, including the difference between first- and third-person narrations.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>RF.4.4: Read with sufficient accuracy and fluency to support comprehension.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support</i></p>	<p>mind an internalized sense of the qualities of strong theme work--and that guides their revision (session 10).</p> <ul style="list-style-type: none"> ○ MWT: Readers imagine the voices of their club mates pushing them to deepen their thinking and interpretations. ○ S: Readers study every word of their interpretations and revise to make sure they are using the best words to capture their thinking. ○ HW: Readers use the Narrative Learning Progression to make sure they are doing fourth-grade-level work in strands other than “Determining Themes.” <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama,</i></p>	<p>and thinking in this unit has made in their lives (session 17).</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p>
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<p><i>main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p><i>drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>	<p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group</i></p>
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	<p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p><i>discussion); use formal English when appropriate to task and situation.</i></p>
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Interdisciplinary Connections:

Social Studies:
 Citizenship begins with becoming a contributing member of the classroom community.
 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.
 6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.

There are many different cultures within the classroom and community.
 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

The examination of individual experiences, historical narratives, and events promotes an understanding of individual and community responses to the violation of fundamental rights.

6.1.4.A.11 Explain how the fundamental rights of the individual and the common good of the country depend upon all citizens exercising their civic responsibilities at the community, state, national, and global levels.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Prejudice and discrimination can be obstacles to understanding other cultures.

6.1.4.D.16 Describe how stereotyping and prejudice can lead to conflict, using examples from the past and present.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read-aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 4, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 4*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Number the Stars* (Lowry); *Rose Blanche* (Innocenti); *The Yellow Star: The Legend of King Christian X of Denmark* (Deedy)

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Reading Unit 5: Poetry

Essential Questions:

- How do readers read a variety of poems with attention to mood, sounds, word choice, and images?
- How can readers notice how these poetic elements and the parts of a poem work together to create meaning?
- How can readers read novels with a new appreciation for word choice, figurative language, and imagery?
- How do readers determine the deeper meaning or theme of a poem or prose text?
- How can readers analyze the unique perspectives and points of view poems offer?
- How do readers view literature and life differently because of the poems that they have read?

Skills/Knowledge:

- Readers will recognize and analyze a poem's structure, sound, mood, rhyme, rhythm, and meaning.
- Readers will notice how poetic elements and parts of a poem work together to create meaning.
- Readers will apply what they are learning about word choice, figurative language, mood, and imagery in poems to their reading of prose.
- Readers will read poems aloud, using their voices to reflect the mood and meaning of a poem.
- Readers will analyze how the parts, endings, and vivid images of poems help to convey deeper meanings.
- Readers will identify and discuss the themes of poems and compare those with the themes in the other texts they read.
- Readers will analyze the unique perspectives and points of view poems offer.
- Readers will view literature and life through the lens of poetry.
- Readers will draw connections between the lessons they are learning from poetry and the characters and themes they read about in other types of literature.

Goal #1: Readers analyze how poets (and authors) play with words, structure, and sound to create meaning.

Goal #2: Readers dig deeper into poems (and prose) to uncover the meaning and theme behind the text.

Goal #3: Readers look at life and literature through the lens of poetry.

Mini-Lessons & Standards

- Poems come in many shapes and sizes. When readers encounter a poem for the first time, they read it carefully, paying attention to the form, the length, the structure, and the mood.

Mini-Lessons & Standards

- Readers understand that all parts of a poem work together to make meaning. Readers push themselves to read new sections and ask, "How does this part fit with what I read before?"

Mini-Lessons & Standards

- Readers of poetry acquire a special gift: They learn to see life differently than other people. They read other texts differently, knowing to expect that small passages can mean a lot,

Then they ask themselves, “What kind of poem is this?” Readers conduct a whole-class inquiry into the variety of moods and forms different poems contain by asking themselves:

- Does it tell a story?
- Does it ask or answer a question?
- Does it give an opinion?
- Does it paint a picture?
- Does it bring up a social issue? A problem in our world?
- Is the poem short or lengthy?
- Does it have repeating lines?
- Is it divided into couplets or stanzas?
- Does it follow a rhyme scheme, or is it free verse?

- **MWT*:** Readers work with their reading clubs to compare and contrast the structure and mood of different poems.
- **S**:** Readers study and discuss the mood in various images to practice recognizing the mood of a poem.

- Readers look for poetic passages in novels. They notice when an author has used figurative language, intense imagery, or repetition, and they ask, “How does this help me understand

- **MWT*:** Readers don’t give up. If one part of a poem doesn’t seem to fit, readers ask, “How can I use my thinking to fill in what’s missing so that there *is* a connection between the parts?”
- **S**:** Readers look back across several powerful passages in their prose texts to think about how those parts go together. They think about what big idea or question they have based on rereading well-crafted parts.

- Readers have to think hard to create mental images. They use the words of the poem and their imaginations to picture these images clearly.

- **MWT:** Although a poem may provide few words, readers use their imaginations to flesh out the rest. Readers might circle the words in their poems that contain vivid imagery or quickly sketch the mental images a poem provokes.
- **S:** Readers discuss and compare the images they see with those of their club mates and other readers.

- Poems make readers see everyday things in new and different ways.

and that surprising truths may be hiding, ready to change a reader’s heart and mind. Readers of poetry learn to pay attention to the world around them. Poems teach them to be reflective.

- **MWT*:** Readers select a few lines from a poem that have truly affected them. They write, think, and discuss, using the thinking stems:

- This makes me wonder if...
- This makes me realize...
- Part of me agrees with this, but another part of me thinks that...
- This poem seems to want me to think...but other poems (or people) want me to think...

- Once readers connect with specific lines of poetry, they carry these words with them throughout their lives. Poetry can become a lens through which readers live their lives.

- **MWT:** Readers reread poems, finding lines that have the potential to alter the way they live their lives.
- **S**:** Readers share lines from poems that contain valuable life lessons, along with an explanation

something about what this character or this book is really about?"

- MWT: Readers use Post-its and their notebooks to record poetic passages and the effect or meaning they interpret these passages to convey.
- S: Reading clubs share and discuss the poetic passages they have analyzed in their novels as well as draw connections between these passages and the poems they are reading.
- Poetry readers notice the poem's mood. They figure out the mood by paying attention to the setting, the choice of words, and the feelings the poem creates.
 - MWT: Readers begin to compile a word bank that will help them talk about mood in various poems.
 - S: Reading clubs choose certain poems to read aloud as a way of helping them to identify the mood a poem evokes.
- Readers of poetry don't just ask, "What does it mean?" They also pay attention to the sound of the poem, asking themselves, "How does it sound?" Readers notice how the voice,

Poems often make the reader stop and consider the unusual. The reader realizes, "I never thought about it this way before!" Readers ask:

- Does the poem give voice to someone or something that usually remains silent?
- Does the poem pose a question that makes us rethink something we took for granted?
- Does the poem make something ordinary look special?
- MWT: Readers ask themselves, "What perspective or point of view does this poem offer? Does this poem offer an unusual view of the world?"
- S: Readers write long about the thinking that poems inspire and discuss and compare this thinking with others. When readers discuss their thinking with others, they work together to grow their ideas.
- Readers apply the same questions that they asked while reading poems to the novels they are reading. While reading prose, readers ask, "How is this novel highlighting a voice that is not always heard from? How does this novel make us think differently about

for why these lines may contain important life messages.

- Readers carry the messages they have learned from poetry into their reading of other texts. They stop at key parts to think about how characters in the book they are reading might learn from the wisdom of a poem or how a novel might offer a similar theme or ask a similar question.
- Readers of poetry often have a few lines that they know by heart. These lines influence the way they live and contain valuable life messages.
- Readers work with their club mates to take stock of how their conversations, Post-its, and longer writing have helped them connect poetry with other reading. Clubs can create visual representations of how various texts (poetry and prose) connect together through the lens of their club's thinking.
 - MWT: Clubs make sure to include quotes from specific texts that connect to the points they are making.
- Readers celebrate the growth they have made in this unit (see celebration

<p>tone, and tempo with which a poem is read mirror the poem's mood.</p> <ul style="list-style-type: none"> ○ MWT: Readers work independently and with their clubs to mark up poems with symbols indicating how the poem should be read. ○ S: Readers listen to audio clips of poems being read. As they listen, they analyze words that are stressed (and why), points at which the reader chose to pause (and why), and whether they would have recited the same poetry differently (and why). Readers also note and discuss whether any background music was played and how that contributed to (or took away from) the effect of the poem itself. ● Readers apply what they are learning about mood in poetry to the reading of their novels. Readers flag different parts of their novels where they notice specific moods. Then readers work to analyze what makes those parts feel certain ways. <ul style="list-style-type: none"> ○ MWT: As readers read on in their novels, they notice times when 	<p>something ordinary, like the new kid in town or a rash on someone's leg?"</p> <ul style="list-style-type: none"> ○ MWT: Readers often turn their attention to the secondary characters in novels in order to consider the unique perspectives the author may be presenting. ○ S: Readers share, collect, and discuss the new ideas and questions they are having about their novels. ● Readers pay close attention to the last lines of a poem. They recognize that often the ending of a poem offers new insight into the rest of the text. <ul style="list-style-type: none"> ○ S: Readers check in on their reading stamina and volume by analyzing their reading logs with a partner. ● Every poem has a theme. The ideas and images in a poem all go together to convey the poem's main message. That message is everywhere in the words, the images, and the mood. <ul style="list-style-type: none"> ○ S: Readers discuss, analyze, and compare the themes they are finding in poems with the themes they find in picture books and novels. Readers discuss how authors of poems and prose 	<p>ideas on page 91 of <i>If...Then...Curriculum</i>).</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</i></p> <p><i>RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p>
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<p>the mood seems to change. Readers analyze how the author made the mood change throughout a novel.</p> <ul style="list-style-type: none"> ○ S: Readers work together to create a growing wall of examples of how authors can create feelings in readers (see page 82 in <i>If...Then... Curriculum</i>). ● Poets have a license. They are allowed to use language in ways that breaks the rules. Readers of poetry can notice how poets play with language to create rhyme and rhythm. <ul style="list-style-type: none"> ○ MWT: Readers notice and analyze how poets use unconventional syntax, alliteration, onomatopoeia, and invented words to create rhyme and rhythm in poems. ○ S: Readers notice and analyze how poets use old-fashioned or colloquial language to create mood, rhyme, or rhythm, or to affect the meaning of a poem. ● Readers of poetry often encounter unfamiliar words. In order to solve these tricky words, readers need to use all their strategies for figuring out the meaning of hard words. 	<p>develop themes similarly and differently.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</i></p> <p><i>RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and</i></p>	<p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group</i></p>
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<ul style="list-style-type: none"> ○ MWT: Readers of poetry know that, unlike in novels or prose, every single word in a poem matters. When readers encounter a new word in a poem, they often consult a dictionary to find out the exact meaning of that word. Then, readers reread the lines to see how their understanding of the poem improves or changes now that they know the exact meaning of the word. ○ S: Readers transfer what they are learning about reading poems to their reading of novels. Readers notice author’s craft in their novels and consider how these craft moves connect to what the story is really about or to a deeper interpretation of a character. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p>	<p><i>patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>	<p><i>discussion); use formal English when appropriate to task and situation.</i></p>
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<p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</i></p> <p><i>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</i></p> <p><i>RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse</i></p>	<p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	
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partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.
 6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations, Accountable Talk, TCRWP Running Records, Reading Conferences, Reading Logs, Reading Responses

Resources

- Various read- aloud texts and level appropriate trade books
- *Units of Study for Teaching Reading: Grade 4*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 4*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication

<input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence	

Grade Four Reading Unit 6: On Demand Reading Strategies (Common Core Review)

Essential Questions: -What skills have we learned for reading various types of literature? -What skills have we learned for reading various types of informational texts? -What skills have we learned for reading poetry? -How do we integrate all of these skills to become confident, flexible readers?			
Skills/Knowledge: -Readers will integrate and apply CCSS Reading Literature Standards. -Readers will integrate and apply CCSS Reading Informational Text Standards. -Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry. -Readers will integrate all of the CCSS Reading Skills to become confident, flexible readers.			
Goal #1: Readers will integrate and apply CCSS Reading Literature Standards.	Goal #2: Readers will integrate and apply CCSS Reading Informational Texts Standards.	Goal #3: Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry.	Goal #4: Readers will employ a variety of on demand reading strategies.
Types of Texts: stories, drama (plays), traditional literature (from different cultures), myths	Types of Texts: expository, historical, scientific, technical, biographical, autobiographical, procedural	Types of Texts: poetry on a variety of topics	
Skills & Standards	Skills & Standards	Skills & Standards	Strategies

<p><i>*Skills in bold directly reflect Gr. 4 Common Core State Standards*</i></p> <p><u>Story Elements</u> Describe in depth a <u>character</u>, <u>setting</u>, or <u>event</u> drawing on specific details from the text. Examples:</p> <ul style="list-style-type: none"> ○ Character’s thoughts ○ Character’s words ○ Character’s actions ○ Character’s challenges ○ How characters overcome their challenges ○ How characters change ○ What characters learn or achieve <p><u>Vocabulary</u> Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Words and phrases that allude to significant characters found in mythology (e.g. Herculean). <p><u>Synthesis</u> Determine the theme of the story.</p>	<p><i>*Skills in bold directly reflect Gr. 4 Common Core State Standards*</i></p> <p><u>Structure</u> Describe overall structure of events, ideas, concepts, or information in a text or a part of a text. Examples:</p> <ul style="list-style-type: none"> ○ Chronology ○ Comparison ○ Cause/effect ○ Problem/solution <p>Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text. Examples:</p> <ul style="list-style-type: none"> ○ Charts ○ Graphs ○ Diagrams ○ Timelines ○ Animations ○ Interactive elements on web pages <p><u>Vocabulary</u> Determine the meaning of the words and phrases as they are used in a text.</p>	<p><i>*Skills in bold directly reflect Gr. 4 Common Core State Standards*</i></p> <p><u>Vocabulary</u> Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Words and phrases that allude to significant characters found in mythology (e.g. Herculean). <p><u>Structure</u> Refer to structural elements of poems including:</p> <ul style="list-style-type: none"> ○ Verse ○ Rhythm ○ Meter ○ Stanza <p><u>Synthesis</u> Determine the theme. Summarize the text.</p> <p><u>Compare/Contrast</u> Compare/contrast <u>structural differences</u> between prose,</p>	<p><i>*The following are merely some suggestions for reading test-taking strategies for you and your students. Feel free to use as you would like.*</i></p> <p>When approaching a passage, ask yourself, “What kind of writing is this? What is the genre?”</p> <ul style="list-style-type: none"> ○ Know how a genre “goes” and expect to see certain elements particular to the genre. Examples: <ul style="list-style-type: none"> ▪ Narrative: <ul style="list-style-type: none"> ● Characters, setting, problem, solution ● Someone, wanted, but, so, then ● Character learns, achieves, realizes, or changes ● Overall theme ▪ Expository: <ul style="list-style-type: none"> ● Main idea and supporting details (boxes and bullets) ● Domain-specific vocabulary ● Topic sentences and/or headings ▪ Poetry:
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<p>Summarize the story.</p> <ul style="list-style-type: none"> ○ Determining important details <p><u>Compare/Contrast</u> Compare/contrast the <u>point of view</u> from which different stories are narrated.</p> <ul style="list-style-type: none"> ○ Differences between first person and third person narration <p>Compare/contrast treatment of similar <u>themes</u> in various types of literature (see “Types of Texts” above).</p> <p>Compare/contrast treatment of similar <u>topics</u> in various types of literature.</p> <ul style="list-style-type: none"> ○ Ex. good vs. evil <p>Compare/contrast treatment of similar <u>patterns of events</u> in various types of literature.</p> <ul style="list-style-type: none"> ○ Ex. the quest <p>Compare/contrast <u>structural differences</u> between prose, poems, and dramas using applicable language:</p> <ul style="list-style-type: none"> ○ Dramas: <ul style="list-style-type: none"> ➤ cast of characters ➤ settings 	<p><u>Synthesis</u> Determine the <u>main idea</u> of a text. Explain how the main idea is supported by <u>key details</u>. Summarize the text.</p> <ul style="list-style-type: none"> ○ Determining important details <p>Explain events, procedures, ideas, or concepts in various texts (see “Text Types” above), including what happened and why.</p> <ul style="list-style-type: none"> ○ Based on specific information in the text <p>Explain how the author uses reasons and evidence to support particular points in a text. Integrate information from two texts on the same topic.</p> <p><u>Compare/Contrast</u> Compare and contrast a firsthand and secondhand account of the same event or topic.</p>	<p>poems, and dramas using applicable language.</p> <p><u>Citing Evidence</u> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g. Herculean).</i></p> <p><i>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural</i></p>	<ul style="list-style-type: none"> ● Big meaning (theme) ● Structure <p>Keep in mind predictable questions types for each genre as you read (see skills listed under each genre). Make a “road map” or outline of the passage as you read, jotting down what each chunk or section is about.</p> <p>When reading a text that is difficult, skim, summarize, and use pictures, headings, and topic sentences to help you navigate the text. Most importantly, just keep going (or “Just keep swimming!” as our old pal Dory from “Finding Nemo” says.)</p> <p>Pause after every chunk or paragraph and think, “What did I just read? What was the main idea of this part? What does the author want me to know?”</p> <p>If you come across a word you don’t know in the text, think of a synonym that could be used in its place to make the sentence make sense.</p> <p>When answering a multiple choice question, HIDE the choices while</p>
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<ul style="list-style-type: none"> ➤ descriptions ➤ dialogue ➤ stage directions ○ Poems: ➤ verse ➤ rhythm ➤ meter ➤ stanza <p>Compare/contrast settings across texts.</p> <p><u>Story Structure:</u> Make connections between text version of story or drama and visual presentation of the text, identifying where each version reflects specific descriptions and directions in the text (not sure how they would assess this on PARCC)</p> <p><u>Citing Evidence</u> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RI.4.1: Refer to details and examples in a text when explaining</i></p>	<ul style="list-style-type: none"> ○ Describe the differences in focus and the information provided <p>Compare and contrast how two authors present information.</p> <ul style="list-style-type: none"> ○ Example from PARCC practice test: What does the author focus on to present the information? <p><u>Citing Evidence</u> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</i></p>	<p><i>elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p>you read the question. THINK about what answer you would write if you didn't have any choices. Then, reveal the multiple choice answers and select the one that is closest to yours (I used to call this "Hide and Think").</p>
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<p><i>what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or even in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g. Herculean).</i></p> <p><i>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the</i></p>	<p><i>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</i></p> <p><i>RI.4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</i></p> <p><i>RI.4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text</i></p> <p><i>RI.4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</i></p> <p><i>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information</i></p>		
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<p><i>difference between first- and third-person narrations.</i></p> <p><i>RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p>	<p><i>contributes to an understanding of the text in which it appears.</i></p> <p><i>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</i></p> <p><i>RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and</i></p>		
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<p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p><i>formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>		
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

- Differentiation**
- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
 - Assign, assess and modify if necessary to address the specific needs of the learner.
 - Students will select from authentic literature at their independent and instructional reading levels.
 - The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
 Accountable Talk
 TCRWP Running Records
 Reading Conferences
 Reading Logs
 Reading Responses

Resources

A Curricular Plan for the Reading Workshop, Grade 4 and Grade 5, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see “Short Text Resources List”

21st Century Themes

- Global Awareness
- Environmental Literacy
- Health Literacy
- Civic Literacy
- Financial, Economic, Business, and Entrepreneurial Literacy

21st Century Skills

- Critical Thinking and Problem Solving
- Creativity and Innovation
- Collaboration, Teamwork, and Leadership
- Cross-cultural and Interpersonal Communication
- Accountability, Productivity, and Ethics

8.1 Educational Technology Standards

- 8.1.A Technology Operations and Concepts
- 8.1.B Creativity and Innovation
- 8.1.C Communication and Collaboration
- 8.1.D Digital Citizenship
- 8.1.E Research and Information Fluency
- 8.1.F Critical Thinking, Problem Solving & Decision Making

8.2 Technology Education, Engineering, Design & Computational Thinking - Programming

- 8.2.A The Nature of Technology: Creativity and Innovation
- 8.2.B Technology and Society
- 8.2.C Design
- 8.2.D Abilities for a Technological World
- 8.2.E Computational Thinking: Programming

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Four Reading Unit 7: Mythology

Essential Questions:

- What are character archetypes? How are character archetypes similar and different across various myths?
- How do authors convey universal themes through various types of myths?
- How does the culture and time period in which storytellers live affect the way the characters, events, and themes are presented in myths?
- Why have different types of myths been past down from generation to generation?
- How and why do readers compare and contrast myths and modern day literature?
- How can a knowledge of mythology help readers to recognize references to mythological characters in their daily lives?

Skills/Knowledge:

- Readers will be able to define and identify various types of character archetypes.
- Readers will be able to identify the hallmarks of different categories of myths (e.g. creation myths, nature myths, quest myths, cautionary tales).
- Readers will be able to identify and discuss the symbolism in myths.
- Readers will be able to identify and provide evidence to substantiate the message, theme, or purpose of a myth.
- Readers will be able to recognize universal themes in mythology.
- Readers will be able to explain how culture and history affect the ways that myths are told.
- Readers will be able to compare and contrast the story elements of different myths and/or different versions of the same myth.
- Readers will be able to compare and contrast story elements across myths and modern day literature.
- Readers will be able to recognize references to mythology all around them in their daily lives.

Goal #1: Readers explore character archetypes, unique settings, story structures, and symbolism in and across various types of myths.

Goal #2: Readers notice patterns of events and universal themes across myths and conduct nonfiction research to situate these classic tales within a cultural and historical context.

Goal #3: Readers compare and contrast story elements across myths and modern literature, and use their newfound expertise to recognize references to myths all around them in their daily lives.

Mini-Lessons & Standards

- Readers immerse themselves in the world of mythology. They read, noticing and recording what elements make this particular genre unique,

Mini-Lessons & Standards

- Readers read onward through myths, fitting together all of the story elements like a jigsaw puzzle. They stop after reading a chunk and think,

Mini-Lessons & Standards

- Readers compare and contrast story elements across different versions of the same myth. Readers notice big and small differences between the characters and events in different version of the same

focusing especially on the types of characters they encounter.

- MWT*: Readers recognize that myths feature character archetypes—types of characters that appear in story after story. Readers of myths are on the lookout for:
 - Gods
 - Demigods (half god, half human)
 - Humans (mortals)
 - Heroes
 - Royalty (mortal kings and queens)
 - Monsters
 - Creatures
 - Tricksters
- Readers challenge themselves to slow down when they reach a new character in a myth, reading and rereading to learn all that they can about who this new character is. First, they use text features to carefully sound out a character’s name. Then, they ask themselves, “Who is this character? What are his traits? What are his motivations? Is he a character archetype?”
 - MWT: Readers construct their own systems for keeping track of the many, many characters that

“How does this part fit with what I have already read?”

- MWT*: Readers sometimes stop part way through a myth when they find themselves feeling confused. They turn back to the beginning of the myth and ask themselves, “What was the original set up of this story again? How are all the characters related? What was the original mission here?” Then, they go back to where they stopped and read on with greater clarity.
- S***: Readers reread myths again and again, seeing them through different lenses and depending their understanding and thinking each time. Once readers have read through a myth once focusing on the nitty-gritty of the story elements, they push themselves to reread the myth, thinking about the larger picture of the characters’ experiences or journeys.
- As readers read more and more myths, they begin to notice patterns in the themes or ideas they present. Readers work together to notice

myth. Readers ask themselves, “Why might these authors have decided to make these changes to this story? Do these changes alter the overall effect this myth has on me as a reader?”

- Because readers come to expect that myths have predictable story structures and purposes—they know, for example, that there are different categories of myths and different universal themes in myths—this gives readers a powerful way to compare and contrast myths. They can say, “These two myths are the same in some important ways.” Then, they also say, “These two myths are different in important ways.” Readers can compare and contrast character archetypes, settings, themes, events, and lessons across myths.
- Readers push back against what they are reading about and learning from myths, just like they would against any other text. Readers work independently and within their partners (or clubs) to ask and discuss:
 - Do I agree with the lesson that this myth teaches?
 - Is this lesson fair?
 - Is this lesson always true in my life and/or in the lives of others?
 - Do I believe that this lesson teaches me a good way to live my life?

<p>they meet while reading myths. Readers work hard to keep track of specific characters' archetypes, traits, powers, strengths, weaknesses, feelings, and motivations.</p> <ul style="list-style-type: none"> ○ S***: Readers also need to keep track of the familial relationships in myths. Readers can consult mythological family trees and/or create their own systems to track how different characters in myths are related. They also note how the different relatives in myths feel about one another. ● Readers notice that even when a character archetype appears again and again, those characters are not completely the same. Archetypes are nuanced! Alert readers ask themselves, "How is this <u>archetypal character</u> a little different in this story (or in this version of a story) than in this other story?" <ul style="list-style-type: none"> ○ MWT: Readers think about the role that mortality plays in myths. Readers ask themselves, "How does whether or not a character is mortal affect the rest of the story?" 	<p>overlaps between the actions and choices characters make across texts. They think about the universal themes they can derive from the different characters in different myths.</p> <ul style="list-style-type: none"> ○ MWT: Readers also begin to notice patterns in how universal themes are conveyed through the events in different myths. Authors often use violence, trickery, and betrayal to convey universal themes in ancient myths. ○ S: Readers share the universal themes they have identified in myths. They discuss how these themes may have been important in the lives of people thousands of years ago and yet still ring true today (e.g. love, war, revenge, jealousy, greed, wrath, bravery, discovery). ● Readers step back from their myths to conduct some nonfiction research on what life was like in Ancient Greece. At first, readers read these nonfiction sources with a broad lens, attempting to create an overall picture of what life looked like during this historical time period. Then, readers zoom in and grow theories in answer to the 	<ul style="list-style-type: none"> ● Readers work independently and with their partners (or clubs) to compare and contrast the characters that they see in myths with those in the modern day literature. Readers know that it is not enough to say, for example, "Yep, my novel also has a god-like character like this myth." Instead, readers work hard to think about different characters' nuances and what it <i>means</i> to be one kind of character or another in a story. Readers ask themselves: <ul style="list-style-type: none"> ➤ What role or purpose does this character archetype play in these different stories? ➤ Why did the authors choose to include these specific character types in these stories? ➤ How would these stories be different without these specific characters? ➤ How are these two heroes (or other archetypes) similar and different? ➤ How do the differences in these two heroes (or other archetypes) affect the overall stories and the messages of these stories? <p>MWT*: Readers know that the characters in modern novels are often less static than those in myths. Characters in novels often act in different ways and change throughout the story. Readers work hard to sift</p>
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<ul style="list-style-type: none"> ○ S: Readers think about and discuss how the different nuances of archetypal characters affect the rest of the story. For example, how do the specific traits, motivations, and feelings of this particular god impact how the rest of the story goes? ● Readers conduct an inquiry into the different types of or categories of myths. They look at the myths they have read and ask themselves, “If I had to put these myths into different categories, what categories would I come up with?” (e.g. creation myths, nature myths, quest myths, cautionary tales) <ul style="list-style-type: none"> ○ MWT: Once readers have decided upon some different categories of myths, they think about and discuss what elements all of the myths in a particular category have in common. Readers ask themselves, “If I were to pick up a new myth, what elements would I look for to help me decide which type of myth it is?” ● Readers use what they know about how a particular type of myth tends to go whenever they approach a new 	<p>question, “How might the world that the Ancient Greeks lived in be reflected in the patterns I am noticing in their myths?” (e.g. “Life in Ancient Greece was often unstable, and war was a reality of life. This may be why so many Greek myths feature violence.” OR “The Ancient Greeks were innovators and explorers. This may be why so many Greek myths feature long journeys, bravery, and discovery.”)</p> <ul style="list-style-type: none"> ○ MWT: Readers research the role that religion and spiritual beliefs played in the creation of myths. ○ S: Readers go back and reread key or confusing parts of their myths with new historical facts in mind. Readers ask themselves as they reread, “What do I now know about the world and beliefs of the authors of myths that changes the way I think about the characters, events, motivations, and themes in this stories?” ● Readers push back against the characters and images that they read about in myths. Readers work independently and within their partners (or clubs) to ask and discuss:	<p>through the multiple layers of characters to compare and contrast the roles that they play in stories.</p> <ul style="list-style-type: none"> ● Readers work independently and with their partners (or clubs) to compare and contrast the messages, themes, lessons, and plots that they have uncovered in myths with those in their novels. Readers strip away the magic and fantasy in myths and focus on the patterns of events and universal themes that they see again and again in myths and modern literature. <ul style="list-style-type: none"> ○ MWT: When readers have identified a myth and modern day text that share a similar message or theme, they work independently and with their partners (or clubs) to compare and contrast how the two authors used different characters, settings, events, and key details to develop the same theme. ● Readers move forward in their lives noticing references to mythological characters everywhere that they look! Readers often come across <u>allusions</u> to mythological characters in modern day books and movies. Readers also notice mythological characters in artwork and recognize references to these characters in our modern day language and culture. When readers recognize a reference to a mythological
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myth. For example, readers know that if they are reading a quest myth, they need to be on the look out for a hero archetype with traits and motivations who gets put through a series of tests or tasks in order to prove or accomplish something, or serve out a punishment. Instead of tracking this type of myth along a story mountain, readers track quest myths along a series of story mountains.

- **MWT:** Readers bring forward all they know about reading fiction when they read mythology. First, readers use all that they have learned about a character to envision, or make a movie of the story, in their minds. Next, readers grow theories about the characters in mythology, asking themselves, “Who is this character as a person?” Last, readers use these theories to help them predict how the rest of the story will unfold.
- **S:** Readers share the theories they have grown about their characters with their partners (or clubs), using evidence from the text to support their theories about who

- Do I agree with how the characters are portrayed in this story?
- Do I think this is a fair way to represent female characters, male characters, rich characters, or poor characters?
- Do I agree with how relationships between characters are portrayed in this story (e.g. husbands and wives, parents and children)?
- Could it be that I disagree with the way this character is portrayed because she is a reflection of the values of a different culture in a different historical time period?
- Do I agree with the sequence of events or level of violence in this myth? Do I think it is necessary to have this level of violence in this story?
- If I were writing this myth, how might I make the characters act differently, or how might I have changed the sequence of events?
- **S:** Readers think about how they would have played out a particular myth differently if they were the author. They imagine what that would look and sound

character in their lives, they pause, work hard to remember the details of that character’s life or personality, and think about the meaning behind this modern day reference to a classic tale.

**Mid-Workshop Teaching*

***Share*

RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL.4.9: Compare and contrast the treatment of

<p>the character is and what role she plays in the myth.</p> <ul style="list-style-type: none"> ● Readers know that setting is a critical element in mythology. Characters in myths often go on journeys that span large areas of land and that include interactions with real Greek cities or landforms. Readers can keep track of the settings in myths by using maps to locate and record the real life routes their characters may have taken on their journeys. <ul style="list-style-type: none"> ○ MWT: Readers pay careful attention when a myth describes an “otherworldly” setting, using all of the clues that the author gives to create a vivid picture of this unique place in their minds. ● Readers bring forward all of the strategies they know for solving new words when reading myths. When readers come across a word they don’t know, they stop, read around the word, and try to figure out a synonym for the unknown word that would make the text make sense. <ul style="list-style-type: none"> ○ MWT: If readers use all of the strategies they know and still cannot solve a tricky word, they ask themselves, “I am having 	<p>like, and act out the scene in a new way with their partners.</p> <ul style="list-style-type: none"> ● Readers who are familiar with myths tend to go know that myths usually reward characters with good traits and punish those with bad ones. The Greeks teach lessons through their myths, and readers work hard to identify these lessons and how the authors went about teaching these lessons through the characters and events. Readers ask themselves, “What can I learn from this story? What were the original storytellers trying to tell listeners/readers through this myth?” <ul style="list-style-type: none"> ○ MWT: Readers know that it is harder to identify a clear lesson in some myths than others. When readers are having trouble identifying the lesson in a myth, they first consider what category the myth might fit into: a creation myth, a nature myth, a quest myth, or a cautionary tale. Then, readers consider what message the author might have been trying to convey given the historical time period and universal truths. 	<p><i>similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p> <p><i>RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <p><i>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>
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<p>trouble understanding this word because it is a word that was used in a different culture at a different time?” Readers can always look up words that they cannot solve to make sure that they are getting all of the necessary information from a text.</p> <ul style="list-style-type: none"> ● Readers search for symbolism as they read myths. Readers pay attention to the objects that a character holds dear in order to grow ideas about what kind of person that character is. Readers know that objects are often windows into the minds and hearts of their characters. <ul style="list-style-type: none"> ○ MWT: Readers look at different creatures and monsters through the lens of symbolism. Readers ask themselves, “Could this fictional monster/creature represent a real life problem, person, or fear?” <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p>	<p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</i></p> <p><i>RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</i></p> <p><i>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</i></p> <p><i>RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</i></p> <p><i>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</i></p>	
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RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

RI.4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

RI.4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

<p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	<p><i>SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.</i></p> <p><i>SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</i></p>	
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one’s family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations, Accountable Talk, TCRWP Running Records, Reading Conferences, Reading Logs, Reading Responses

Resources

- Various read- aloud texts and level appropriate trade books
- A Curricular Plan for the Reading Workshop, Grade 4; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

21st Century Themes

- Global Awareness
- Environmental Literacy
- Health Literacy
- Civic Literacy
- Financial, Economic, Business, and Entrepreneurial Literacy

21st Century Skills

- Critical Thinking and Problem Solving
- Creativity and Innovation
- Collaboration, Teamwork, and Leadership
- Cross-cultural and Interpersonal Communication
- Accountability, Productivity, and Ethics

8.1 Educational Technology Standards

- 8.1.A Technology Operations and Concepts
- 8.1.B Creativity and Innovation
- 8.1.C Communication and Collaboration
- 8.1.D Digital Citizenship
- 8.1.E Research and Information Fluency
- 8.1.F Critical Thinking, Problem Solving & Decision Making

8.2 Technology Education, Engineering, Design & Computational Thinking – Programming

- 8.2.A The Nature of Technology: Creativity and Innovation
- 8.2.B Technology and Society
- 8.2.C Design
- 8.2.D Abilities for a Technological World
- 8.2.E Computational Thinking: Programming

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade 5

Pacing Guide *Grade 5 Writing*

Unit 1 30 days		Unit 2 30 days		Unit 3 35 days			
Marking Period 1			Marking Period 2				
		Unit 4 30 days		Unit 5 25 days		Unit 6 30 days	
Marking Period 3				Marking Period 4			

- Unit 1** Launching Writing Workshop: Narrative Craft
- Unit 2** Literary Essay
- Unit 3** Lens of History: Research Reports and Information Writing in On Demand Situations
- Unit 4** Research Based Argument Essay
- Unit 5** On Demand Strategies
- Unit 6** Shaping Texts: From Essay and Narrative to Memoir

Grade 5: Language Standards to be Integrated throughout the year in all contents

Conventions of Standard English

- **L.5.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
 - Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
 - Use verb tense to convey various times, sequences, states, and conditions.
 - Recognize and correct inappropriate shifts in verb tense.*
 - Use correlative conjunctions (e.g., *either/or*, *neither/nor*).
- **L.5.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Use punctuation to separate items in a series.*
 - Use a comma to separate an introductory element from the rest of the sentence.
 - Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
 - Use underlining, quotation marks, or italics to indicate titles of works.
 - Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

- **L.5.3.** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
 - Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

- **L.5.4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
 - Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
 - Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
 - Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
- **L.5.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - Interpret figurative language, including similes and metaphors, in context.
 - Recognize and explain the meaning of common idioms, adages, and proverbs.
 - Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

- **L.5.6.** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Grade Five Writing Unit 1: Launching Writing Workshop—Narrative Craft

Essential Questions: -What strategies do writers use to create personal narrative stories that readers feel like they are experiencing too? -How do writers convey a deeper meaning through their personal narrative stories? -How do writers balance the meaning and structure in a story to most effectively communicate the larger meaning behind the story? -How do writers employ the strategies they see mentor authors using to make their writing more powerful?		
Skills/Knowledge: -Writers will generate ideas for personal narrative stories using a variety of strategies. -Writers will write in ways that allow readers to experience the moment too. -Writers will identify the true meaning behind the stories they tell. -Writers will write in ways that reveal the true meaning behind their stories to the reader. -Writers will include rising tension in their stories. -Writers will show the emotional journeys of their characters in their stories. -Writers will mine powerful writing strategies from mentor texts. -Writers will try out their strategies they notice mentor authors using in their own writing. -Writers will independently publish a second personal narrative piece on a computer.		
Goal #1: Writers generate powerful personal narrative entries by writing from the inside of the story.	Goal #2: Writers rehearse, draft, revise, and edit personal narrative stories that convey a deeper meaning to the audience.	Goal #3: Writers study mentor texts and incorporate the strategies they see other authors using into an independently written personal narrative piece.
Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
<u><i>Generating Entries and Rehearsing Story Ideas in Journals:</i></u> <ul style="list-style-type: none"> • Writers generate ideas for powerful personal narrative stories by jotting down moments that have been turning points in their lives. 	<u><i>Flash-Drafting, Revising, and Re-Drafting on Lined Paper:</i></u> <ul style="list-style-type: none"> • Writers relive the time they are writing about, putting the truth of their experience all down on the page in a flash draft. <ul style="list-style-type: none"> ○ HW***: Writers complete their flash drafts for 	<u><i>Generating and Lifting the Level of Additional Journal Entries:</i></u> <ul style="list-style-type: none"> • Writers read, letting the writing affect them, but they also look behind the meaning and say, “What is the clever trick this writer has done to affect the reader this way?” Then,

- MWT*: Writers use special tools and keep their tools in special places (notebooks, paper, pencils, pens, post-its, etc.).
 - S**: Writers think about the best and worst of times they have had as writers and decide how to make their writing lives the best they can be.
 - HW***: Writers set New Year Writing Resolutions and live an evening like a writer.
- Writers climb inside the story, walking in the shoes of the character, experiencing the story as it unfolds and put that onto the page so readers can experience it too.
- MWT: Writers generate ideas for stories by choosing a strong feeling and listing times that they felt that way.
 - S: Writers make sure their writing is focused on a small moment, seed story rather than a watermelon story.
 - HW: Writers notice the stories that are everywhere all around them and jot them down in their notebooks.
- Writers read great stories in order to write great stories.
 - MWT: Writers draw on everything they already know about good writing to better their entries. Writers need to ask themselves if they are using action, incorporating dialogue, revealing what the characters are thinking, using descriptive details, and storytelling rather than summarizing.
 - S: Writers are active in their partnerships to help their partners become better writers.
 - HW: Writers edit their stories as they write them (Editing Checklist).
 - Writers put themselves in the skin of the main character (them in a different time and place), and then tell the story through that person's eyes, exactly the way they experienced it.

- homework, continuing to put the truth of their experience down on the page quickly.
- Writers think after they draft: "How else could I have written that whole story?" Then, they rewrite, working with the question, "What is this story *really* about?"
 - S**: Writers become coaches for their partners and discuss how their new drafts show the true meaning behind their stories.
 - HW: Writers draw inspiration from mentor authors and continue to revise their writing to reveal the true meaning behind their stories.
 - Writers map their stories along story arcs and redraft/revise their pieces so that they are written like stories "tend to go."
 - MWT*: Writers take poetic license to bring out the true meaning behind their stories.
 - S: Writers share the methods that they use for adding revisions to their writing (star pages, strips, post-its, adding new pages, etc.)
 - HW: Writers make major revisions to their drafts keeping in mind their writing goals and that good stories need to have rising tension.
 - Writers vary the pace of their story for a reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to those specific scenes.
 - MWT: Writers edit and add paragraphs to their pieces as they write to help their readers make movies in their minds.
 - S/HW: Writers create "museums" of narrative writing, name the powerful strategies that the writers used, and try these strategies out in their own writing.
 - Writers sometimes imagine future events (fast forward) or remember past events (flashback) in their writing in order to highlight the true

- they try these "tricks" in their own writing.
- MWT*: Writers begin to generate entries for new story ideas by dreaming the dream of the story and using some of the techniques their mentor authors use.
 - HW***: Writers create their own homework assignments that will allow them to revise from the get-go while writing.
- Writers work hard to practice perfecting the strategies they see mentor authors using by taking their writing to the "workbench. "
 - S**: Writers make sure that they have all of their tools on hand when they are working with their writing at the workbench.
 - HW: Writers write one last entry using all that they know about writing narratives well. They select the story they will want to develop into a publishable piece.
- Drafting, Revising, Editing, and Publishing "The Best Narratives of Their Lives" in Five Days—On Computers:*
- Writers draft their stories with structure in mind. They structure their stories not "how it happened in real life," but as a compelling story with rising tension.
 - MWT/S: Writers build tension in their stories by escalating the emotions of their primary and secondary characters.
 - HW: Writers revise to make sure that their characters complete an emotional journey along an arc in their stories.
 - Writers aim to put the exact thing that they character did or saw before they thought or felt something. They put that sequence onto the page so the reader can go through those actions too, and have those reactions.
 - MWT: Writers repeat important images or objects over and over in their stories to make the story more significant and cohesive.

<ul style="list-style-type: none"> ○ MWT/S: Writers make sure that they use details that are true to the event they are telling and that ring true. ○ HW: Writers make topic lists using recurring phrases. ● Writers pause and look back at their writing asking, “Am I getting better?” and “What should I work on next? What will help me keep getting better in big and important ways?” (Narrative Checklists) <ul style="list-style-type: none"> ○ MWT: Writers find a way to capture their goals in writing so that they have them at the front of their minds while they write. ○ HW: Writers create their own ideal writing conditions at home to write one last powerful entry. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i> <i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p>	<p>meaning behind their stories.</p> <ul style="list-style-type: none"> ○ HW: Writers add scenes from the past or the future to emphasize the meaning behind their stories. ● Writers craft endings that show readers what they want to say about the main struggle in their stories. <ul style="list-style-type: none"> ○ HW: Writers revise their leads to make sure that they set readers up to understand what is going to be most important in their stories. ● Writers use all the tools and resources available to them to bring their writing pieces to a “final draft” stage. <ul style="list-style-type: none"> ○ S: Writers celebrate the growth they have made from their first entries to this “final draft.” <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i> <i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p>	<ul style="list-style-type: none"> ○ S: Writers use metaphorical images to evoke specific emotions in their readers. ● Writers ensure that every character, main or secondary, plays a role in forwarding the larger meaning of the story. <ul style="list-style-type: none"> ○ MWT/S/HW: Writers make sure that they create clear characters that their readers can have big ideas about. ● Writers figure out punctuation marks’ secrets by studying them in great writing. They then use this information to help them edit their writing pieces. <ul style="list-style-type: none"> ○ HW: Writers reread their pieces aloud to check that they have included their own voices in their writing. ● Writers conduct inquiries into mechanics in order to discover the uses and powers of certain punctuation marks. <ul style="list-style-type: none"> ○ HW: Writers publish their personal narrative stories. ● Writers celebrate the completion of their personal narrative pieces. ● Writers brainstorm ways that they can use the knowledge they have about writing personal narratives in other subjects in school and in other areas of their lives. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i></p>
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<p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i></p> <p><i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i></p> <p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences</i></p> <p><i>L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i></p> <p><i>a. Interpret figurative language, including similes and metaphors, in context.</i></p> <p><i>b. Recognize and explain the meaning of common idioms, adages, and proverbs.</i></p> <p><i>c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p>
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SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 5, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Childtimes*, by Eloise Greenfield, *Little by Little*, by Jean Little, *Peter's Chair*, by Ezra Jack Keats, "Papa Who Wakes Up Tired in the Dark," by Sandra Cisneros, "Eleven" by Sandra Cisneros

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Writing Unit 2: Literary Essay

Essential Questions:

- How do writers write to grow big ideas about texts?
- How do writers develop strong theses for literary essays?
- How do writers collect various types of evidence to support their theses literary essays?
- What are the qualities of a strong literary essay?
- How do writers craft introductions and conclusions that situate their literary essay into a global context?
- How do writers craft essays that compare and contrast themes and characters across various texts?
- How do writers transfer all they know about argumentation essay writing when writing in on demand situations?

Skills/Knowledge:

- Writers will write to grow many strong interpretations about texts that they read.
- Writers will develop strong theses based on the big ideas that they have about texts.
- Writers will gather various types of evidence to support their theses in their literary essays.
- Writers will study mentor texts to determine the components of a strong literary essay.
- Writers will compose well-structured, thoroughly-elaborated literary essays both on demand and over an extended period of time.
- Writers will craft introductions and conclusions for their essays that connect their theses to the world.
- Writers will craft literary essays that compare and contrast the themes or characters across texts.

<p>-Writers will analyze, compare and contrast, and write literary essays about how authors use various craft moves to convey meaning in their texts.</p> <p>-Writers will transfer all they know about argumentation essay writing when writing in on demand situations.</p>		
<p>Goal #1: Writers analyze texts in literary essays that balance a variety of textual evidence with strong essay structure.</p>	<p>Goal #2: Writers craft literary essays that compare and contrast the themes and characters across texts.</p>	<p>Goal #3: Writers transfer all they know about the qualities of strong argumentation essay writing to on demand situations. Writers also analyze author’s craft in their literary essays.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><u>Writers gather ideas for literary essays:</u></p> <ul style="list-style-type: none"> Literary essayists scrutinize texts for ideas, reading with rapt attentiveness and then capturing their thinking in notebooks. One strategy that writers may use to grow ideas about texts is to copy a powerful line or two into their notebooks. Then, they write to explore why they found that line so powerful and how that part fits with the whole story. <ul style="list-style-type: none"> MWT*: Writers look very, very closely at texts to <i>really</i> read, reread, revisit, and reconsider all of their details and nuances and to capture some new ideas in their notebooks. Another strategy writers may use to grow ideas about texts is to capture an image that stayed with them after finishing a story, writing about why that image felt so unforgettable and exploring how the image fits with the whole story. S: Writers make sure to write about a variety of ideas and literary elements in their notebooks, including characters (theories about, traits, motivations, behaviors, responses to challenges, relationships, etc.), plots, settings, and themes. S/HW: Writers decide upon the one text that they will write about for the remainder of this goal. 	<ul style="list-style-type: none"> Writers can compare and contrast by putting two subjects (e.g. an apple and an orange or a pen and a pencil) side by side and asking, “How are they similar? How are they different?” What might the significance of that be? Then, they write about their observations in a structured, seesaw, organized way (session 15 in Gr. 4 <i>The Literary Essay</i>). <ul style="list-style-type: none"> MWT*: Writers group their observations about the similarities and differences between subjects into categories or ideas to help make their writing more cohesive. S***: Writers share the most important work they did today that and construct a chart on tips for comparing and contrasting. HW***: Writers revise their compare and contrast entries, as well as create additional entries by comparing and contrasting items in their houses. Writers locate texts that are in some ways like, and in some ways different than, the story they wrote about in their first literary essay. They push themselves to write long in their notebooks, growing rich interpretations about the elements in these two texts (e.g. (themes, characters’ lessons, characters’ changes, characters’ responses to challenges, how characters’ behavior affect the theme, how 	<p><u>I imagine this last goal to focus on getting students to transfer what they learned about literary essay writing to shorter, quicker essays, like the responses they might be expected to produce on the PARCC test. You may want to do a shared writing piece as a first lesson in this bend so that students get a clear picture of what their responses might look in the end. You may also want students to cycle through this work with several tasks, with each of their responses becoming successively higher in quality. Maybe students will transfer all they know by completing a new task every other day or so. Then, they can revise that piece for a day or two using the new strategies you teach before moving on to another task. Depending on how you structure this bend with different amounts of tasks, you may want/need to reorganize these teaching points. Students should be composing on computers as much as possible during this last goal. In the last lesson before celebration, students complete a Literary Analysis Task from start to finish. You may want this final on demand task to be the district’s post-assessment task.</u></p> <ul style="list-style-type: none"> Before reading the texts of a literary analysis task, writers dissect the task (the question itself) and ask, “What is this task asking me to do?” (*It is not asking you to summarize the texts!) Then, while they are reading the passages, writers gather the evidence that they will use in their essays. <ul style="list-style-type: none"> MWT*: After dissecting the task, reading the passages, and gathering evidence, writers

- **Literary essayists know that there are some places in texts that are rich ground for literary analysis. Writers conduct an inquiry into their selected texts to investigate what places in a text seem most worthy of pausing over to look for ideas (e.g. moments of character change, the lessons that characters learn, the issues [personal and social] that the characters face, the way characters respond to challenges, etc.).**
 - **MWT: Writers share what they learned from their inquiry and create a class chart of the places in texts that are ripe for literary analysis. Then, writers write long about these parts in their texts.**
- **Literary essayists select bits of the writing they have done about their texts that seem especially important and begin to elaborate on those ideas. Writers extend their thinking by providing evidence from the text AND by pushing their own ideas further using thought prompts such as:**
 - In other words...
 - That is to say...
 - Could it be that...
 - Perhaps...
 - Some may say that...
 - Furthermore...
 - On the other hand...
 - I am realizing that...
 - **S: Writers begin to mine their notebook entries for seed ideas for possible thesis statements. Writers look especially for seed ideas that are central to a text and provocative. Writers record a couple of particularly strong seed ideas in their notebooks.**

- settings/objects/repeated images show the theme, etc.).
- **MWT: Writers make sure that they are thinking and writing about both the similarities and differences between two texts.**
 - **S: Writers mine their notebooks entries for the powerful seed ideas that may become their thesis statements.**
 - **Writers try out multiple compare and contrast thesis statements by using templates, such as:**
 - While both (character A) from (title A) and (character B) from (title B) are both..., the two characters are ... for different reasons (or in different ways).
 - What's the same about these two stories (or characters) is What's different about these two stories (or characters) is...
 - Both the characters in (title A) and (title B) are... but while (character A) is ..., (character B) is...
 - Both (title A) and (title B) deal with the theme of ... but while...
 - Although both (title A) and (title B) teach readers...they do so very differently because in one...whereas in the other...
 - Both stories, (title A) and (title B) deal with the theme of ..., but while (title A) suggests that..., (title B) suggests that...
 - The characters in (title A) and in (title B) are both...and both learn to...
 - **MWT: Writers begin to revise and narrow down their choices for their thesis statements by making sure each is a claim or an idea, not a fact, phrase, or question. Then, writers ask of each remaining thesis, "Does this idea relate to more than one part in each story?" "Can I support this idea with different pieces of evidence from both texts?" and "Is this an important, new, and provocative idea?"**
 - **S: Writers select the powerful thesis statements that they will develop into their second literary essays.**

quickly craft a thesis statement. Writers may use some of the thesis templates from earlier in the unit, or they may notice that most or all of thesis is written in the task itself.

- **S**:** Before they start writing, writers pre-write by making quick boxes and bullets outlines of their essays that may look something like:

Thesis

- **Reason 1 (topic sentence 1)**
 - **Quote from line 14 of text 1**
 - **Retell paragraph 3 from text 2**
- **Reason 2 (topic sentence 2)**
 - **Retell ending from text 1**
 - **Quote from line 20 of text 2**
- **Writers bring forward all they know about writing effective literary essays each and every time they write within the genre. Writers use their pre-writing outlines to draft their essays long and strong.**
 - **MWT: Writers remember that whenever they use textual evidence, they must then explain, or unpack, how that evidence supports the overall thesis.**
 - **S: Writers must shift between being a writer and a reader, especially when they are writing on demand, clarifying, editing, and revising as they go. They also remember to use transitional words and phrases between and within paragraphs to glue together the parts of their essays.**
 - **HW: Writers use mentor texts, the charts in the room, and Opinion Writing Checklists to self-assess that they are using all they know about opinion writing in their on-demand responses.**
- **Writers can craft or revise an essay introduction in a pinch by writing a hook (see**

- **Literary essayists know that their thesis statement, or claim, will become the heart of their essay. Writers try out multiple thesis statements by using templates, such as:**
 - So and so is...because of A, B, and most of all, C.
 - This text teaches readers that when (whatever the problem is in the first half of the text), then (whatever the solution is in the second half of the text). Early in the text, (the characters have this problem). Later in the text (the character learns this).
 - Some people think (text) is about (the external plot), but I think that it is really about (the deeper meaning).
 - My ideas on (text/character) are complicated. On the one hand I think (A). On the other hand, I think (the opposite of A).
- **MWT: Writers begin to revise and narrow down their choices for their thesis statements by making sure each is a claim or an idea, not a fact, phrase, or question. Then, writers ask of each remaining thesis, “Does this idea relate to more than one part of the story?” and “Can I support this idea with different pieces of evidence from the text?”**
- **S: Writers select their best thesis statement and share it with a partner. Partners help each other revise their thesis statements by asking each other, “Does this idea relate to more than one part of the story?” and “Can you support this idea with different pieces of evidence from the text?”**

Writers compose a “shared essay” in an “Essay Structure Boot Camp”:

- **When writers write essays about their opinions or arguments, they structure their essays so that they communicate their thesis statement- their idea- and their reasons for their thesis statement. Writers refer to this as**

- **Writers conduct an inquiry into the two most common ways that paragraphs are structured in a compare and contrast essay (i.e. “block” structure and “point-by-point” structure).**
 - **MWT: Writers try out several different plans (boxes and bullets) for their essays before deciding on which best fits their argument. Writers think about how many (2 or 3) body paragraphs (bullets) they will need to support their thesis statements and which paragraph structure (block or point-by-point) will work best for their essays.**
 - **S: Once writers have decided upon an outline (boxes and bullets) for their essay, they create a system for collecting evidence (maybe just different pages of their notebook this time around).**
- **Writers gather evidence to support their thesis statements and body paragraphs by collecting angled retellings and quotes from both of their texts.**
 - **MWT: Writers remember to unpack any evidence that they collect and to collect a balance of evidence from both of their texts.**
 - **S/HW: Writers prepare to flash draft in tomorrow’s session by reviewing their outlines and collecting any additional evidence that may be lacking.**
- **Writers gather tools, such as the Opinion Writing Checklist, mentor texts, their first literary essays, and charts, and remember all they have learned so far in this unit in order to flash draft their second literary essays with greater independence.**
- **Writers can revise their introductions by writing (at least) a one sentence summary of each text, explaining why each text is**

previous lesson on revising introductions), giving a one-sentence summary of each text, and stating their thesis.

- **MWT: Writers provide enough information about the texts and task that a stranger could read their essay and understand it (e.g. name the texts and authors, briefly summarize the texts in the introduction, clarify pronouns used in the analysis, clearly state thesis statement, etc.).**
- **S: Writers can craft or revise an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.**
- **Writers raise the level of their literary essays by analyzing the craft moves authors use to assert a theme or achieve a specific literary goal (see session 19 in Gr. 5 *Units of Study in Reading book, Interpretation Book Clubs*).**
 - **MWT: Readers compare and contrast authors’ craft across texts with similar themes.**
 - **S: Writers analyze how authors use point of view to develop the same theme differently in different texts.**
- **Writers use all they know about literary essay writing to complete a Literary Analysis Task on demand (possibly the district Literary Analysis post-assessment).**
- **Writers celebrate their accomplishments in this unit (possibly by picking two pieces that show their progression as writers).**

**Mid-workshop teaching*

***Share*

****Homework*

“boxes and bullets.” (session 1 in Gr. 4 *Boxes and Bullets* unit)

- **S**:** Writers self-assess their on-demand opinion pieces and set goals for revising them using the Opinion Writing Checklist.
- **HW***:** Writers use all they know about opinion writing to compose second drafts of their on-demand opinion writing pieces.

Writers begin to structure their literary essays:

- **Literary essayists plan the outline of their essays by trying out different ways to structure the paragraphs (bullets) that will support their powerful thesis statements (box):**

How Can I Support My Thesis Statement?

- With reasons
- With kinds or ways
- With times when
- With evidence of how it is true for one character, then for another character
- With evidence of how it is true at the beginning of the story, then at the end of the story

(Note: Some thesis statements, like “Spaghetti’ is the story of a lonely boy who learns from a tiny stray kitten to open himself to love,” will have a built-in boxes and bullets structure. In this case, one supporting paragraph would be about how Gabriel is a lonely boy, and the other would be about Gabriel learning to open himself up to love. This type of thesis statement would not require a student to decide on how she wants to structure the paragraphs that support her thesis.)

- **S:** Writers decide on the strongest way to structure their essays (boxes and bullets), and set up a structure for collecting evidence (e.g. a different folder for each bullet, a different notebook page for each bullet, a different booklet for each bullet, etc.).
- **Writers must collect evidence from the text to help prove their theses. One type of evidence writers can collect is a retelling of a part of the**

important, and/or by making sure they have clearly stated their thesis statements.

- **MWT:** Writers can revise their conclusions by restating their thesis statements, including inspirational lines, commenting on a social issue connected to the theme they explored in their essays, or connecting ideas from their essays to their own lives.
- **S/HW:** Writers can revise their essays by looking for and filling gaps in evidence, or in their unpacking of evidence, and by using sophisticated transitional phrases, such as:
 - They are similar because...
 - They are different because...
 - For example...Another example...
 - In the text, it states...
 - In addition...
 - On the other hand...
 - Consequently...
- **Writers edit their literary essays, paying special attention to paragraphing and commas.**
 - **MWT:** Writers pay special attention to verb tenses in literary essays, using the present tense when discussing characters or events from literature.
 - **S:** Writers edit their literary essays by making sure they have used proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.).
 - **HW:** Writers use the Opinion Writing Continuum to self-assess their on-demand piece and set goals for the next bend in the unit.

**Mid-workshop teaching*

RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.

RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.

b. Provide logically ordered reasons that are supported by facts and details.

c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

d. Provide a concluding statement or section related to the opinion presented.

W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach

W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings,

<p>text that proves their thesis. Writers use precise words, often from the text, to angle their retellings of important parts to highlight the ways they support and connect to their theses (session 5 in Gr. 4 <i>The Literary Essay</i>).</p> <ul style="list-style-type: none"> ○ MWT: Writers look especially for repeated images, stretched out scenes, and other types of author’s craft as a signal for parts of the text that may help prove their theses. ○ S: After writers <i>show</i> readers the point they are trying to make with a retelling, they then <i>tell</i> (or <i>unpack</i> for) the reader what the story is evidence for using sentence starters such as: <ul style="list-style-type: none"> ➤ An example that shows this is... ➤ This shows that... ➤ For instance... ➤ One time... ➤ This is evidence that... ● Writers work hard to find “just-right” quotations to include in their essays. A passage is “just-right” for citing when it provides strong evidence for a claim, making readers say, “I see what you mean” (session 6 in Gr. 4 <i>The Literary Essay</i>). <ul style="list-style-type: none"> ○ MWT: Writers unpack quotations by talking about how the quote addresses the relevant big idea. ○ S: Writers weigh the evidence they have collected and create a final outline for their essays. ● Writers remind themselves of all they know about writing strong essays before they flash-draft. Then, writers flash-draft their essays down the page, using transitional words and phrases to glue together the pieces of their essays. 	<p>**Share ***Homework</p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</i> <i>b. Provide logically ordered reasons that are supported by facts and details.</i> <i>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</i> <i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings,</i></p>	<p><i>or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>
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<ul style="list-style-type: none"> ○ MWT: Writers use a variety of transitional phrases to embed quotes and textual evidence in their essays. ○ S: Writers notice any weak spots in their drafts and set out to collect more evidence or try a different transition to strengthen and smooth out these spots. ● Writers transfer all they have learned about writing Literary Essays into an on-demand piece (students generate a thesis, gather supporting evidence, draft, revise, and edit all in one sitting. You may want to use a class read aloud as the text students write about). <ul style="list-style-type: none"> ○ S: Writers share their first two literary essays and celebrate the growth they have made as writers so far in the unit. ○ HW: Writers use the Opinion Writing Continuum to self-assess their on-demand piece and set goals for the next bend in the unit. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.</i> <i>b. Provide logically ordered reasons that are supported by facts and details.</i> <i>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</i></p>	<p><i>or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]"</i>).</p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>	
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<p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i> <i>a. Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and</i></p>		
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situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

- *Units of Study in Opinion, Information, and Narrative Writing: Grade 5 (2013)*, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011, *A Curricular Plan for the Writing Workshop, Grade 5 (2011)*

-Suggested Texts: A variety of short texts, picture books, poems, and novels or excerpts from novels (from read alouds or book clubs, not independent books)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Writing Unit 3: The Lens of History: Research Reports and Information Writing in On Demand Situations

Essential Questions:

- How do writers conduct research, take notes, and reflect upon the information they are learning?
- How do writers teach others the information they have learned through a research report?
- What aspects of “good writing” and “good history” should be included in research reports?
- How do writers create research reports that both teach and engage readers?
- How does study mentor texts help writers revise their research reports?
- How do writers transfer all they know about the elements of strong informational writing to on demand situations?

Skills/Knowledge:

- Writers will take notes and reflect upon informational texts.
- Writers will create subtopics that they can use to organize and structure their research reports.
- Writers will include information and ideas they glean from historical sources, including timelines, maps, and primary source documents.
- Writers will write reports that not only teach, but also engage the reader.
- Writers will include text features in their reports to help teach and engage the reader.
- Writers will study mentor texts and try out the strategies they see other authors using in their reports.
- Writers will transfer all they know about the elements of strong informational writing to on demand situations.

Goal #1: Writers organize, flash-draft, and revise a research report on a focused Westward Expansion topic.

Goal #2: Writers transfer what they have learned about research-based information writing to on-demand situations.

Mini-Lessons & Standards

Mini-Lessons & Standards

Researching, Note-Taking, Idea-Making, and Outlining Before Flash-Drafting-

Writers begin by researching Westward Expansion in general:

- Researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, then, researchers record and also reflect. When reflecting, researchers think, and talk and jot about patterns, surprises, points of comparison or contrast, and they entertain questions (session 3).
 - MWT*: Writers pride themselves on finding and using topic-specific vocabulary words in their information writing.
 - S**: Writers receive feedback on their notes from their classmates. Then, they use the their classmates’ suggestions to make plans to improve their note-taking and idea-making.
 - HW***: Writers continue to note-take and idea-make to revise their subtopic sections and watch videos to conduct further research.
- When you are researching something, you need to not just move facts from someone else’s book to your page. You also need to think, to come up with your own ideas. And one of the best ways to do this is to ask questions and then to find your own answers to those questions, even if your answers are tentative: “Maybe it’s because...” “I think it is because...” “I wonder if perhaps...” (session 5)
 - MWT: Writers go beyond recording facts by asking themselves 1) What are the surprising parts about this? 2) So what? 3) How does this connect with other things I know?
 - ***S: WRITERS SELECT A FOCUSED WESTWARD TOPIC TO CONTINUING RESEARCHING AND WRITING ABOUT AS THE UNIT PROGRESSES. THEY WORK WITH OTHER STUDENTS CHOOSING TO STUDY THE SAME TOPIC TO COME UP WITH POSSIBLE SUBCATEGORIES THAT TOPIC HOLDS AND JOT THEM ACROSS THE PAGES OF THEIR NOTEBOOK TO HELP STRUCTURE THEIR FUTURE RESEARCH.
 - HW: Writers begin to fill their notebooks with notes about their focused topics, using the subcategories they generated with their research groups to help structure their research and their notes.

I imagine this last goal to focus on getting students to transfer what they learned about research-based information writing to shorter, quicker essays, like the responses they might be expected to produce on the PARCC test. You may want to study some student responses from the PARCC released item bank as mentor texts as a first lesson in this bend so that students get a clear picture of what their responses might look in the end. You may also want students to cycle through this work with several tasks, with each of their responses becoming successively higher in quality. Maybe students will transfer all they know by completing a new task every other day or so. Then, they can revise that piece for a day or two using the new strategies you teach before moving on to another task. Depending on how you structure this bend with different amounts of tasks, you may want/need to reorganize these teaching points. In the last lesson, students complete a Research Simulation Task from start to finish. You may want this final on-demand task to be the district’s post-assessment task.

- Before reading the texts of a Research Simulation Task, writers dissect the task (the question itself) and ask, “What is this task asking me to do?” Often, Research Simulation tasks are asking the reader not only to report the information presented in different texts on similar topics, but also to explain how the authors present this information similarly and differently. After dissecting the task, writers read the passages, gathering the evidence that they will use in their essays.
 - MWT*: After dissecting the task, reading the passages, and gathering evidence, writers quickly craft a thesis statement (much of which may be given to them in the task) and/or a brief outline. Writers may use some of the predictable information writing structures they discussed earlier in the unit if it matches what the task is asking of them. .
 - S**: Before they start writing, writers pre-write by making quick boxes and bullets outlines of their essays, jotting down the quotations and other evidence that they will use in their essays.
- Writers bring forward all they know about writing effective information essays each and every time they write within the genre. Writers use their pre-writing outlines to draft their essays long and strong.
 - MWT: Writers remember that whenever they use textual evidence, they must lead into the evidence with a transitional phrase and guide out of the evidence by explaining, or unpacking, how that evidence supports the

Writers continue researching, concentrating on their focused Westward Expansion topics:

- To write research that is compelling to readers, your study of your topic needs to be driven not just by a desire to collect facts but also by an urgent need to find the raw material that you can fashion into something that makes readers say, “Whoa!” (session 10)
 - MWT: Writers search for research information that not only supports their topic, but that will also intrigue the reader.
 - S: Writers create mission statements and table of contents. Then, they make a strategic plan with their research groups of how they will achieve their writing goals.
 - HW: Writers gather the research information they will need to achieve their mission statements.
- When you write as a historian, it is important to keep in mind not only qualities of good writing, but also qualities of good history. For example, historians think it is important to include details about the places where things occurred--about the geography of that place--because geography will always have an impact on what occurs. And here’s the cool thing: a history writer can think about the places in which a bit of history occurred simply by keeping a map close by as he or she reads, takes notes, and writes (session 4).
 - MWT: Writers look for patterns and ask questions as they research. They keep track of these questions to push their future research.
 - S: Writers use scale to help add more specific information to their notes.
 - HW: Writers continue to gather notes, keeping their own questions in mind.
- Writers keep in mind not only the qualities of good writing, but also the qualities of good history. For example, historians write about relationships between events because the past will always have an impact on what unfolds in the future. This is called a cause-and-effect relationship. And here’s another cool thing: a history writer can highlight relationships simply by having a timeline close by as he or she writes (session 6).
 - MWT: Writers conduct further research to verify some of the “hunches” they make in their writing.
 - S: Writers meet with discussion groups to share some of the insights they have gained from using the timeline.

overall essay.

- S: Writers must shift between being a writer and a reader, especially when they are writing on demand, clarifying, editing, and revising as they go. They also remember to use transitional words and phrases between and within paragraphs to glue together the parts of their essays.
- HW***:Writers use mentor texts, the charts in the room, and Information Writing Checklists to self-assess that they are using all they know about information essay writing in their on-demand responses.
- When writers compose on demand pieces, it is critical that they budget their time and play, “Can I get all of the necessary elements in my writing piece in the time allotted?” Writers may want to jot down a quick introduction, get right to the analysis in the body paragraphs, and then jot a quick conclusion, knowing that if they have extra time, they can always go back and spruce things up. In an on-demand situation, it is better to have all of the necessary parts and a strong analysis in the body paragraphs than a fancy introduction and conclusion.
 - MWT: Writers can generate introductions to their short information responses quickly by using a predictable format:
 - Hook (e.g. a question, a list, an exclamation)
 - Definition/background information/summary (very briefly, if at all)
 - Stating the topic
 - S: Writers can generate conclusions to their short information responses quickly by using a predictable format:
 - Hook
 - Restating the topic
 - Leaving a lasting impression
 - HW:Writers use mentor texts, the charts in the room, and Information Writing Checklists to self-assess that they are using all they know about information essay writing in their on-demand responses.
- Writers use all they know about literary essay writing to complete a Research Simulation Task on demand.

**Mid-workshop teaching*

***Share*

****Homework*

W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- HW: Writers continue to check up on the “history mysteries” or hunches that they have come upon in their research.
- **The chance to read--to study--primary sources is precious, so take every opportunity. When a source survives across the ages, allowing you to go back and hear the original message, you’re being given valuable information. But it takes a special kind of close reading for you to make sense out of a primary source document (session 11).**
 - MWT: Writers collect information and then write long about what they think about the topics they are learning about.
 - S: Writers use photographs as primary source documents by studying the image closely, taking notes on what they see, categorizing what they notice, looking for patterns, and asking questions.
 - HW: Writers look at other primary source photographs and continue to ask questions, learn, and think while they study them.

Writers begin flash-drafting their research reports in the “Share” of this next session-

- **Although there are lots of ways writers organize their thinking or their information before they write, one thing all writers have in common is that they do organize it before they draft! Each of you will have to figure out which ways to organize works for you and your writing (session 12).**
 - MWT: Writers make sure that they keep their standards high and fill in any research gaps they may have while they are planning and beginning their drafts.
 - S/HW: Students begin drafting the sections of their information books.
- **8 Writers need to check to see if they have containers--the structures and formats--that will let their information and ideas grow. As always, to see possibilities for ways you can structure your writing, you can turn to published authors (session 13).**
 - MWT: After sharing out some of the structures they have discovered other authors using in their informational books, writers continue drafting and revising to fit their improved structures.
 - S: Writers share out some common structures writers use to let their informational reports grow.
 - HW: Writers continue to draft and/or revise their sections based on the formatting decisions they have made.
- **Every single story or fact has multiple points of view from which it can be seen, and writers need to always ask themselves, “What are some other**

- a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Provide a concluding statement or section related to the information or explanation presented.

W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)

W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

ways to see this story?” Often this means keeping an ear, an eye, out for the voices of people whose points of view are not often heard (session 14).

- MWT: Writers compare and contrast research documents in order to find new ways to “see” their topics.
- S: Writers include quotes and other information from primary source documents to bring the time period they are writing about to life.
- HW: Students continue to draft and revise their reports.
- **Writers set up their writing almost the way we might set a table--matching up certain elements, patterning everything, and make the whole affair look welcoming and thoughtful. Writers do that by making matches and patterns in words, in structures and in meanings (session 15).**
 - MWT: Writers make sure that all of their sections and subsections fit together. They mark those that don’t fit to revise or cut altogether.
 - S: Writers share some of their failed attempts at structuring their research reports.
- **Writers conduct an inquiry to explore text features in mentor texts, asking the question, “How do these text features teach the reader?” Then, they figure out how text features might help their own information writing (session 16).**
 - MWT: Writers help fact-check their partners’ information reports.
 - S: Writers study their classmates’ writing as mentor texts. They get ideas about craft moves and text features they could try in their own writing.
 - HW: Writers continue to revise their reports using all they know about revising information writing.
- **Research writers introduce their writing by explaining its structure. Researchers also try to lure readers to read their writing (session 17).**
 - MWT: Writers create conclusions for their reports that summarize their important points and leave readers with a new thought or question.
 - S: Writers compare and contrast some examples of life today and life in the past and add these comparisons to their conclusions.
 - HW: Writers use the Information Checklist as their lens through which to revise their reports.
- **Writers study mentor texts to “teach themselves” ways that they could revise their information reports (session 18).**
 - MWT: Writers read parts of their reports aloud to make sure that their writing flows and is engaging.
 - S: Writers share out some of the strategies for revising their reports they have learned from studying mentor texts.

SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.

- **Writers have several ways of using punctuation to help load more information into the sentences they have already written (session 19).**
 - **MWT:** Writers edit their reports for “overlong” sentences carrying too much information.
 - **S:** Writers can add little stacks of extra information to their writing by using footnotes.
 - **HW:** Writers finish polishing up their reports to be ready for tomorrow’s celebration.
- **Writers celebrate the completion of their research reports by teaching others about Westward Expansion (session 20).**

**Mid-workshop teaching*

***Share*

****Homework*

W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

e. Provide a concluding statement or section related to the information or explanation presented.

W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)

W.5.6: With some guidance and support from adults use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays presentations when appropriate to enhance development of main ideas or themes.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Expansion and Reform Westward movement, industrial growth, increased immigration, the expansion of slavery, and the development of transportation systems increased regional tensions.

6.1.8.D.4.a Analyze the push-pull factors that led to increases in immigration, and explain why ethnic and cultural conflicts resulted.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 5, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts/Documents: *Who Settled the West?* by Bobbie Kalman; Westward Expansion Map; Westward Expansion Timeline; Documents, videos, and links provided on the Grade 5 “Resources for Teaching Writing” CD

21 st Century Themes		21 st Century Skills	
<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy		<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics	
8.1 Educational Technology Standards		8.2 Technology Education, Engineering, Design & Computational Thinking - Programming	
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making		<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming	
Career Ready Practices			
<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee <input checked="" type="checkbox"/> CRP2. Apply appropriate academics and technical skills <input type="checkbox"/> CRP3. Attend to personal health and financial well-being <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively with reason <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership, and effective management <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity <input checked="" type="checkbox"/> CRP12. Work productively in teams while using global cultural competence			

Grade Five Writing Unit 4: Research-Based Argument Essay

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do writers create claims based on their research rather than on their own personal opinions? -How do writers balance quotations from their research and their own thinking to create a convincing argument? -How do writers make connections between and contrast research sources to build the strongest possible argument? -What are counterarguments, and how do writers anticipate and rebut counterarguments in their writing? -What strategies do writers use to determine the strength and validity of the evidence they find in their research? -How does a writer’s audience influence the way she composes and presents her argument? -How do writers use all they know about researching, rehearsing, and writing across genres to become their own job captains in independent writing projects? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Writers will create claims based on their research rather than on their own personal opinions. -Writers will conduct research to find evidence to support their claims. -Writers will use a balance of quotations and their own thinking and explanations to craft convincing arguments. -Writers will analyze their evidence by making connections between and contrasting their research sources. -Writers will anticipate the counterarguments to their claim and rebut these counterarguments in their writing. -Writers will evaluate the evidence they are using, looking for and revising weak or invalid arguments. -Writers will consider their audiences, writing in ways that will be more likely to convince specific groups of people. -Writers will set their own goals and deadlines to research, rehearse, draft, revise, edit, and publish an independent argumentative writing piece. 		
<p>Goal #1: Writers compose research-based argument letters by establishing a claim and using research to support their arguments.</p>	<p>Goal #2: Writers build more powerful arguments in research-based argument essays by conducting research, rebutting counterclaims, evaluating evidence, and writing to persuade specific audiences.</p>	<p>Goal #3: Writers become social activists by researching, composing, and sharing argumentative writing about topics from their lives.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<p><i>Writers research, plan, rehearse, draft, revise, edit, and publish research-based argument letters around a class topic (e.g. whether or not chocolate milk should be offered in schools)</i></p> <ul style="list-style-type: none"> • Writers compose arguments by collecting evidence not to support what they first think about the issue, but instead, evidence that 	<p><i>Writers research, plan, rehearse, draft, revise, edit, and publish research-based essays, or position papers, around the same class topic (e.g. whether or not chocolate milk should be offered in schools)</i></p> <ul style="list-style-type: none"> • Writers think about how best to capture the information they need. Then, they dive into research, taking notes in the way that best 	<p><i>Writers research, plan, rehearse, draft, revise, edit, and publish research-based essays (or letters, petitions, or editorials) about topics from their lives that are important to them.</i></p> <ul style="list-style-type: none"> • Writers become social activists that fight to make change. They get involved with things they know and care about, do their research,

allows them to think through the various sides of the argument (session 1).

- MWT*: Writers recognize that the sources of the information they are collecting matters. They make sure to record the bibliographic information on the research notes they are taking.
- S**: Writers use evidence to build their opinions and rehearse their flash-drafts by listing the reasons to support their opinions in a boxes and bullets structure.
- HW***: Writers challenge themselves by researching and taking notes on the opinion that opposes their own.
- Writers often organize their opinions and reasons into a boxes-and-bullets structure. Once they have a rough idea of their structure, they often try to get the whole piece of writing down on the page quickly, in a flash-draft, and then go back and revise (session 2: essay structure boot camp).
 - MWT: Writers know that when they are done, they've just begun! Once they have finished flash-drafting, they find ways to add to their drafts, such as going back over their notes to make sure they have included all of their evidence.
 - S: Writers reread their flash drafts and plan what strategies they will use to make their writing better.
 - HW: Writers give themselves assignments for improving their flash drafts and get started on that work.
- Writers of argument essays don't just say what they think personally. They give compelling evidence to prove their point. To do this, they pore over research materials, deciding which evidence will really support

suits them and sets them up to think and write a lot (session 8).

- MWT*: Writers rev up their minds about a topic by researching, writing, and thinking A LOT! They want to be up to their elbows in note cards with information that they could rearrange when they start to draft.
- S**: Writers study other writers' note-taking systems and choose one that works best for them.
- HW***: Writers conduct research with time and intensity, especially when they want to later produce writing that is significant and thoughtful. Writers continue to mine resources for information to push their thinking about this topic.
- To write well about information, writers need to know that information well. When they know the information well, they realize that information they read recently fits with (or contradicts) information they read earlier. A big part of writing about information is seeing connections and contradictions between sources of information. The more clearly writers read their resources, the more equipped they are to see those links (session 9).
 - MWT: Writers think through the evidence they are collecting point by point, recognizing when they are just recording restatements or extensions of the points they already have. They revise and reorganize their notes so that the same points said in different ways are together so that they collect as many new and different points as possible.
 - S: Writers mine their previous drafts and argument letters (from the first goal) to find gems that they will want to include in the

and then write or speak to affect the ways others see that same topic (Writers craft claims and supporting evidence about topics that matter to them and rehearse their arguments making decisions about formats [letters, petitions, position paper, editorial] and audiences) (session 16).

- MWT*: Writers set goals for research, writing, and revising their new arguments so that they can finish their papers by the deadline—four days from now!
- S**: Writers, as the job captains for their own writing, make plans for what they need to do next in their writing processes.
- HW***: Writers make sure that they are including specific information and evidence to support their new topics. They also need to make sure they are including counterclaims and rebuttals in their writing. Writers notice the gaps in their evidence and conduct further research to fill in those gaps.
- Writers turn the world upside down to collect the information they need to clarify their writing and strengthen their arguments. As writers discover and collect information from their environment, they are thoughtful and deliberate as they decide what to include and how to include it (session 17).
 - S: Writers include their journeys of thought in their drafts so that their readers can experience them as well.
 - HW: Writers gather more information and more viewpoints and try putting it straight into their rough drafts.
- As writers move towards deadlines, they often stop and take stock of their drafts, making sure that their drafts are coming along and making sure to leave time for significant

their claim. Then, they put that evidence into their letters in their own words (session 3).

- MWT: Writers evaluate their own evidence, making sure their evidence supports their claim. They also unpack their evidence by explaining the evidence that they include in their letters.
- S: Writers set goals to take their opinion writing very, very far using the Opinion Writing Checklist.
- HW: Students annotate a writing sample that meets sixth grade standards to help them get clear goals in mind for their own writing.
- **Writers make their views and positions come to life by including powerful quotations from their research (session 4).**
 - MWT: Writers transition between their own writing and quotations using phrases to orient the reader and make their writing flow smoothly.
 - S: Writers quickly introduce the source of their information and explain this source's connection to the topic to bolster their claims.
 - HW: Writers revise their drafts by adding more information and quotations and by inserting identifying information for the sources they quoted and paraphrased.
- **Writers redraft their letters incorporating all they now know about presenting a strong argument. They decide which parts of their original drafts work and which don't and then plan and write another draft (session 5).**
 - S: Some writers share their drafts with their classmates to get feedback, as well as provide a model for other students. Students set goals for what they will work on next in their writing pieces.
 - HW: Writers begin to revise their drafts using all

upcoming draft of their argument essay.

- HW: Writers prepare their notes and thoughts so that they can efficiently begin drafting during tomorrow's workshop.
- **Writers often envision themselves going through the process, accomplishing the feat, before actually getting started. Sometimes, as writers imagine themselves writing the beginning, middle, and end of a text, they realize there's trouble ahead. In those instances, it can help to tackle that bit of trouble before picking up the pen and writing fast and furious (session 10).**
 - MWT: Writers pause, taking stock of the drafting they have done so far. They may decide to do some front-end revision by starting their drafts again to ramp up their arguments and make their writing the best it can be.
 - S: Writers study mentor conclusions for the qualities of strong endings.
 - HW: Writers try out strategies for writing powerful introductions for their essays.
- **Writers anticipate the counterclaim to an argument and acknowledge that counterclaim. They might use more "set-up" language, saying: "Skeptics may think..." or, "Some will argue..." Then writers rebut the main counterargument (session 11).**
 - MWT: Writers use prompts for integrating rebuttals to counterclaims in their essays.
 - S: Writers study mentor essays to determine where to include counterclaims and rebuttals in their essays.
 - HW: Writers apply what they have learned about different places to rebut counterclaims by revising their essays.
- **Writers know that some reasons and evidence**

revision as needed (using the Opinion Writing Checklist) (session 18).

- MWT: Writers sometimes switch sides to practice rebutting counterarguments to their claims. Then, they jot the ideas they generate on their drafts.
- S: Writers use the Opinion Writing Checklist to self-assess their work so far and set goals for their future work on their argument pieces.
- HW: Writers annotate their own drafts noting the places where they have achieved the opinion writing goals for sixth grade and where they still have work left to do.
- **Writers, no matter what type of writing they are doing, still use everything they have learned from other types of writing to reach their audiences. In particular, their storytelling craft can be a persuasive technique (session 19).**
 - MWT: Writers study mentor texts to mine for strategies they can use to revise their argument essays.
 - HW: Writers study a mentor text to mine for strategies they can use to make their persuasive writing particularly strong.
- **Writers word and present their evidence in a way that is incontestable. One way they do this work is to make sure that they are not presenting specific evidence as being true for all times and occasions—unless it is (session 20).**
 - MWT: Partnerships conduct quick debates to test for the accuracy and precision of their evidence.
 - S: Writers add detailed explanations to explain their thinking in cases when their evidence might have been exaggeratory or somewhat inaccurate.

of the revisions strategies they have learned across the writing genres.

- **Writers write arguments like a layer cake— with just the right balance of dense, researched evidence layered between rich thinking. To achieve this balance, they add their own thinking and explanations to their letters (session 6).**
 - **MWT:** Writers whittle quotations down so that they only include the parts of the quotation that truly support their claim.
 - **S:** Writers need to create a context in which the quotes they are including in their letters make sense. They can often use their own words, summarizing or paraphrasing a bit to do so.
 - **HW:** Writers revise to make sure that they have not overly relied upon quotations to make their arguments. They also strengthen their drafts using all they have learned to make their letters represent their best writing.
- **Writers make choices for formatting, editing, and delivering their argument letters based on how they intend their message to be received (session 7).**
 - **S:** Writers share and compare their writing with others as a way of setting goals for their future writing.

**Mid-workshop teaching*

***Share*

****Homework*

W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.

b. Provide logically ordered reasons that are supported by facts and details.

are better than others. Some reasons and evidence are stronger and lead to valid arguments, and some are weaker and can create invalid arguments. To be sure they provide the strongest possible reasons and evidence, writers keep asking the question, “How do I know?” and making sure that they can give precise, exact answers (session 12).

- **MWT:** Writers reread their drafts looking for flawed or weak arguments. They mark these spots for revision and return to their research to find stronger, more accurate evidence.
 - **S:** Writers help lead their readers to see their thinking as they build their arguments. They let their readers see the strengths and weaknesses of the evidence as they see them so the reader can follow their thinking and know they are aware of possible counterarguments.
 - **HW:** Writers reread their evidence suspiciously, noticing ways the authors have used flawed logic, most specifically when they make their reasoning sound like common sense or have manipulated numbers.
- **Writers think about what persuasive techniques will help them address, and sway, a particular audience (session 13).**
 - **MWT:** Writers choose the right words that will appeal to their audiences—more formal words and tone for adult audiences, and more slangy, informal words and tone for younger audiences.
 - **S:** Writers recognize when they need to learn more about the audience they are writing for. They make plans to conduct further research about who their audience is and what they care about.
 - **HW:** Writers follow through on their plans to

- **HW:** Writers recall all they know about composing powerful arguments and write new drafts of their essays.

- **Writers often use paragraphs to introduce a new part or a new idea or new reason. Nonfiction writers also use paragraphs to help the reader with density—they think about how much information a reader can handle at one time (Writers also edit their writing using an editing checklist) (session 21).**
 - **MWT:** Writers are daring, and they are problem solvers. They use all the strategies they know to help them punctuate and spell correctly.
 - **S:** Writers collaborate, using a variety of ways to help each other edit.
 - **HW:** Writers ready their pieces for tomorrow’s publication celebration.
- **Writers celebrate the growth they have made in this unit as argument writers (session 22- see description of this session for possible celebration ideas).**

**Mid-workshop teaching*

***Share*

****Homework*

W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.

b. Provide logically ordered reasons that are supported by facts and details.

c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

d. Provide a concluding statement or section related to the opinion presented.

<p>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</p> <p>d. Provide a concluding statement or section related to the opinion presented.</p> <p>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</p> <p>W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</p> <p>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</p>	<p>make their argument essays as convincing as possible-- tomorrow they will be presenting them to their audiences.</p> <ul style="list-style-type: none"> ● Writers “dress the part” when presenting their argument essays. They stand up tall, they speak in a loud, clear voice, they don’t fidget or giggle, and they greet and engage politely with the audience (this is a celebration session in which students present their argument essays to a panel or other audience) (session 14). <ul style="list-style-type: none"> ○ S: Students use the Opinion Writing Checklist to self-assess their argument essays and to set goals for their upcoming opinion writing work. <p><u>Session 15 does not necessarily represent the next teaching point in this unit. Instead, it outlines structures and procedures you could use to stage debates in your classrooms around topics across the curriculum. In the example they give on pages 147-152, students listen to a read aloud, gathering evidence to support a claim regarding one of the characters. After this read aloud, students organize their claims and evidence, meet with other students who share the same opinion, and then debate with students who take the opposite stance. Regardless of the topic or subject area, this session is a great resource for thinking about how to routinely conduct debates in your classrooms across the curriculum as a way for students to practice and hone their argumentation skills.</u></p> <p>*Mid-workshop teaching **Share ***Homework</p> <p>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</p>	<p>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. 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<p><i>SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.5; Include multimedia components (e.g. graphics, sound) and visual displays presentations when appropriate to enhance development of main ideas or themes.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>	<p><i>b. Provide logically ordered reasons that are supported by facts and details.</i></p> <p><i>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</i></p> <p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>	<p><i>SL.5.5; Include multimedia components (e.g. graphics, sound) and visual displays presentations when appropriate to enhance development of main ideas or themes.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>
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SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5; Include multimedia components (e.g. graphics, sound) and visual displays presentations when appropriate to enhance development of main ideas or themes.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.

Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Expansion and Reform Westward movement, industrial growth, increased immigration, the expansion of slavery, and the development of transportation systems increased regional tensions.

- 6.1.8.D.4.a Analyze the push-pull factors that led to increases in immigration, and explain why ethnic and cultural conflicts resulted.

Science:

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
- 3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations

Unit Pre- and Post-Prompts

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books

-Teacher Writing Journal filled with stories he/she is working on

-A Curricular Plan for the Writing Workshop, Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 5, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts/Documents: See CD for articles and videos that students can use to research the class topic (in this case, whether or not chocolate milk should be served in schools; "Stray" in *Every Living Thing* (one example of a read aloud to conduct debates around)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Writing Unit 5: On Demand Writing Strategies (Common Core Review)

Essential Questions:

- What skills have we learned for writing opinion pieces?
- What skills have we learned for writing informative/explanatory texts?
- What skills have we learned for writing narrative pieces?
- What are the qualities of good opinion writing?
- What are the qualities of good informative/explanatory writing?
- What are the qualities of good narrative writing?
- How do we integrate all of these skills to become confident, flexible writers?

Skills/Knowledge:

- Writers will integrate and apply CCSS Writing Standards.
- Writers will craft on demand opinion, informational, and narrative pieces.
- Writers will integrate all of the CCSS Writing Standards to become confident, flexible writers.

Goal #1: Writers will integrate and apply CCSS Writing Standards when writing opinion pieces. (Literary Analysis – Literary Essay)

Goal #2: Writers will integrate and apply CCSS Writing Standards when writing informative/explanatory texts. (Research Simulation Task)

Goal #3: Writers will integrate and apply CCSS Writing Standards when writing narrative pieces. (Narrative Task)

Type of Writing: <u>Essay</u> (comparing and/or contrasting elements of two texts)	Type of Writing: <u>Essay</u> (informing, explaining, describing, evaluating, analyzing, etc.)	Type of Writing: <u>Narrative</u> (story from a certain character’s perspective, character’s diary entry or letter, the end of a story, the next scene of a story, an original story that relates to the text, etc.)
Skills & Standards	Skills & Standards	Skills & Standards
<p><i>*Skills in bold directly reflect Gr. 5 Common Core Standards</i> <i>*Session and page numbers refer to The Literary Essay unit in Gr. 4 Units of Study in Writing series</i></p> <p style="text-align: center;"><u>Structure</u></p> <p>Provide an introduction and conclusion. Group related information into body paragraphs. Provide logically ordered reasons that are support by facts and details. Include topic sentences for body paragraphs to establish a logical organizational structure.</p> <p style="text-align: center;"><u>Transitions</u></p> <p>Link opinion and reasons using words, phrases, and clauses (e.g. consequently, specifically).</p> <p style="text-align: center;"><u>Supporting Textual Evidence</u></p> <p>Provide reasons that are supported by facts and details (quotes from the text [session 6], micro-stories [session 5], lists, [session 7], examples). Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (page 67, and see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.). Provide a balance of evidence from all sources.</p> <p style="text-align: center;"><u>Unpacking Evidence and Examples</u></p> <p>Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea</p>	<p><i>*Skills in bold directly reflect Gr. 5 Common Core Standards</i></p> <p style="text-align: center;"><u>Structure</u></p> <p>Provide an introduction and conclusion. Group related information logically into paragraphs and sections (include headings when useful). Include topic sentences for sections/paragraphs to establish a logical organizational structure.</p> <p style="text-align: center;"><u>Transitions/Vocabulary</u></p> <p>Link ideas within and across categories of information using words, phrases, and clauses (e.g. in contrast, especially). Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p style="text-align: center;"><u>Supporting Textual Evidence</u></p> <p>Develop a topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. Use transitional phrases to introduce textual evidence into your writing and to acknowledge where the quote came from (see my “Note to Teachers” in the Research Simulation Task in-service packet). Use proper conventions when quoting from or naming a text (e.g. direct quotations wrapped in quotation marks, title of books underlined, title of chapters or short stories in quotation marks, capitalize titles, etc.). Provide a balance of evidence from all sources. Embed facts from videos in your writing by using similar transitional phrases to those you use to integrate facts from printed texts, such as:</p> <ul style="list-style-type: none"> ○ “In the video, “...,” it showed...” ○ “In the video, “...,” it stated...” 	<p><i>*Skills in bold directly reflect Gr. 5 Common Core Standards</i></p> <p style="text-align: center;"><u>Crafting Compelling Stories</u></p> <p>Develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Provide an introduction that orients the reader, establishes the situation, and introduces the characters and/or narrator.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the introduction to showcase your own writing. ○ Use the different types of leads that you discussed in your narrative writing units. <p>Provide a conclusion that follows from the narrated experiences or events.</p> <ul style="list-style-type: none"> ○ If it is a “retell the story from a different character’s perspective” task, use the conclusion to showcase your own writing. ○ Use the different types of closings that you discussed in your narrative writing units. The closing should point back to the heart or message of the story. <p>Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <ul style="list-style-type: none"> ○ Use concrete words and phrases and sensory details to convey experiences and events precisely. ○ Balance the four types of details: action, setting, dialogue, and feelings/internal thinking. <p>Use a variety of transitional words, phrases, and clauses to manage the sequence of events. Every story has characters, setting(s), a problem, and a solution. The task may specify some of these and/or give you parameters of how much of the story to write (maybe just the ending to a story, etc.). Every good story follows a story arc, where there is a rise in action (tension) signified by the stretching out of the heart of the story. If you are asked to write an original story, make it a small moment instead of a list story. Use proper conventions particular to the genre (e.g. paragraphs, punctuating dialogue, using the past tense, etc.) Practice writing narrative pieces in the form of letters and diary entries (i.e. a letter to yourself).</p>

using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic or text clearly, state an opinion

Clearly state your thesis (could be given to you in the task, or you may have to create it) (see pages 47, 106, and 158 for literary essay thesis templates).

- When creating a thesis, ask yourself, “Does this opinion relate to more than one part of the text? Is there enough evidence to support it?”

Craft an essay introduction in a pinch by writing a hook (session 12), giving a one-sentence summary of each text, and stating your thesis.

Conclusions

Provide a concluding statement or section related to the opinion (thesis) presented.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about (page 126). Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your essay. Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and explanations you will use (page 82). Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the texts in the introduction, pronouns used in the analysis need to be clarified, thesis needs to be clearly stated, etc.).

(expose students to citing video evidence, but do not spend too much time on it)

Unpacking Evidence and Examples

Explain how a piece of textual evidence supports the overall thesis. Explain to the reader what a piece of evidence shows, stretching out and developing the idea using transitional phrases such as, “This shows that...” or “This is evidence that...”

Introductions

Introduce a topic clearly, providing a general observation and focus.

- In your introduction, make sure to answer, “What’s the problem? What’s the main idea I am about to present? What’s this topic all about? What happened?”

Clearly state your thesis. Usually, the task gives you most of the thesis, so it becomes almost like restating a question (see page 158 of *The Literary Essay* for thesis templates if the prompt is to compare and contrast topics).

Craft an essay introduction in a pinch by writing a hook, briefly giving background information on the topic, and stating your thesis.

Conclusions

Provide a concluding statement or section related to the information or explanation presented.

One way to write a conclusion is to restate the thesis, and then link the information to your own life, leaving the reader with something to think about.

Craft an essay conclusion in a pinch by writing a hook (question, exclamation, list), restating the thesis, and providing a final tip or thought to the reader.

Writing Essays On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the texts). While reading the passages, take notes that will support your essay.

Writing from a Particular Character’s Point of View

What does it mean to write from a particular character’s point of view or perspective?

How will writing from this character’s perspective change the original story?

How can you reflect what you know about the character when you retell the story from his/her point of view?

Ask yourself, “Am I writing this story in first person or third person?” Do not switch back and forth between first person and third person.

Writing Narrative Pieces On Demand

Before you start reading the passages, read the task. Ask yourself, “What is this task asking me to do?” (it is not asking you to summarize the text).

While reading the passages, take notes that will support your piece.

Before you start writing, make a quick outline of how your narrative will go (e.g. story map, story arc, timeline, “someone, wanted, but, so, then,” etc.).

Many of these types of tasks are expecting you to “dance” between transferring/retelling elements and events from the text AND crafting and stretching out original narrative elements.

Keep in mind that you are being scored on YOUR writing. You need to showcase your creativity and writing ability within the author’s version of the story (the majority of your piece should NOT be a retelling of story the same way the author wrote it).

Search for ways to showcase your own writing—focus on stretching out the characters’ thoughts and feelings, times when the characters have big things happen to them, or when they are alone (What are they thinking? What are they feeling?).

Stay true to the author’s version of the text. In other words, you need to accurately include some of the details about the characters and events that the author established in the text.

Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary.

W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

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

<p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (page 85 and 86).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (session 11).</p> <p>Use the present tense when discussing events and characters in a piece of literature.</p> <p>When writing an essay, use an authoritative tone (page 166).</p> <p><i>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i></p> <p><i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</i></p> <p><i>b. Provide logically ordered reasons that are supported by facts and details.</i></p> <p><i>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</i></p> <p><i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p>	<p>Before you start writing, make a quick outline including your thesis, your topic sentences, and the textual evidence and explanations you will use (see page 82 of <i>The Literary Essay</i>).</p> <p>Provide enough information about the texts and task that a stranger could read your essay and understand it (name the texts and authors, briefly summarize the issue/topic/problem in the introduction, pronouns used in the analysis need to be clarified, thesis needs to be clearly stated, etc.).</p> <p>Shift between being a writer and a reader as you go, clarifying, editing, and revising as necessary (see page 85 and 86 of <i>The Literary Essay</i>).</p> <p>When writing on demand, push yourself to write faster, stronger, and longer, thinking with your pen down the page (see session 11 of <i>The Literary Essay</i>).</p> <p>When writing an essay, use an authoritative tone (see page 166 of <i>The Literary Essay</i>).</p> <p><i>W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</i></p> <p><i>a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.</i></p> <p><i>b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.</i></p> <p><i>c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).</i></p> <p><i>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</i></p> <p><i>e. Provide a concluding statement or section related to the information or explanation presented.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by</i></p>	<p><i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</i></p> <p><i>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>
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<p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</i></p>	<p><i>planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</i></p> <p><i>W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</i></p> <p><i>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4; Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>	
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SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations
 Unit Pre- and Post-Prompts
 Writing Conferences
 Writing Pieces
 Scored Published Piece (using appropriate rubric)

Resources

A Curricular Plan for the Writing Workshop, Grade 4 and Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 4 and Grade 5*, 2013 (“The Literary Essay” from Grade 4), *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see “Short Text Resources List”

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Writing Unit 6: Shaping Texts: From Essay and Narrative to Memoir

Essential Questions:

- How do memoirists combine narrative- and essay-writing elements into a memoir?
- How do writers generate ideas about their lives and write with depth about the moments that they choose?
- How do writers braid together the external and internal timelines of their stories to convey the overall themes of their memoirs?
- How do writers craft the narrative and expository elements of their memoirs to convey deep themes from their lives?

Skills/Knowledge:

- Writers will use a variety of strategies to generate ideas about their lives.
- Writers will use a variety of strategies to write with depth about the moments in their lives.
- Writers will angle their Small Moment stories to highlight particular themes from their lives.
- Writers will balance external and internal details in their stories to convey the overall themes of their memoirs.
- Writers will edit their writing pieces for voice and sound.
- Writers will grow theories about their own lives like they grow theories about the characters in their books.
- Writers will use refrains, metaphors, and tiny details to represent ideas about their lives.

Goal #1: Writers generate ideas about their lives and write with depth about the moments that they choose.

Goal #2: Writers structure, draft, redraft, revise, and edit their memoirs.

Goal #3: Writers compose second memoirs using narrative and expository elements to convey deeper ideas about their lives.

Mini-Lessons & Standards	Mini-Lessons & Standards	Mini-Lessons & Standards
<ul style="list-style-type: none"> ● Writers take time to read over work that is the sort of thing they plan to make when they start a big writing project. It’s a bit like looking at the picture of the cover of a jigsaw puzzle before setting to work making that puzzle. Writers think especially about how all the parts fit together into the whole (session 1). <ul style="list-style-type: none"> ○ MWT*: Writers use familiar strategies for collecting essay and narrative entries in their notebooks to begin writing about important moments from their own lives (session 1) ○ S**: Writers share and compile their ideas about the various components and structures different memoirs include (session 1). ○ HW***: Writers continue to study mentor memoirs. Then, they revise the entry they wrote today, making it take on a new structure or design (session 1). ● Writers don’t just chronicle, or record, their lives. When analyzing their life stories, writers ask, “What are the big ideas here?” and then they look for themes and issues that appear again and again in their entries and memories (session 2). <ul style="list-style-type: none"> ○ MWT: Writers shift from writing “small to big” to writing “big to small.” They find a big theme in their previous entries and push themselves to collect more entries related to that same theme (session 2). ○ S: Writers reflect upon the work they have done and set self-assignments for their future work (session 2). ○ HW: Writers push themselves to write at least two pages by exploring the life patterns they have found in their previous entries (session 2). 	<ul style="list-style-type: none"> ● Writers structure their texts in lots of different ways. One way writers learn to structure their texts is by reading other texts authors have written and by studying the structures they have used (session 7). <ul style="list-style-type: none"> ○ MWT*: Writers continue to study the structures of various memoir mentor texts (session 7). ○ S**: Writers work together to combine the Opinion Writing Checklist and the Narrative Writing Checklist into a Memoir Checklist (or, they can use the pre-made Memoir Checklist to self-assess their writing) (session 7). ○ HW***: Writers conduct research for their memoirs so that they can fill their writing with specific, factual details (session 7). ● Writers think hard about how they can inspire themselves to do their best work before drafting their memoirs outside of their notebooks (session 8). <ul style="list-style-type: none"> ○ MWT: Writers push themselves to answer, “What’s the struggle in this subject?” and “Is this the truth of what has been on my mind lately?” Writers know that when they tackle hard issues, their writing often becomes more powerful (session 8). ○ S: Writers have the courage to redraft new versions of their memoirs to really get at the heart of what they are trying to convey (session 8). ○ HW: Writers confer with themselves to create individualized writing plans (session 8). ● When a writer can’t go to a writing teacher, the writer needs to become his/her own writing teacher. A good writing teacher looks backward in order to look forward (session 9). <ul style="list-style-type: none"> ○ MWT: Writers use all of the resources available to become independent, problem-solving 	<ul style="list-style-type: none"> ● Writers study themselves in the stories they tell, just like they study the characters in the books they read. They look back over their entries to come up with bigger theories about who they are as people (session 12). <ul style="list-style-type: none"> ○ MWT*: Writers look for images hidden in their notebooks that say something about who they are, what their families are like, or what they care about, and they write about these images (session 12). ○ S**: Writers make plans for how they will structure this memoir differently than they did their first memoirs (session 12). ○ HW***: Writers use a variety of strategies to generate new material that they care about deeply related to their memoir seed ideas (session 12). ● Writers sometimes decide to get all of their ideas down quickly by flash-drafting. Flash-drafting can help writers get the whole picture of their pieces down right away which sets them up to know how to revise (session 13). <ul style="list-style-type: none"> ○ S: Writers use the Memoir Checklist to self-assess their drafts and set goals for their future work (session 13). ○ HW: Writers reread their flash-drafts through the lens of meaning. They read each part, asking “Does this part help to show what I’m really trying to say? What about this next part?” Then, writers make plans for large-scale revisions (session 13). ● Writers revise the portions of their memoirs that explain their ideas by thinking about how those ideas link, one to the next. They want their ideas to be easy to follow (session 14). <ul style="list-style-type: none"> ○ MWT: Writers know that whenever they feel as

- **Writers know that big topics will require them to “write small.” As the poet Richard Price said, “The bigger the meaning, the smaller you write” (session 3).**
 - **MWT:** Writers recall and employ the strategies they have learned for angling Small Moment stories to bring forth themes (session 3).
 - **S:** Writers trust that the themes of their lives are there, hidden in almost any entry. Writers push themselves to write in ways that surface those big ideas (session 3).
 - **HW:** Writers know that complex texts contain more than one central idea. Writers take one of their entries and write another entry from the opposite side of the same idea (session 3).
 - **Writers often read (or listen to) literature when they want to write powerfully themselves. Reading literature can help writers write their own literature. Writers write “off from” texts (session 4).**
 - **MWT:** After reading a moving piece of literature, writers can be inspired to write “off from” the text in a variety of ways (session 4).
 - **S:** Writers listen to their classmates’ work and allow their writing to inspire their own (session 4).
 - **HW:** Writers collect the memories that surface while they are living their daily lives as entries in their notebooks (session 4).
 - **The process of developing a full-blown piece of writing has many more layers and can go in many more ways than a writer might have expected. Writers may start with a metaphor, a collection of related stories, or even just a tiny mention of a thought. Writers study how other authors go about this work before planning for their own processes (session 5).**
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- **S:** Writers pause once in a while and ask themselves, “Am I doing everything I know how to do? Am I using all the strategies I know for powerful writing?” Writers use checklists to help them self-assess their writing and set action plans for the future (session 9).
 - **HW:** Writers complete first drafts of their memoirs so that they can move on to revision (session 9).
- **Writers often have to redraft their memoir so that each point on the external timeline of their stories affects the central character on the inside, creating a parallel internal timeline (session 10).**
 - **MWT:** Writers can also use small external actions to convey the internal story in their narrative writing (session 10).
 - **S:** Writers push themselves to find the words to capture the complexity of particular feelings that only they truly experienced (session 10).
 - **HW:** Writers continue to revise their memoirs to angle their stories in ways that show what they are really about (session 10).
 - **Writers edit their writing using editing checklists. They also edit their writing for voice. They reread their writing, listening for voice, pausing to ask themselves, “Does this part sound like me? Is this written in a way that only I could say it?” Then, once they’ve noticed places where their voices are strong, they think about ways to make other parts of their writing just as strong (session 11).**
 - **S:** Writers celebrate the growth they have made as writers so far in the unit and recall the specific strategies they will carry with them to the last goal of the unit (session 11).
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- **S:** Writers look at the expository parts of their writing and consider if the structure is right for that section of text (session 14).
 - **HW:** Writers reread their memoirs through the lens of balance, making sure that both their ideas and stories go together to help the reader understand what they are really trying to say (session 14).
- **Writers reveal themselves not only by bringing out their internal thoughts, but also by spotlighting details that reveal whatever it is they want to show through their memoirs (session 15).**
 - **MWT:** Writers sometimes invent the details that reveal the truth of their lives (session 15).
 - **S:** Writers use transitional phrases when they shift back and forth between narrative and essay writing in their memoirs. These transitional phrases include (session 15):
 - I first realized this when...
 - My first experience with this was...
 - I came to understand this when...
 - When I think of this, I think of the time when...
 - One example of this is when...
 - **HW:** Writers of memoirs unpack big meaning from tiny events. They write the whole timeline of even the smallest of actions, being sure to include both the internal and external story as they do (session 15).
 - **Writers move from the role of writer to the role of reader of writing. When writers read their own writing, they do not skim over it as if they have seen the draft a hundred times. Instead, they examine the draft in all its**

<ul style="list-style-type: none"> ○ MWT: Writers ask themselves questions to help them reflect on their seed ideas. Writers of memoirs always keep in mind that they are on journeys to develop deeper, stronger ideas (session 5). ○ S: Writers use thinking stems to help them elaborate on their seed ideas to discover exactly what it is that they want to say (session 5). ○ HW: Writers take the seed ideas that they have decided to write about and try to appreciate them from different paths, to see them from different perspectives (session 5). ● Writers learn to write with depth. One way they do this is by studying the work of other authors who have used writing to discover deep insights, and they try to name and employ the strategies those authors used (session 6). <ul style="list-style-type: none"> ○ MWT: Writers push themselves to write more deeply by asking, “What don’t I know about the themes and topics I know so well? Where’s the mystery here” (session 6)? ○ S: Writers study a classmate’s writing looking for strategies for writing with depth that they could try in their own writing (session 6). ○ HW: Writers continuously push themselves to think and write about their topics and stories from different perspectives (session 6). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</i> <i>b. Provide logically ordered reasons that are supported by facts and details.</i></p>	<ul style="list-style-type: none"> ○ HW: Writers read their writing aloud and continue to edit for voice (session 11). <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</i> <i>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</i> <i>b. Provide logically ordered reasons that are supported by facts and details.</i> <i>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</i> <i>d. Provide a concluding statement or section related to the opinion presented.</i></p> <p><i>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</i> <i>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</i> <i>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</i> <i>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</i> <i>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</i> <i>e. Provide a conclusion that follows from the narrated experiences or events.</i></p> <p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate</i></p>	<p>particulars. They read what their drafts actually say (and what they <i>could</i> say) and let the page teach them how to write (session 16) (Writers also select one of their two memoirs to bring to publication in this lesson).</p> <ul style="list-style-type: none"> ○ MWT: Writers use all of the tools available to push past the difficult parts of revising and solve their own writing problems (session 16). ○ S: Writers revise for structure by asking themselves, “What structure is sort of, but not quite, evident? How could I clean up my writing so that this structure is more clear” (session 16)? ○ HW: Writers create self-assignments to complete for homework (session 16). ● Writers often take a tiny detail from their lives—often something that could be very ordinary—and let that one detail represent the whole big message (session 17). <ul style="list-style-type: none"> ○ MWT: Writers use refrains to help highlight really important lines, ideas, and images in their memoirs (session 17). ○ S: Writers find objects hiding in their memoirs that can act as metaphors, holding deeper meanings (session 17). ○ HW: Writers think and write about their own writing processes (session 17). ● Writers edit their memoirs to match sound to the meaning. They read their writing out loud to hear the sound of each word, to hear the rhythm of the sentences. Writers communicate with readers by choosing words that convey not only the content but also the mood, tone, and feeling that they want to convey (session 18). <ul style="list-style-type: none"> ○ MWT: Writers play with punctuation to help bring out the tone of their writing (session 18).
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<p>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</p> <p>d. Provide a concluding statement or section related to the opinion presented.</p> <p>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <p>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</p> <p>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p> <p>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</p> <p>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</p>	<p>command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</p> <p>W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</p> <p>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> <p>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</p> <p>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.</p>	<ul style="list-style-type: none"> ○ S: Writers work with partners to edit their memoirs for simplicity (session 18). ○ HW: Writers read their writing aloud, asking “Does my word choice (and sentence structure and punctuation) convey what I’m trying to say?” They underline places where their writing has a strong sound—lonely or confused or elated. Then they ask themselves, “Is this the feeling that I want my reader to have” (session 18)? ● Writers celebrate the growth they have made as writers in this unit (session 19). <p><i>*Mid-workshop teaching</i></p> <p><i>**Share</i></p> <p><i>***Homework</i></p> <p>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.</p> <p>b. Provide logically ordered reasons that are supported by facts and details.</p> <p>c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).</p> <p>d. Provide a concluding statement or section related to the opinion presented.</p> <p>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <p>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</p> <p>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p>
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<p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>		<p><i>W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</i></p> <p><i>W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)</i></p> <p><i>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</i></p> <p><i>W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess, and modify if necessary to address the specific needs of the learner.
- Students will write authentic pieces at their independent and instructional levels.
- The teacher will individually conference with each student to address specific needs of the writer.

Assessment

Observations
 Unit Pre- and Post-Prompts
 Writing Conferences
 Writing Pieces
 Scored Published Piece (using appropriate rubric)

Resources

-Various mentor texts and level-appropriate trade books
 -Teacher Writing Journal filled with stories he/she is working on
 -A Curricular Plan for the Writing Workshop, Grade 5, *Units of Study in Opinion, Information, and Narrative Writing: Grade 5, Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

-Suggested Texts: *Quietly Struggling* (available on CD--Boland Hohne); *When I Was Your Age: Original Stories about Growing Up* (comes with trade book pack--Erlich); "Eleven" (Cisneros); *Hey World! Here I Am!* (Little); "Last Kiss" from *Marshfield Dreams* (Fletcher); "Mr. Entwhistle" from *Little by Little* (Little); "Alone" from *Notebooks of Melanin Sun* (Woodson); *Invention of Solitude* (Auster); "Laughter" from *The House on Mango Street* (Cisneros); *When I Was Young in the Mountains* (Rylant); "Mama Sewing" (Greenfield)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Pacing Guide

Grade 5 Reading

Unit 1 25 days		Unit 2 30 days		Unit 3 20 days		Unit 4 20 days	
Marking Period 1				Marking Period 2			
		Unit 4 30 days		Unit 5 25 days		Unit 6 30 days	
Marking Period 3				Marking Period 4			

- Unit 1** Launching the Reading Workshop with Character Study
- Unit 2** Interpretation Book Clubs: Analyzing Theme
- Unit 3** Tackling Complexity: Moving Up Levels of Nonfiction
- Unit 4** Historical Fiction Book Clubs and Related Informational Reading
- Unit 5** Argument and Advocacy
- Unit 6** On Demand Strategies
- Unit 7** Fantasy Book Clubs

Grade Five Reading Unit 1: Launching the Reading Workshop with Character Study

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do experienced readers author their own reading lives built on agency and independence? -How and why do readers analyze personal data to help them self-assess and set and track reading goals? -How do readers generate and develop original theories about characters? -How do readers use the predictable structures of fictional texts to help them analyze characters? -How and why do readers compare their characters with themselves? -How can readers’ work with other readers lift the level of their reading lives? 	
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will take charge of their own reading lives and work to make their reading the best it can be. -Readers will collect personal data (such as reading logs and Post-its) to help them self-asses and set and track reading goals. -Readers will make purposeful decisions about how to retell or summarize texts to fit the reading work they intend to do. -Readers will envision, predict, connect with, and think deeply about characters in order to truly understand them as people. -Readers will read analytically, generating and developing big ideas (theories) about the characters in their books. -Readers will notice characters’ actions, the objects that they hold dear, and their relationships with other characters and use this information to generate theories about the characters. -Readers will grow and elaborate upon their ideas about characters through discussions with other readers. -Readers will compare themselves and the struggles and situations they face in their own lives to the characters in their books. 	
<p>Goal #1: Experienced readers author their own reading lives built on agency and independence.</p>	<p>Goal #2: Readers get to know the characters in their books and use text evidence to build theories about who these characters are as people.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● This upcoming year, fifth grade readers can go through a growth spurt, sprouting up as readers. But this will only happen when readers work on their reading, taking on the goal of getting better at reading and working with deliberateness toward the specific goals they set (see session 1 from <i>Interpretation Book Clubs</i> unit in “new” Gr. 5 <i>Units of Study for Teaching Reading</i>). <ul style="list-style-type: none"> ○ MWT*: Readers reflect on what they can do during the rest of today’s workshop to take the first step toward outgrowing themselves as readers. They ask, “What could I do for the next twenty minutes to life the level of my thinking and reading?” ○ S**: Readers share and discuss ways that they can help make this year’s Reading Workshop be the best they and their classmates have ever had. 	<p><i>*Session number refer to Following Character into Meaning unit featured in the “old” Units of Study for Teaching Reading, Grades 3-5 (2010)*</i></p> <ul style="list-style-type: none"> ● Readers read actively and wisely by empathizing with the main character. They feel with the main character in a way that leads them to anticipate what they character will do next (session 5). <ul style="list-style-type: none"> ○ MWT: Readers lift the level of their predictions by predicting what will happen next in a step-by-step way, by thinking about not only <i>what</i> the characters will do but <i>how</i> they will do it, and/or by bringing in text evidence from earlier in the story. ○ S: Readers prompt their partners in ways that encourage them to say more, such as: <ul style="list-style-type: none"> ➤ What kind of person is this character? In what ways is he (or she) the same or different from other characters? ➤ Do you like or relate to one character more than you do to another? In what ways?

- HW***: Readers use artifacts to help them reflect on and improve their reading lives. One artifact that is incredibly useful as a tool for reflection is the reading log, which helps readers keep track of how reading is going for them. It's concise, it's easy to sustain, and it has tons of information that lets readers reflect wisely on themselves as readers.
- To grow solid, grounded ideas about books, readers need to choose books they can read fluently and understand well. Readers have ways of checking that each book is “within reach” (i.e. is just right) before committing to it (session 3 in *Building a Reading Life* from “old” *Units of Study for Teaching Reading, Grades 3-5*).
 - MWT: Readers push themselves to get into the flow as they read by setting up strong environments for reading, checking that what they are reading is a within-reach book, walking in the characters’ shoes and experiencing the setting as the characters do, imagining what the characters are thinking or feeling, reflecting on how intensely they read, and logging the amount of pages that they read.
- Readers often retell their books (up to the part where they’re reading) as a way to lay the story out for others so they can talk it over. But readers also retell their books as a way to lay the story out for themselves so they can think it over. That process of retelling and rethinking keeps the whole story primed in readers’ minds (session 13 in *Building a Reading Life* from “old” *Units of Study for Teaching Reading, Grades 3-5*).
 - MWT: Readers study how to read aloud with power and grace as an essential reading skill. One way readers do this is to choose a small section of a familiar text and really rehearse it, living within the lines of the story and thinking about how to use their voice to enhance the meaning and emotions of the story.
 - S: Having a reading companion makes all the difference in the world. Reading partnerships start with people getting to know each other in a special way—as readers. Readers pay attention to each other’s reading histories, reading interests, reading hopes—and by doing so, readers stand a chance of being a force for the good in another reader’s efforts to author a reading life (session 11 in *Building a Reading Life* from “old” *Units of Study for Teaching Reading, Grades 3-5*).
- Readers can also retell or summarize their books using a “synthesis retelling.” Readers start out just retelling the section they just finished reading. Whenever the retelling gets to a part that has meaning from earlier in the story, readers add a reference to the earlier bit into their
 - Why did the character do that? Why did other characters react in different ways?
 - How come the character is feeling that way? Do other characters feel differently? Why?
 - Do you think he (or she) did the right thing?
 - What do the interactions between two characters tell you about each?
 - What do you think will happen next?
 - What evidence from the text do you have for your thinking?
- Readers read in such a way that they are connected with a character. When readers open their hearts to a character and care about him/her the same way they would about a friend, then envisioning, predicting, and thinking about the character happen all at once in a “whoosh” (session 7).
 - MWT: Readers are alert to shifts in time and place, and they imagine the moments in between the scenes that are written in the stories they are reading. Readers often find it helpful to turn to setting clues to see if time has passed or the setting has changed— then they know that they have imaginative work to do if they want the story to keep making sense.
 - S: Readers go beyond their observations into the hearts and minds of their characters by thinking about why they identify with certain characters.
- Readers not only read like they are the characters in their books; they also pull back to read like professors, growing intellectual ideas (theories) about these characters (session 8).
 - MWT: Readers let their conversations about their thinking reverberate in their minds. They read differently because they are continuing the conversation in their minds—and on their Post-its—as they read on.
 - S: Readers listen to and extend their partner’s remarks using prompts such as:
 - 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...?
 - Have you found the same thing with the character in your story?
 - Can you say more about that?
 - Can you show me the part in the story where you got that idea?
- Readers pause after a character has done something and say, “Let me use what just happened as a window to help me understand this person.” Readers 1) take note of a character’s actions in the text 2) think about how else the character might have acted 3) think about patterns in

retelling, almost using parentheses to bring in the relevant background information. As they proceed through the retelling, they have to synthesize, fit together, all the parts they've read that are pertinent (session 14 in *Building a Reading Life* from "old" *Units of Study for Teaching Reading, Grades 3-5*).

- MWT: Some of the most important reading work that readers do is to think back over the parts of the story, decide what's important so far, and then make decisions about how to retell or summarize. One way readers can work harder at this important work is to make conscious decisions about how to retell or summarize a story. Readers match their method for retelling to the reading work they want to do.
- S: Readers analyze their reading logs to notice patterns and habits in their reading. Then, they reflect upon what changes they might need to make in their reading lives so that they are reading intensely both at home and at school.

**Mid-Workshop Teaching*

***Share*

****Homework*

RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

RF.5.4: Read with sufficient accuracy and fluency to support comprehension.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

the character's actions 4) grow theories about what the character is like as a person (session 9).

- MWT: Readers recognize that there will be references to other parts of the book or to an earlier book in the series in the complex texts they are reading. Readers need to work harder to understand these references and see the meaningful connections between parts of a story.
- S: Readers read to find evidence that supports, develops, or changes one of their theories about their character.
- Readers pay attention to the objects that a character keeps near and dear in order to grow ideas about what kind of person that character is. Readers know that objects are often windows into the minds and hearts of their characters (session 11).
 - MWT: Readers see the details that authors use as clues and wonder what significance they might have in revealing who the characters are or what the meaning behind the story is.
 - S: Readers can push each other to think beyond the surface by asking questions. Some great questions to push a partner's thinking about a character include:
 - What does your character really want?
 - What is your character's biggest struggle?
 - Why do you think that? Can you say more?
 - Is there something in the text that makes you think that?
 - I think our/these two characters might be similar because...
 - I think our/these two characters might be different because...
 - Have you found the same thing with the character in your story?
- Expert readers know that to deepen their reading, they pay attention to the characters in general and to their motivations and struggles in particular (session 16).
 - MWT: Readers also recognize and grow ideas about what outside resources, namely other characters, characters draw on to solve their problems.
 - S: Readers see themselves as characters, thinking about times in their own lives that they have encountered trouble. They think about how they responded to the trouble they were facing and grow theories about what these reactions say about themselves as "characters."
- Readers don't just compare characters with each other. They often compare a character with themselves. When they look at the struggles and dreams that their characters have, they think of ways in which they

SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

are similar to these characters. There are particular characters that a reader begins to identify with and learn life-lessons from.

- **S: Readers celebrate their growth as readers by creating self-portraits of themselves in books (session 21).**

**Mid-Workshop Teaching*

***Share*

RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read-aloud texts and level appropriate trade books

A Curricular Plan for the Reading Workshop, Grade 5; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 2- Interpretation Book Clubs: Analyzing Themes

Essential Questions:

- How do readers use writing to grow ideas and think analytically about texts?
- How do readers think analytically about texts?
- How do readers analyze the important passages in a text to help push their thinking and provide evidence for their ideas?
- How do readers generate and develop interpretations about the larger messages (themes) in texts?
- How do readers work with book clubs to deepen their own understanding and interpretations of texts?
- How do readers analyze how different authors develop similar themes in different texts?
- How do readers analyze author’s craft to grow new interpretations about texts?

Skills/Knowledge:

- Readers will read differently when writing about their reading, seeing more, noticing more, and thinking more.
- Readers will reread important passages in order to push and revise their thinking and to provide evidence for their ideas.
- Readers will think critically about how the narrator’s perspective affects the telling of a story.
- Readers will think analytically by dividing into parts, and then selecting, ranking, comparing, or considering cause and effect.
- Readers will generate and develop interpretations about the larger messages (themes) in texts.
- Readers will conduct book club conversations that serve to deepen their own understanding and interpretations of texts.
- Readers will generate debatable ideas about their books and read to gather evidence on both sides of these ideas.

-Readers will debate big ideas with other readers by stating their positions, citing specific textual evidence, and explaining how this evidence supports their positions.

-Readers will compare and contrast how similar themes are developed in different texts.

-Readers will consider how different characters' perspectives affect the overall theme of a book.

-Readers will analyze the literary techniques authors use to achieve specific goals in order to gain new insights into texts.

Goal #1: Readers write about their reading in order to think analytically about the story elements and important passages in narrative texts.

Goal #2: Readers raise the level of their writing and talking about literature to grow deep interpretations about themes and life lessons.

Goal #3: Readers analyze how authors develop similar themes across different texts and how authors use different craft techniques to achieve their goals.

Mini-Lessons & Standards

Mini-Lessons & Standards

Mini-Lessons & Standards

- Readers conduct an inquiry into the question, "What are some qualities of strong writing about reading?" by studying some student reading journal entries (session 2).
 - MWT: Readers check in on their volume and pacing, considering what steps they will need to take if they are reading too slowly.
 - S: Readers open their reader's notebooks and write an entry that captures their best thinking about what they read today.
 - HW: Readers continue to use what makes for strong writing about reading to record their thinking about their books.
- A "work session" day for students to review their performance assessments, take stock of their work, and set goals for the future (see "Teacher Instructions" link under "Preassessment" in the online resources).
- Readers read *differently* when they write about their reading. Writers see more, notice more, think more...and everything becomes grist for their thinking mill. When readers read as writers, they bring a writerly wide-awakeness, an extra alertness, to their

- As readers sharpen their reading and thinking skills, they develop the eyes to not only *see more* in a text, but to *make more* significance. They pay more attention as they read because they trust that they notice things for a reason and expect to make something of observations others just pass by (session 8).
 - MWT*: Readers don't wait to interpret. They know how stories go and see little things as significant. They read alertly to see what stands out, realizing the author probably made those things stand out on purpose.
 - S**: Book clubs discuss their specific club's logistics, including a club name and logo, club rituals, how to plan out reading volume, and how to keep and organize writing about reading.
 - HW***: Readers continue to read with alertness, noticing small, significant details, and then writing about their reading. They prepare to bring their writing to share with their book clubs.
- Readers think thematically by first naming the problem that a character faces, then asking, "What lessons does the character learn from (that problem)?" or "What might the author

- Readers notice how different authors develop the same universal theme somewhat differently. Sophisticated readers ask, "What's the same and what's different in how this theme plays out in different texts?" (session 15)
 - MWT*: Readers reread key scenes of book club books and their new short texts to uncover new details and build stronger interpretations about these texts' universal themes.
 - S**: Readers use thought prompts (thinking stems) to help express the similarities and differences they see across texts and how those similarities and differences affect the themes of the texts.
 - HW***: Readers continue to write to explore the similarities and differences in themes across texts.
- When readers see similarities between texts, thinking, "These texts seem to support the same theme!" they often look again, and may find the texts actually convey slightly different messages (session 16).
 - MWT: Readers make their thinking more precise by revising their interpretations to relate to the entire text.

reading. They notice stuff others would pass right by, and they make something of what they see (session 3).

- S: Readers write about their big ideas, letting one thought lead to more until they have grown even bigger ideas. Then, they use thought prompts to grow these bigger ideas even further with their partners.
- HW: Readers think about their own writing about reading and figure out what they can do better. They push themselves to think and write about some new topics.
- **When readers want to build a larger understanding, an interpretation, of their book, they don't just think about one thing, like characters. To make an interpretation, readers try to add up all the parts, all the elements (e.g. characters, setting, recurring objects or images, plot, etc. mood/feelings) of the story** (See MWT section from session 3 on page 33 or session 14 from Grade 4 *Interpreting Character* unit for more information).
 - MWT: Readers self-assess and set goals for the types of story elements they tend to think and write about. Readers push themselves to consider a balance of story elements when growing interpretations about their books.
- **Once readers settle on an idea about a text worth developing, they think, "Where does this idea live in the text?" Then they reread those selected passages extremely closely, expecting each to be a gold mine of new insights related to their initial idea (session 4).**
 - MWT: Readers flag a few passages that seem especially important and related to their central ideas about the story to use later in

want me to know about that problem/issue?" (session 9)

- MWT: To develop interpretations about texts, readers can name a big problem in the story and then find a place where the character realizes something related to that problem, or where something related to that problem shifts. Readers reread those parts closely, knowing there are usually lessons to be harvested.
- S: Readers meet with their book clubs, sharing their writing about reading and thoughts until they come up with a big idea to discuss. Then, they discuss this idea using thinking stems to push one another to uncover life lessons, challenges, and important shifts.
- HW: Readers write about the challenges and problems the main character is facing in their books, where the character faces those problems in the text, and what life lessons can be learned from the way the character responds to those difficulties. Then, they reread passages where the main character faces a big problem, thinking about the decisions the author made and what the author might be saying about the character and about life.
- **The best part of reading with others (i.e. in a book club) is that it changes readers. Readers end up viewing the text through the eyes of others, and therefore seeing more than they would otherwise have seen (session 10).**
 - MWT: Readers read in ways that allow them to fall in love with their book—and to convey that love to other readers. A good interpretation shows that the reader cares and wants others to care, too. It can be emotional. It can be excited. It can use

- S: Readers continue to use thought prompts to grow ideas about the similarities and differences between the themes of two texts.
- HW: Readers find additional short texts, novels, poems, or pictures that they can lay alongside their texts with similar themes. They also keep their eyes on their reading volume, setting and reaching goals to get lots and lots of reading done.
- **One way readers think about a theme in more complex ways is to think how different characters connect to that theme. Readers think about which characters best represent a particular theme through their thoughts, actions, and dialogue, and which characters work against the theme (session 17).**
 - MWT: Readers consider why authors include characters who don't support the theme of the story (see page 161 for ways to think about characters who go against the theme).
 - S: Readers revise their theme statements by asking, "Is there a way to revise the theme a little so that it includes more characters' points of view?"
 - HW: Readers revisit and revise their new thematic statements by incorporating as many characters' perspectives as possible.
- **Readers think about the choices authors make (and the ones they don't make) as a way to come to new insights and interpretations (session 18).**
 - MWT: Readers study the different choices two authors made in similar parts of their texts (e.g. studying the choices two authors made in the leads of their texts or in scenes where a character's problem is revealed, and so on).

<p>the workshop. Also, as readers come to the end of their first books, they select books that they have already read (prior to or since the start of school) to reread and think about in new ways.</p> <ul style="list-style-type: none"> ○ S: Readers use higher-level thought prompts to reference events in a story that help develop, or provide evidence for, their big ideas (see page 44 for “Higher-Level Thought Prompts” chart). ○ HW: Readers continue to practice examining important passages to gain new insights into their big ideas and to use higher-level thought prompts to reference textual evidence when they write about reading. ● Readers start a book trying to figure out who the narrator is, and then model imagining how the story might be different if it were told from another character’s point of view (session 5). <ul style="list-style-type: none"> ○ MWT: Readers use strategies to help them think about who the narrator is and how that is affecting to story. Readers can preview the back blurb, cover, and title to obtain clues about who the narrator is. Readers notice when a story is told in the third person and an unknown person is telling the events. Readers can ask, “Whose voice am I hearing? Whose story am I learning about?” as a way to get closer to understanding the perspective of a text. Even stories told in the third person often focus more on one character’s experiences and feelings than another’s, which is important for readers to notice and consider. ○ S: Readers start and contribute to a “shades of meaning” word bank, recording words that are synonyms or that are often used 	<p>literary language. It invites others to see new things and to find new parts of the novel to love (see page 94 for thinking stems for passionate interpretations).</p> <ul style="list-style-type: none"> ○ S: Readers hold meaningful book club discussions by listening to, talking off of, and deepening the idea of one club member (see page 95 for a great description of this). ○ HW: Readers continue working on the previous session’s homework assignment. ● Readers link ideas together to build larger theories or interpretations. As they think about how ideas might connect, they ask, “Could there be a larger truth or lesson here?” (session 11) <ul style="list-style-type: none"> ○ MWT: Readers may start with small, ordinary ideas and think of them as seed ideas. They ask themselves questions to help grow these seeds into bigger ideas. Readers grow a bunch of seed ideas and think between those ideas, attempting to make them something bigger. ○ S: Book clubs practice connecting ideas by focusing on contributing to one line of thinking, creating a tower of ideas. ○ HW: Readers continue connecting their smaller ideas to form bigger ones, pushing themselves to uncover the larger themes or messages the author is trying to convey. ● Once a reader has developed an interpretation about a book, it is important that he or she stay with that idea. Readers wear their interpretations like a pair of glasses, as a lens, and read on in their books looking for more places that fit with or change their ideas (session 12). <ul style="list-style-type: none"> ○ MWT: Readers use thought prompts (thinking stems) to help them extend their ideas, 	<ul style="list-style-type: none"> ○ S: Readers use the Narrative Reading Learning Progression to assess their writing about reading and to set goals for “Inferring About Characters” and “Analyzing Author’s Craft.” ○ HW: Readers continue to assess, analyze, and set goals for their reading and thinking. ● Readers know that authors consider, “What do I want this story to <i>really</i> be about, and how can I show that to my reader?” just like they do when they are writing. When readers study a text, they study the author’s goals and the techniques he or she uses to achieve them. One way to do this is by focusing in on a part where the author seems to be trying to achieve something and asking how (session 19). <ul style="list-style-type: none"> ○ MWT: As readers study author’s craft more closely, they find new techniques and goals that authors use. ○ S: Readers compare and contrast authors’ craft across texts with similar themes. ○ HW: Readers write to compare and contrast <i>how</i> authors wrote their texts in order to forward the theme or other goals. ● Readers celebrate the growth they have made in this unit by participating in a literary salon (session 20). <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p>
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<p>interchangeably (e.g. <i>perspective and point of view; sad, depressed, and mournful</i>).</p> <ul style="list-style-type: none"> ● To think analytically, readers divide into parts, then select, rank, and compare. A reader can decide, “I’m going to try thinking...” and then think in any one of those ways. Then readers see if that thinking yields new insights. Often, it will (session 6). <ul style="list-style-type: none"> ○ MWT: Readers think analytically about cause and effect. When something powerful or important happens, readers stop and think, “Why?” When readers push themselves to think about why something happened, it can help them to grow stronger ideas about why their characters are acting and responding in certain ways, or about how parts of the book are connected. ○ S: Readers examine their classmates’ analytical reading notebook entries, jotting down methods other people used as readers and thinkers. They will later use these jots to push their own journal entries. ○ HW: Readers continue to practice their analytical thinking while still keeping a careful eye on the volume of their reading. ● When aiming to write well about reading, readers remember that revision is the most important way to ratchet up the level of their writing. To revise any text, it helps to have an image of good work in mind. Readers continue to study examples of strong writing about reading to help them consider new ways to revise their own entries (session 7). <ul style="list-style-type: none"> ○ MWT: Readers revisit important parts of the text to help them revise their thinking and writing. ○ S: Readers give their partners constructive feedback about their writing about reading so 	<p>gather evidence, and challenge their own thinking.</p> <ul style="list-style-type: none"> ○ S: Book clubs lay out their interpretation Post-its and challenge themselves to talk across their ideas, looking for connections in thoughts that at first might seem unrelated. ○ HW: Readers use thought prompts to converse with someone at home, someone over the phone or on the computer, or with themselves to have especially provocative, brave, and important conversations. <ul style="list-style-type: none"> ● When different readers read the same book, they often develop different viewpoints on provocative questions related to the book. These differences of opinion can spark debate. In a debate, each person (or each side) presents his or her position and then supports that position with evidence, aiming to persuade the other side (session 13). <ul style="list-style-type: none"> ○ MWT: Readers choose the sides they will debate today. Then, they reread or read forward in their books gathering textual support and prioritizing reasons and evidence. ○ S: Readers conduct debates within their book clubs using a debating protocol (see page 127). Readers use these debates to channel them into more complex thinking. ○ HW: Readers think about the points their opponents made during today’s debate and read to gather new evidence to counter those points. ● Readers conduct an inquiry into the question, “What do book club members do in an effective book club that lifts the level of the club’s work?” (session 14) (Note: In this session, students participate in book clubs right after the minilesson. Then, after the mid- 	<p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p>
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<p>that they can consider additional ways to revise their thinking and writing.</p> <ul style="list-style-type: none"> ○ HW: Readers apply the constructive feedback they received from their partners to their entries. Then, they become their own critics, asking themselves questions to help them raise the level of their writing about reading. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p>	<p><i>workshop teaching, they go off to read independently).</i></p> <ul style="list-style-type: none"> ○ MWT: Book clubs reflect on their conversations and set goals for continuing to strengthen their talk. ○ S: Readers use the Narrative Reading Learning Progression to assess and set goals for determining themes. ○ HW: Readers reflect on their strengths and weaknesses as book club members and set their own goals for lifting their contributions to their book club conversations. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with</i></p>	<p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>
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<p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Expansion and Reform Westward movement, industrial growth, increased immigration, the expansion of slavery, and the development of transportation systems increased regional tensions.

6.1.8.D.4.a Analyze the push-pull factors that led to increases in immigration, and explain why ethnic and cultural conflicts resulted.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resource

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 5, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; A Curricular Plan for the Reading Workshop, Grade 5; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Home of the Brave* (Applegate); *Fly Away Home* (Bunting)

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 3- Tackling Complexity: Moving Up Levels of Nonfiction

Essential Questions:

- What makes higher-level nonfiction texts complex?**
- How do readers use a variety of strategies to tackle the complexity in higher-level nonfiction texts?**
- How do readers conduct inquiry projects, synthesizing, comparing, and contrasting information across various texts?**
- How do readers live their lives differently because of the research they conduct?**

Skills/Knowledge:

- Readers will identify the specific characteristics that make certain nonfiction texts complex.
- Readers will use a variety of strategies to tackle the challenges they encounter in complex nonfiction texts.
- Readers will figure out unknown vocabulary words by looking both in and around new words.
- Readers will identify and discuss multiple main ideas and the corresponding supporting details within a text.
- Readers will recognize complex and hybrid structures within texts.
- Readers will summarize nonfiction texts succinctly.
- Readers will conduct primary research on an inquiry topic to discover patterns and main ideas to further explore.
- Readers will ask and answer questions representing various depths of knowledge as they read.
- Readers will synthesize, compare, and contrast information about the same topic across different texts.
- Readers will compare and contrast different authors' craft moves, structural choices, and perspectives.

<p>Goal #1: Readers investigate what makes nonfiction texts complex and how to use strategies to tackle that complexity.</p>	<p>Goal #2: Readers apply their knowledge of reading complex nonfiction texts to inquiry projects, synthesizing, comparing, and contrasting information across various sources.</p>
<p style="text-align: center;">Mini-Lessons & Standards</p>	<p style="text-align: center;">Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers don't see with their eyes alone, but with their minds. Reading <i>any</i> text well requires readers to approach that text, knowing things that are apt to be important. That knowledge comes from knowing about the genre (in this case, nonfiction) (session 1). <ul style="list-style-type: none"> ○ MWT*: Readers set quick goals to push themselves to notice different features in nonfiction texts. ○ S**: Readers resolve to keep their reading stamina and volume high when reading nonfiction. ○ HW***: Readers select a variety of nonfiction texts to read, making sure to keep their volume and pacing high. ● When readers orient themselves to <i>complex</i> nonfiction texts, they use text features and their knowledge of the topic to help. But as they begin reading, they also need to live in the gray area for a while, to tolerate confusion, knowing the focus of the text may be revealed slowly (session 2). <ul style="list-style-type: none"> ○ MWT: As readers begin to read complex nonfiction texts, they revise their expectations of what and how the text will teach based on how the text is unfolding. ○ S: Sometimes, it's tricky for readers to determine how their reading of a complex nonfiction text should sound. Readers become accustomed to sometimes needing a few tries, making sure the voice in their mind conveys the tone, mood, and meaning the author intends. ○ HW: Readers practice reading famous speeches aloud, working to lift the level of their "reading aloud voice" and their internal reading voice. □ <u><i>A "work session" day for students to review their performance assessments, take stock of their work, and set goals for the future (see "Teacher Instructions" link under "Assessment" in the online resources for this unit and page 24 of the Tackling Complexity book).</i></u> ● Readers explore one way nonfiction texts get complex: main idea. Readers study a text to figure out answers to the question: In what ways does main idea become more complex? (session 3) 	<ul style="list-style-type: none"> ● Readers conduct an inquiry to investigate the question, "How is the work we do as researchers of our topics (and of our world) similar and different from the reading work we do in books?" (session 10) <ul style="list-style-type: none"> ○ MWT*: Readers work to develop realistic plans for primary research. ○ S**: Readers work to break their research plans down into achievable steps. ○ HW***: Readers put their research plans into action by beginning their primary research, gathering video and print resources, and noting how research is similar and different from reading about a topic. ● One reason researchers do primary research is to learn as much as they can about their topic. By studying their primary research, readers can discover patterns and determine main ideas that are significant to their topics (session 11). <ul style="list-style-type: none"> ○ MWT: Readers recall and continue the work they have done around solving and collecting new vocabulary words as they are researching. ○ S: Readers share the main ideas they have collected after noticing patterns in their research. ○ HW: Readers continue to conduct their primary research, noticing patterns and main ideas, and continue to gather resources for their topic. ● Readers come to texts differently once they have some expertise on the their topic. Readers come to texts with knowledge of what's important to know about their topic, the main ideas, and they read differently, and see more, because they have this knowledge in mind (session 12). <ul style="list-style-type: none"> ○ MWT: As readers read and research, they collect information that fits with their main ideas, but also look for information that leads them to revise, or add to, their main ideas. ○ S: Readers carry specific lenses with them as they read scientific and technical texts. ○ HW: Readers self-assess and revise their notes using the "Cross Texts Synthesis" strand of the Learning Progression. ● Informational readers write to understand what they are learning as they read. Specifically, readers can angle their writing so that it better explains the information (session 13).

- MWT: Readers employ two tips for helping them determine the main ideas in complex texts: 1) readers “rewrite” ambiguous subheadings to help them hold onto what a chunk of text is mostly about 2) readers ask themselves, “What is this chunk mostly about?” and then they ask, “What else is this text teaching?”
- S: Readers determine how main idea “works” in different texts.
- HW: Readers read longer chunks of text and study how they go about determining the main idea(s) of the text.
- **Once readers know how a nonfiction text is complex when it comes to main ideas, they can develop and draw on a toolkit of strategies to support them in determining the main ideas (session 4).**
 - MWT: Readers read in ways that set them up to teach others what they have learned.
 - S: Readers ready themselves to teach others what they have learned by creating quick “lesson plans.”
 - HW: Readers practice taking notes while watching videos on topics similar to those they have been reading about.
- **As nonfiction texts become more complex, the vocabulary the author uses becomes hard and technical, and the clues that help readers figure out what the words mean are often hidden. When this happens, readers have to search for clues all *around* the word to determine what it might mean (session 5).**
 - MWT: Readers show bravery and persistence when they acknowledge that there are words that they don’t know and by working hard to figure out what they might mean.
 - S: Readers push themselves to use the new vocabulary they are learning in their notes and when they are teaching other readers.
 - HW: Readers continue to read and note-take across texts, figuring out and adopting new vocabulary words as they go.
- **Readers conduct an inquiry to investigate the question: “How often does it really pay off to push ourselves to look *inside* words when they are tricky?” (session 6)**
 - MWT: Readers can invent personal, innovative word walls to help them keep track of the new words they are learning from their reading.
 - S: Readers share some of the tricky words they have encountered and the strategies they used to solve them.
 - HW: Readers continue to practice solving and capturing the meanings of new words as they read.
- MWT: As they research and take notes, readers make sure to keep track of their sources and the page numbers on which they found their information.
- S: Readers study each other’s writing about reading to learn some new moves that they might try in their own research.
- HW: Readers revisit the goals that they set for themselves at the beginning of the unit and make plans to continue to work toward those goals.
- **When readers dig deep into a topic, it pays to ask questions at different levels. Some questions will help readers understand that text they’re reading, and other questions will get them to think beyond the text, to question across texts, across their topic, and even to question their own agenda (session 14).**
 - MWT: Readers study and categorize the questions they have been asking as they are reading and set goals to deepen their level of questioning.
 - S: Readers share their deepest questions with their research teams and help each other develop action plans to research these questions.
 - HW: Readers continue to jot down the questions that they have as they read and to set goals to deepen their level of questioning.
- **As readers investigate a topic, they often encounter multiple subtopics hidden inside their topic. Readers read on with those subtopics in mind, notice when multiple texts teach about the same subtopic, and ask, “How do these parts fit together? Why is this part important?” (session 15)**
 - MWT: Readers also notice how texts on the same subtopic provide different, or contrasting, information.
 - S: Readers self-assess and set goals using the “Comparing and Contrasting” strand of the Learning Progression.
 - HW: Readers continue to read about subtopics across texts, comparing and contrasting the information these texts present.
- **As readers craft powerful writing about reading, they constantly move from big to small. They might start with a big idea—their own or one of the author’s—and then they support that idea with the specifics from the text. Readers and writers constantly shift between those two places (session 16).**
 - MWT: Readers use freewriting and thinking stems to push their thinking about their topics.
 - S: Readers share their writing about reading and get inspired to try some of the moves their classmates used in their own writing.

- **As texts get more complex, readers must study and consider the structure of those texts, noticing the overall structure and how chunks of texts are built (session 7).**
 - MWT: Readers notice and analyze how each sentence in complex texts can hold more information that they need to keep track of.
 - S: Readers carry familiar lenses, those that they learned while reading about history in fourth grade, to analyze scientific texts.
 - HW: Readers read a variety of nonfiction texts, collecting additional “noticings” about how they are structured.
- **As nonfiction readers monitor their own comprehension, they notice when they’re confused or feeling stuck, and they turn to tools and strategies for help (session 8).**
 - MWT: Readers check to make sure that they are not attempting to read books that are way too hard for them.
 - S: Readers think about and select powerful personal inquiry topics that will drive their research in the next bend/goal.
 - HW: Readers begin planning and researching their personal inquiries.
- **When readers summarize complex nonfiction texts, they craft short versions of a text. These summaries tend to include the author’s main ideas, how those main ideas relate to each other, and the key supportive details (session 9).**
 - MWT: Readers use the Learning Progression to self-assess and revise their summaries.
 - S: Readers share and compliment one another on their nonfiction summaries.
 - HW: Readers begin their inquiry projects by conducting some hands-on, primary research.

**Mid-Workshop Teaching*

***Share*

****Homework*

RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

- HW: Readers continue to research, pausing to write long about their thinking, using specific details and big ideas.
- **After researchers read a few sources on a topic, they compare and contrast those texts, noticing how they portray the topic in similar ways—and how they are different. Then, they speculate about why authors made these craft and structure decisions, thinking, “Does this relate to the main ideas they’re teaching?” (session 17)**
 - MWT: Readers use the “Analyzing Author’s Craft” strand of the Learning Progression to think deeply about the craft choices authors make in different texts.
 - S: Readers make sure to acknowledge the conflicting information sources present when they summarize what they have learned.
 - HW: Readers use the Learning Progression to self-assess and set goals for themselves as nonfiction readers.
- **Readers don’t just think about the information in a text. They also figure out the perspective of the author of that text and how he or she might be swaying the reader to think a certain way about that topic, even when the author’s perspective isn’t explicit (session 18).**
 - MWT: Readers use a variety of strategies to evaluate the trustworthiness of their sources.
 - S: Readers write long to determine their own perspectives on their research topics.
 - HW: Readers continue to write to determine their exact perspective on their topic and conduct final research before they share what they have learned with others.
- **When readers study a topic deeply, they allow the research they do to change the way they think and feel about their topic. They live differently because of the research that they do (session 19).**
 - MWT: Readers use their teaching plans, books, and explaining voices to teach others about their perspectives on the topics they have been researching.
 - S: Readers celebrate the growth they have made in this unit by thinking about how the research they have conducted will change their lives.
 - HW: Readers begin, in some small way, to live their lives differently because of the research they conducted.

**Mid-Workshop Teaching*

***Share*

****Homework*

RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

RI.5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

RI.5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance development of main ideas or themes.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

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RI.5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

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6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Expansion and Reform Westward movement, industrial growth, increased immigration, the expansion of slavery, and the development of transportation systems increased regional tensions.

6.1.8.D.4.a Analyze the push-pull factors that led to increases in immigration, and explain why ethnic and cultural conflicts resulted.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

1) Make sense of problems and persevere in solving them.

3. Construct viable arguments and critique the reasoning of others.

7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Nonfiction books, articles, primary source documents, and videos related to a variety of research topics

Various read-aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 5, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; A Curricular Plan for the Reading Workshop, Grade 5; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *When Lunch Fights Back: Wickedly Clever Animal Defenses* (Johnson); *Alien Deep: Revealing the Mysterious Living World at the Bottom of the Ocean* (Hague); adaptations of the article "Amazing Octopus" found on the online resources for this unit

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input checked="" type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input checked="" type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 4: Historical Fiction Book Clubs and Related Informational Reading

<p>Essential Questions:</p> <ul style="list-style-type: none"> -How do readers keep track of and synthesize the complex settings and storylines featured in historical fiction books? -How and why do readers consider different characters' perspectives when growing interpretations? -How and why do readers track and analyze complex texts in the company of others? -How do readers draft and revise interpretations around theme? -How do an author's choices help to reveal the theme of a story? -How and why do readers search for historical information related to their historical fiction reading? -How do readers analyze how universal themes are developed similarly and differently across texts? 		
<p>Skills/Knowledge:</p> <ul style="list-style-type: none"> -Readers will track the settings, characters, plotlines, and perspectives in complex texts. -Readers will consider the perspectives of other characters when crafting their interpretations. -Readers will use a variety of strategies to draft and revise interpretations around theme. -Readers will cite specific evidence from across the text to support their interpretations. -Readers will consider the author's choices when crafting their interpretations, including the author's use of symbolism and the structure of the text. -Readers will consider the perspectives of other characters when crafting their interpretations. -Readers will consult nonfiction resources to help them further understand the characters and themes in their historical fiction books. -Readers will analyze the role power plays in their books. -Readers will analyze how authors develop similar themes differently across texts. 		
<p>Goal #1: Readers strive for deep comprehension of fictional texts through synthesis of complex story elements.</p>	<p>Goal #2: Readers analyze complex texts by drafting and revising interpretations around theme.</p>	<p>Goal #3: Readers develop their critical reading skills while analyzing how universal themes are developed similarly and differently across texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers, you already know what the setting is in a story. It's the place where the story, or scene, happens. But today, I want to teach you that in historical fiction, because the setting is inevitably unfamiliar to readers, they have to pay close attention not just to what the place looks like but what it feels like--not just its physical details, but its emotional atmosphere. 	<ul style="list-style-type: none"> ● Readers need to think, talk, and write in interpretive ways. Today we will investigate the question, "What makes for strong book club conversations about themes and symbols?" (see online resources for club talk video to examine during the minilesson). <ul style="list-style-type: none"> ○ MWT*: Readers use what they noticed from today's inquiry, charts from earlier in the year, and the Narrative Learning Progression to set goals for their interpretive work. 	<ul style="list-style-type: none"> ● The voice narrating a story is a deliberate choice, with consequences. One of a reader's first jobs is to figure out who is narrating the story and to understand that the story they are privy to as a reader is <i>that</i> character's experience. Readers can deepen their understanding of a book's big picture--what it's all about--by considering how the story might have been told otherwise if it were

<ul style="list-style-type: none"> ○ MWT*: Authors carefully choose words to describe a character or place. Readers need to pay attention to the feeling, mood, or tone of the event and change their voices to match this, thinking about how and why the author created that mood. ○ S***: Readers pay special attention to descriptive passages and transitional passages that tell about daily life. These sections can't be overlooked because they often reveal a great deal about the world in which the story is set. Clubs can study these parts together, reading them aloud and discussing the emotional impact they have on them as readers. ● When historical fiction readers begin a new book, they tack up the important information onto mental bulletin boards, sorting it so as to grasp the who, what, where, when, and why of the book. <ul style="list-style-type: none"> ○ MWT: In order to prepare for their club conversations, readers reread parts of their books, asking "Have I collected details, facts, about the characters and places that matter? Have I asked myself, 'What sort of place is this? Is trouble brewing?'" ○ S: Clubs can push their thinking about their initial thoughts and jottings by asking themselves questions such as: <ul style="list-style-type: none"> ○ <i>What ideas can we begin to develop about (a character) based on what they say, do, or think?</i> ○ <i>Which details from the story best help us understand why (a character) displays (a particular response/emotion)?</i> ○ <i>Why does the author most likely include ___ in the story?</i> 	<ul style="list-style-type: none"> ○ S***: Club members reflect on today's inquiry and set goals for raising the level of their book club conversations about their interpretations. ● Each reader brings a unique perspective to a text. Readers respond to and come up with interpretations about what they are reading based on their personal stories, their experiences, and their histories. There is no one "right" way to think about a story. <ul style="list-style-type: none"> ○ MWT: Readers, your own responses and feelings about a book truly matter. What matters to you in a text or how you relate to the characters, settings, and themes is what reading is all about. ○ S: Readers can build stronger interpretations by allowing the thoughts and responses of their club mates to shape how they see the characters, events, and themes in a book. To grow the strongest interpretations, readers build thoughts off of the talk they have with one another. ● Readers pause as they read, lingering in certain passages that seem to be written in bold--usually the extra dramatic or surprising ones, where they feel as if there is a sense of what is happening now is connected to other parts of the story or could be tremendously important to the characters' development. Readers sometimes jot about them, reread them with their clubs, compare their thinking, connect them to other parts, and have long discussions about them again and again in order to deep their interpretations about the text. <ul style="list-style-type: none"> ○ MWT: After poring over a passage that feels like it is written in bold, readers try to capture a theme of the book by asking themselves, 	<p>narrated by someone else--by a character rather than an outside voice or by a different character than the one who is narrating.</p> <ul style="list-style-type: none"> ○ MWT*: To deepen their understanding of different characters' perspectives and the meaning of the story as a whole, readers look closely at a scene and imagine the various points of view that characters in that scene bring to the action. ○ S***: Who tells a story is a deliberate choice made by an author for a good reason. While studying a specific scene, clubs ask themselves: <ul style="list-style-type: none"> ○ <i>If a different perspective was used to present this scene, what details might have been included/excluded? Why?</i> ○ <i>If a different perspective was used to present this scene, how might the mood and tone of the scene be different? Why?</i> ○ <i>If a different perspective was used to present this scene, how might the reader understand things differently?</i> ○ <i>What might be gained or lost by the author choosing this narrator to tell the scene through this perspective? Why might the author have made this choice?</i> ● Looking at our books through the lens of power leads to all sorts of new thinking. When we investigate who has power, what form it takes (how you see it), and how power changes, that helps us find huge meanings in books and to deepen our interpretations. <ul style="list-style-type: none"> ○ MWT: Readers know that power isn't always about weapons or physical strength. They make sure to consider more subtle forms of power, such as personal determination,
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<ul style="list-style-type: none"> ○ <i>What message does the author get across to readers through (character's responses)?</i> ○ <i>An important contrast in the story is between (two characters).</i> ● It's common for shifts in setting to occur as you read further into a book. When readers encounter a shift, it's important to compare and contrast the physical and psychological elements of these places. <ul style="list-style-type: none"> ○ MWT: Nothing that happens in a story is included accidentally. Readers notice event the tiniest of details, like the weather, specific objects, or characters' actions and think, "Why might the author have included this just now? What am I supposed to be thinking about the characters, the setting, or the theme?" ○ S: It's important in any club to take care of the relationships within that club. We do that by making sure that we're creating work, where each member will feel a part of something important, and where each member will always feel supported by the group. ● Strong readers take charge of their reading lives. They don't wait for a teacher to tell them how or when to use comprehension strategies they have learned in the past. Good readers know that as their books get harder, they have to work harder (<i>you may want to revisit some of the charts from you "Interpretation Book Clubs..." unit and expect to see students doing this work</i>). <ul style="list-style-type: none"> ○ MWT: Readers remember to use some important tools in their notebooks to help them keep track of the story, such as T-charts, 	<p>"What is this story <i>really</i> about? What is this author really saying--about life?"</p> <ul style="list-style-type: none"> ○ S: Clubs can place an important artifact (e.g. one club member's Post-it, a passage from the text, one club member's journal entry) in the middle of the group to help focus their club conversation. ● Readers know that details matter! Readers accumulate and string together details as they read. They ground their interpretations in the details, and as they read, they keep track of details that support their ideas as well as details that lead them to related ideas. <ul style="list-style-type: none"> ○ MWT: Once you have paused to develop an interpretation of a book, you almost wear that idea--that interpretation--like a pair of glasses, like a lens. You can read through that lens, saying, "Ah yes, this goes with my interpretation!" or "Huh? This makes me think something new." ○ S: Readers make sure that they can say the theme of their book in a sentence or two (rather than just a word). They also try to make their theme statements general enough that they can use words like "people" or "kids" instead of specific characters' names. ● Readers take their interpretations around theme through a process of drafting and revision. One way that readers tackle this work is they have in mind an internalized sense of the qualities of strong theme work--and that guides their revision (<i>use the Narrative Reading Learning Progression to identify these qualities</i>). <ul style="list-style-type: none"> ○ MWT: Readers study every word of their interpretations and revise to make sure they are using the best words to capture their thinking. 	<p>everyday forms of resistance to societal powers, or the power of nature.</p> <ul style="list-style-type: none"> ○ S: Clubs discuss their books through the lens of power and also track how power shifts from the beginning to the end of their books. ● Historical fiction readers often turn to nonfiction texts to spark new ideas about their novels as well as fill in gaps in their knowledge. They may turn to nonfiction resources when they: <ul style="list-style-type: none"> ○ <i>have questions about a place, event, or issue</i> ○ <i>have trouble visualizing a time or place</i> ○ <i>can't understand why people are treated a certain way or the roles certain characters have</i> ○ <i>are confused by issues of religion, gender, race, class, and culture</i> ○ <i>are left wondering by a character's decisions, actions, behaviors, or motivations</i> ○ <i>see evidence of power and they don't know why one person has more power than others</i> ○ MWT: Readers decide how they can use historical information to help them grow their interpretations about their historical fiction books. ○ S: Readers use all they know from both inside and outside a book to understand why a character feels or thinks as he or she does ● Historical fiction readers can compare how a big idea or theme is explored in books about the same historical event or time period, to deepen their thinking. Sometimes similar themes are addressed by authors writing about <i>different</i> historical events as well.
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<p>timelines, self-designed graphic organizers, and lists of characters.</p> <ul style="list-style-type: none"> ○ S: Club members resolve to listen to others “like gold.” ● Readers of historical fiction can use timelines to help them make sense of what they are reading. It helps to create two timelines--one of historical events and one of pivotal moments for the main character. Then you can analyze the relationship between the main character and the historical events, thinking, “When does history affect the main character, and vice versa?” ○ MWT: When skilled readers read any complex story, and especially when they read historical fiction, they are aware that time is one of the elements in the story that is often complex. Specifically, they are aware that the spotlight of the story is not always on the present. Sometimes the story recalls events that have already occurred, either earlier in the story or before the story even began. Timelines are one tool that can help readers keep track of time shifts in stories. ○ S: Readers begin constructing a class timeline to place the events in their books in a larger historical context. ● Readers take notice of gaps in their knowledge as they read, perhaps in parts where time moves fast or where there are flashbacks, or simply because an author assumes they know something about the time period. Sometimes, rereading can help readers clear up their confusion. However, as texts become more complex, rereading doesn’t always help. Sometimes the only way to make sense of all 	<ul style="list-style-type: none"> ○ S: Although it’s important to fashion ideas and to care about them, it’s also important to be open to new ideas. You don’t need to read, or talk, like you are determined not to let your mind budge even an inch. One reason to talk and to read is to learn. Thoughtful readers, and thinkers, allow their ideas to be changed. ● Readers, we’ve talked a lot about the role of beginnings in historical fiction. Authors of historical fiction (and all fiction) make deliberate choices, not just about the first chapter but about each chapter and where it will go in the story. One way readers analyze themes is to notice how the text is structured--how the chapters fit together--and that the events included or not can be signposts to deeper meaning and fodder for interpretations. ○ MWT: Readers continue to revise and add to their interpretations as they examine new details in the text. ○ S: Club members put all of their big ideas side-by-side and work together to come up with some big “tent ideas” (additional interpretations) that capture a bit of what they are all trying to say about the book. ● Authors have many tools they use to craft their stories, such as allusions, figurative language, imagery, and symbolism--all can be used to convey big ideas. One tool that authors use often is symbolism--an (often ordinary) object or setting or other element that stands for something more thematically significant. Historical fiction is rich with symbolism that points readers to deeper themes, not only in novel’s time period but 	<ul style="list-style-type: none"> ○ MWT: Readers can analyze how different authors approach similar themes by comparing and contrasting: <ul style="list-style-type: none"> ○ <i>moments of choice</i> ○ <i>times when characters respond to trouble</i> ○ <i>moments when characters feel conflicting emotions</i> ○ <i>perspectives authors have chosen</i> ○ <i>physical and psychological settings</i> ○ <i>parts where images, objects, and more seem to repeat</i> ○ <i>parts where minor, seemingly unimportant characters resurface</i> ○ <i>choices of language (e.g. names of titles, characters, places) and how this language might connect to the themes of the story</i> ○ <i>how life lessons are taught (some are taught through characters themselves realizing lessons while other are taught through readers seeing characters’ mistakes/flaws)</i> ○ S: After comparing and contrasting how authors develop similar themes, clubs can ask themselves: <ul style="list-style-type: none"> ○ <i>What can we learn from these comparisons?</i> ○ <i>What does each author seem to be trying to really say?</i> ○ <i>What might the author be trying to say about our life today?</i> ○ <i>How is each author approaching a theme in his or her own way?</i> ● Authors reveal themes in a variety of ways. One way to compare how authors convey themes is to study how characters respond to challenges.
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<p>that is happening in a text is by reading forward.</p> <ul style="list-style-type: none"> ○ MWT: Readers think about minor characters in their stories, beginning to construct their timelines and analyzing how these characters reacted differently than the main character to an event in the story. ○ S: Readers allow disagreements in their book clubs to generate more thinking. <ul style="list-style-type: none"> ● Readers try to understand the decisions characters make, knowing that characters' behavior is shaped, in part, by what is happening in the world in which they live, that is, by the historical context. When various characters respond differently to one event, it is helpful to ask, "Why?" Usually, it is because each of those characters plays a different role in the world and thus is shaped differently by the times. <ul style="list-style-type: none"> ○ MWT: Readers recognize that their characters' behaviors in their books may be shaped by their personalities and personal relationships as well as by the historical context. It is important for a reader to separate his/her perspective from that of the characters or narrator. ○ S: Readers use the Narrative Learning Progression to self-assess their writing about reading and to help them set goals for raising the level of their work. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a</i></p>	<p>also in their own. Historical fiction readers are ever on the lookout for symbols that feel significant.</p> <ul style="list-style-type: none"> ○ MWT: After considering the symbols they notice in their books, readers continue to revise their interpretations. ○ S: Readers use the Narrative Reading Learning Progression to make sure they are doing fifth- or sixth-grade-level work in the "Determining Themes" strand. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p>	<ul style="list-style-type: none"> ○ MWT: After analyzing how characters respond to challenges differently across texts, readers ask themselves: <ul style="list-style-type: none"> ○ <i>What theme is present in both stories?</i> ○ <i>How have the authors approached the topic differently?</i> ○ <i>What ideas are supported by both stories?</i> ○ <i>How did each of the characters react differently to conflict? What message does the author seem to be trying to convey through those reactions?</i> ○ S: Readers create imagined sets of texts (books across genres, movies, images, songs, etc.) that share common universal themes. <ul style="list-style-type: none"> ● Sometimes authors comment on life today through the theme of their books. Readers can look across texts and consider how themes convey messages on current times or perhaps how certain themes repeat across time. <ul style="list-style-type: none"> ○ MWT: Readers make sure to ground their interpretations about how the themes of their books ring true today in details and evidence from the text. ○ S: Sometimes readers have huge thoughts, for which no ordinary words will do. When that happens, they can reference a beautiful detail, significant theme, or lasting image from a story that people know well, and by doing so, they conjure up that whole story, so that people who know it say, "Ah, yes, yes. I know what you mean." That's called making an allusion. Literate people do this all the time. ● Readers celebrate the growth they have made in this unit by reflecting upon how the choices that characters made in their books, and the
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<p><i>story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p>messages those choices reveal, have affected their lives.</p> <p><i>*Mid-Workshop Teaching</i> <i>**Share</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p>
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SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Expansion and Reform Westward movement, industrial growth, increased immigration, the expansion of slavery, and the development of transportation systems increased regional tensions.

6.1.8.D.4.a Analyze the push-pull factors that led to increases in immigration, and explain why ethnic and cultural conflicts resulted.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Nonfiction text sets composed of grade-level books, articles, primary source documents, and videos

Various read-aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 5, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 5*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *Out of the Dust* (Hesse); shorter historical fiction texts related to the same time period; nonfiction texts related to the time period

21 st Century Themes	21 st Century Skills
<input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 5: Argument and Advocacy

Essential Questions:

- How do readers synthesize central claims and authors' perspectives across texts in order to grasp all sides of an argument?
- How can conducting debates help readers gain new insights into the issues they are researching?
- How and why do readers analyze an author's perspective and craft in argumentative and informational texts?
- How and why do readers evaluate the trustworthiness and validity of an argumentative text?
- How and why do readers analyze power and the positioning of the reader in argumentative texts?

Skills/Knowledge:

- Readers will distinguish between persuasive and argumentative texts.
- Readers will identify the main ideas, reasons to support the main ideas, evidence, and central idea in argumentative texts.
- Readers will summarize argumentative texts.
- Readers will prepare for, conduct, and learn from debates on an issue.
- Readers will use multiple strategies to tackle complex texts.
- Readers will analyze an author's perspective and craft.
- Readers will evaluate the trustworthiness and validity of argumentative texts.
- Readers will analyze how authors position readers in argumentative texts and how they use power to evoke emotional responses.

<p>Goal #1: Readers investigate issues by synthesizing across texts and conducting debates in order gain new insights.</p>	<p>Goal #2: Readers raise the level of their research, raising new questions about important issues, considering an author’s perspective and craft moves, and evaluating arguments and evidence.</p>	<p>Goal #3: Readers research new issues with more agency, analyzing author’s craft and power across texts.</p>
<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
<ul style="list-style-type: none"> ● Readers know that a good argument has reasons to support it and evidence to back those reasons. When readers analyze an argument, it helps them to ask, “What is the claim being made? What reasons support that claim? What’s the evidence to support those reasons?” (session 1) (argument intensive) <ul style="list-style-type: none"> ○ *MWT: Readers identify, discuss, and rank which of their texts are just persuasive and which are making strong arguments. ○ **S: Readers identify when texts are one-sided or offer different sides of an issue so that they know how to go about reading that text. ○ ***HW: Readers keep their “personal” reading lives going at home by selecting fictional texts that they are dying to read. ● When readers are specifically researching an argument, they want to grasp the sides of that argument early in their research. One way readers do this is to focus initially on texts that lay out the argument clearly, and then read to learn about both sides. (session 2) <ul style="list-style-type: none"> ○ MWT: Readers notice when a text does not seem directly connected to their argument. They either save this text for later on in their research, or they continue reading, trusting that they will find something applicable. ○ S: Whenever researchers study new issues, they give themselves time just to process, 	<ul style="list-style-type: none"> ● Readers conduct an inquiry to investigate the question, “How do readers push themselves to find different questions and ideas to discuss around an issue?” (session 9) <ul style="list-style-type: none"> ○ MWT*: Readers sort their texts as they begin to come up with new questions around their issues and decide what they will need to research further. ○ S**: Research clubs decide on the new ideas and questions they will pursue around their issues and make reading plans for their research. ○ HW***: Readers push themselves to use the strategies they have been learning to grow deeper ideas about their literature reading. ● Readers mark up a text in a purposeful and deliberate way, to help them remember the big ideas of the text, as well as the things they were thinking when they read it. The annotations that readers make should help them use the text in conversation. (session 10) <ul style="list-style-type: none"> ○ MWT: Readers take some time to write long about their thoughts before meeting to converse with their research clubs, just like they would for literature book clubs. ○ S: Readers meet to discuss their new research questions. Then, they reflect on their discussions and set new reading and discussion goals. ○ HW: Readers use the Informational Reading Learning Progression to self-assess their 	<ul style="list-style-type: none"> ● When researchers set out to study a new issue, they start by making a plan for how that study will go. They think about all that they know to do—about their repertoire of reading and research strategies—and they dive into new research with greater agency, drawing on all that they have learned from undertaking previous research studies. (session 16) <ul style="list-style-type: none"> ○ MWT*: Readers reread parts that stunned or moved them to help them grasp what the text is saying, even more deeply. ○ S**: Clubs set up a space in the classroom with artifacts and resources that will help them think about their research. ○ HW***: Readers resolve to revv up their fiction reading lives by making plans to read new authors or genres, reread books they’ve read with different lenses, or to make more time for reading in their lives. ● Readers talk with fellow readers about their topic, then they reflect on the conversation, mining it for ideas and questions to carry forward as they read. The important thing is that they let their future reading be shaped not only by past reading and thinking, but also by conversations (note: students will go off and discuss first after the minilesson, then read). (session 17) <ul style="list-style-type: none"> ○ MWT: Readers reflect on their conversations and identify questions or ideas that would be worth exploring as they read on.

<p>digest, and wrap their minds around what they are learning about.</p> <ul style="list-style-type: none"> ○ HW: Readers prepare for tomorrow’s flash debate and keep their fictional reading lives alive and well. <p>□ <i>A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under “Preassessment” in the online resources).</i></p> <ul style="list-style-type: none"> ● After reading about an issue for a bit, nonfiction readers can let their research spur quick flash-debates. This can help them clarify their thinking and know what further research they need to do. (session 3) <ul style="list-style-type: none"> ○ MWT: Readers think carefully about the arguments that their opponents will make so that they can prepare how they will respond to them. ○ S: Readers participate in flash-debates and give each other feedback on those debates in order to raise new questions and reconsider their arguments. ○ HW: Readers reflect on the day’s debate and jot down some new questions they have. They also continue to read fiction at high volume. ● Readers read deeply about an issue, including background information, to become authorities on that issue. Whenever they read, they ask, “How might this information apply to the argument?” (session 4) <ul style="list-style-type: none"> ○ MWT: Readers push themselves to think outside the box about how the information they are reading might apply to their argument. 	<p>reading and thinking work so far in this bend and to set goals for their upcoming work.</p> <ul style="list-style-type: none"> ● When readers recognize that a text (or a part of a text) is slightly more difficult, they draw on strategies that help them to deal with the difficulty. Above all, though, readers read these slightly more difficult texts with agency, saying to themselves: “I can do this.” (session 11) <ul style="list-style-type: none"> ○ MWT: Readers keep themselves going by chunking texts and jotting notes to make difficult reading more manageable. ○ S: Readers can deepen their understanding of difficult texts by talking about and reading them with others. ○ HW: Readers tackle difficult texts, noting what difficulties they come across and what strategies they use to handle the difficulties. ● Readers know that every text reveals an author’s perspective on that event, topic, or issue. Figuring out an author’s perspective can help you to figure out how exactly his or her ideas fit into the issue. One of the best ways to figure out an author’s perspective is to lay that perspective next to others and study connections and contradictions across sources. (session 12) <ul style="list-style-type: none"> ○ MWT: A reader’s understanding of perspective is always fuller when he/she traces the source, really grasping who the source is and what he/she might stand for. ○ S: Readers evaluate the trustworthiness of texts, making sure to read a variety of sources to get a fuller picture of an issue. ○ HW: Readers discuss the issue of text trustworthiness with others and read or watch texts considering perspective. 	<ul style="list-style-type: none"> ○ S: Researchers follow a cycle of reading, conversing, forming new ideas and questions, reading, and conversing again. They allow each conversation to inform their reading, and each time they read to inform their conversations. ○ HW: Readers converse after their reading letting their discussions raise new questions and ideas for them to research. <ul style="list-style-type: none"> ● When readers want to analyze texts across the same topic or event, it helps to study one carefully, then lay others next to that one, asking, “How are these authors’ choices similar to the first author’s? Different?” (session 18) <ul style="list-style-type: none"> ○ MWT: Readers make sure they are balancing their reading and their writing about reading, knowing that the best way to grow as a reader is to read. ○ S: Readers use craft to bolster their positions in conversation and debates. ○ HW: Readers analyze the craft moves they see in their fictional books. They also compare and contrast the craft moves different authors use across texts. ● Experienced nonfiction readers bring all their critical lenses to reading nonfiction, to talk back to texts. To do this, readers are alert to moments when they are stirred to a strong emotional response, and they carefully analyze how the text may position the reader. (session 19) <ul style="list-style-type: none"> ○ MWT: Readers remember to consider the source, knowing that who the author is will influence how they read the text. ○ S: Readers push themselves to see patterns in big ideas across the issues they have been researching.
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<ul style="list-style-type: none"> ○ S: Readers share and take notes on what their research group learned about their issue by reading informational texts. ○ HW: Readers look for connections to their issue in the world around them, even in their fiction reading. ● Readers conduct an inquiry to answer the question, “What moves can people make to help a conversation to deepen and grow richer?” (session 5) <ul style="list-style-type: none"> ○ MWT: Readers identify the kinds of conversations they could have when discussing an issue with a club. ○ S: Club members have a responsibility to hold each other accountable for supporting their ideas. If one member says a fact that sounds a bit off, the others should make sure to ask that member where she got her information. ○ HW: Readers discuss their issues with someone at home, practicing how to have deep conversations with others and pushing themselves to leave the conversation with even more ideas. ● Readers always want to shift from taking in information to reflecting on information. Researching is a continual cycle of reading more, raising new questions, and having new ideas...then reading more, this time with those new ideas in mind. (session 6) <ul style="list-style-type: none"> ○ MWT: Readers know that there are specific questions that are always worth asking when reading nonfiction, such as “Could this explain...?” “Why (this) and not (that)...?” and “So what?” ○ S: Research groups wonder about and question information and evidence in order to develop new thoughts about their topics. ○ HW: Readers read nonfiction with the Informational Reading Learning Progression 	<ul style="list-style-type: none"> ● Readers can think about, discuss, and write about texts on different levels. On one level, readers can think about what they are about—their content. But another level of thinking about texts is to think more about how authors’ choices have shaped that content and why. (session 13) <ul style="list-style-type: none"> ○ MWT: Readers use their argument goal and technique cards to read informational texts through the lens of argument. ○ S: Research groups decide how they would like to share their learning with the class in a few days. ○ HW: Readers practice analyzing craft and structure in their fiction books. ● When readers read to evaluate arguments, they need to read skeptically. It’s the author’s job to convince the reader of the validity of the argument, and once readers understand the argument being made, they need to go back to evaluate whether or not it is convincing. (session 14) <ul style="list-style-type: none"> ○ MWT: Readers sometimes read informational and argumentative texts skeptically, expecting that the author supports any claims that he/she may make. ○ S: Readers practice analyzing parts of a text in relation to the whole and finalize their plans for how they will share their learning with the class. ○ HW: Readers make final preparations for tomorrow’s debate. ● Readers raise the level of their debate by selecting the strongest evidence for each reason. (session 15) <ul style="list-style-type: none"> ○ MWT: Readers conduct debates around their issues while other readers listen in and judge the which is the stronger argument. 	<ul style="list-style-type: none"> ○ HW: Researchers begin to make preparations for their final debates. ● In this session, readers become advocates for an issue they have studied, writing in various genres to effect change. They will do this work, however, in the third bend/goal of the complementary writing unit, “Research-Based Argument Essays.” (session 20) ● Researchers participate in debates for specific audiences consisting of (fictional) stakeholders on the issue. (session 21) <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</i></p> <p><i>RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</i></p> <p><i>RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</i></p> <p><i>RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</i></p> <p><i>RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</i></p>
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<p>in hand in order to push themselves to have deeper ideas.</p> <ul style="list-style-type: none"> ● When readers summarize arguments, they use their own words to express the most essential parts of the writer’s argument—the central idea or claim, and major points—all the while being careful to not distort or change any of what the writer meant (session 7). <ul style="list-style-type: none"> ○ MWT: Readers summarize texts that advance two points of view in a slightly different way than texts with one point of view. ○ S: Readers use the Learning Progression to self-assess and set goals to improve their summarizing skills. ○ HW: Readers notice how other people summarize things that happen in their everyday lives and challenge themselves to raise the level of their own summarizing. ● Readers don’t just learn to argue, they argue to learn. Preparing for and having a debate about an issue can lead readers to new ways of thinking about ideas and give them new insights into their issues. (session 8) <ul style="list-style-type: none"> ○ MWT: Researchers participate in a debate, firmly grounding their arguments in the texts they have read. ○ S: Researchers reflect on what they learned through arguing, and raise new questions, insights, and ideas. ○ HW: Readers write long about the new ideas and insights they generated through debate. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p>	<ul style="list-style-type: none"> ○ S: Readers use the Informational Reading Learning Progression to self-assess and set goals for the next bend. ○ HW: Readers take stock and set goals for their fiction reading lives. <p><i>*Mid-Workshop Teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</i></p> <p><i>RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</i></p> <p><i>RI.5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.</i></p> <p><i>RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</i></p> <p><i>RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</i></p> <p><i>RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</i></p> <p><i>RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</i></p>	<p><i>RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</i></p> <p><i>RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance development of main ideas or themes.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>
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<p><i>RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</i></p> <p><i>RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</i></p> <p><i>RI.5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.</i></p> <p><i>RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</i></p> <p><i>RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</i></p> <p><i>RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</i></p> <p><i>RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</i></p> <p><i>RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p>	<p><i>RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance development of main ideas or themes.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	
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SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

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SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance development of main ideas or themes.

SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

The examination of individual experiences, historical narratives, and events promotes an understanding of individual and community responses to the violation of fundamental rights.

Cultures include traditions, popular beliefs, and commonly held values, ideas, and assumptions that are generally accepted by a particular group of people.

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

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Reading Logs
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Resource

Various read- aloud texts and level appropriate trade books

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Suggested Texts: See TC online resources for this unit for issue-specific text sets

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<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Environmental Literacy <input checked="" type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Civic Literacy <input checked="" type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy 	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<ul style="list-style-type: none"> <input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making 	<ul style="list-style-type: none"> <input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
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- ☒ CRP1. Act as a responsible and contributing citizen and employee
- ☒ CRP2. Apply appropriate academics and technical skills
- ☒ CRP3. Attend to personal health and financial well-being
- ☒ CRP4. Communicate clearly and effectively with reason
- ☒ CRP5. Consider the environmental, social and economic impacts of decisions
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- ☒ CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 6: On Demand Reading Strategies (Common Core Review)

Essential Questions: -What skills have we learned for reading various types of literature? -What skills have we learned for reading various types of informational texts? -What skills have we learned for reading poetry? -How do we integrate all of these skills to become confident, flexible readers?			
Skills/Knowledge: -Readers will integrate and apply CCSS Reading Literature Standards. -Readers will integrate and apply CCSS Reading Informational Text Standards. -Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry. -Readers will integrate all of the CCSS Reading Skills to become confident, flexible readers.			
Goal #1: Readers will integrate and apply CCSS Reading Literature Standards.	Goal #2: Readers will integrate and apply CCSS Reading Informational Texts Standards.	Goal #3: Readers will integrate and apply CCSS Reading Literature Standards as they relate to poetry.	Goal #4: Readers will employ a variety of on demand reading strategies.
Types of Texts: stories, drama (plays), folktales, fiction, myths	Types of Texts: expository, historical, scientific, technical,	Types of Texts: poetry on a variety of topics	

	biographical, autobiographical, procedural		
Skills & Standards	Skills & Standards	Skills & Standards	Strategies
<p><i>*Skills in bold directly reflect Gr. 5 Common Core State Standards*</i></p> <p>Story Elements Describe the following drawing on specific details in the text:</p> <ul style="list-style-type: none"> ○ How characters respond to challenges (problems) ○ How characters interact ○ How characters feel ○ Settings ○ Events ○ How characters change ○ What characters learn or achieve <p>Vocabulary Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Figurative language (e.g. simile, metaphor) <p>Synthesis Determine the theme of the story, drama, or poem from details in the text including:</p> <ul style="list-style-type: none"> ○ how the characters respond to challenges <p>Summarize the story.</p> <ul style="list-style-type: none"> ○ Determining important details <p>Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p>Compare/Contrast (drawing on specific details in the text)</p>	<p><i>*Skills in bold directly reflect Gr. 5 Common Core State Standards*</i></p> <p>Structure Describe overall structure of events, ideas, concepts, or information in two or more texts. Examples:</p> <ul style="list-style-type: none"> ○ Chronology ○ Comparison ○ Cause/effect ○ Problem/solution <p>Explain how an author uses reasons and evidence to support particular points in a text.</p> <ul style="list-style-type: none"> ○ Identify which reasons and evidence support which point(s). <p>Vocabulary Determine the meaning of the words and phrases as they are used in a text.</p> <p>Synthesis Determine two or more main ideas of a text.</p> <ul style="list-style-type: none"> ○ Explain how the main idea(s) is supported by key details. <p>Summarize the text.</p> <ul style="list-style-type: none"> ○ Determine important details <p>Explain the relationships and interactions between two or more...</p> <ul style="list-style-type: none"> ○ Individuals ○ Events ○ Ideas ○ Concepts... <p>based on specific information in the text (see “Text Types” above).</p>	<p><i>*Skills in bold directly reflect Gr. 5 Common Core State Standards*</i></p> <p>Vocabulary Determine the meaning of words and phrases as they are used in a text. Example:</p> <ul style="list-style-type: none"> ○ Figurative language (e.g. simile, metaphor) <p>Structure Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g. graphic novel, multimedia presentation of fiction, folktale, myth, poem). (not sure how they would assess this on PARCC)</p> <p>Synthesis Determine the theme of the story, drama, or poem from details in the text including:</p> <ul style="list-style-type: none"> ○ how the speaker reflects on a topic <p>Summarize the text. Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p>Compare/Contrast Compare/contrast narrators’, speakers’, or characters’ points of view.</p>	<p><i>*The following are merely some suggestions for reading test-taking strategies for you and your students. Feel free to use as you would like.*</i></p> <p>When approaching a passage, ask yourself, “What kind of writing is this? What is the genre?”</p> <ul style="list-style-type: none"> ○ Know how a genre “goes” and expect to see certain elements particular to the genre. Examples: <ul style="list-style-type: none"> ▪ Narrative: <ul style="list-style-type: none"> ● Characters, setting, problem, solution ● Someone, wanted, but, so, then ● Character learns, achieves, realizes, or changes ● Overall theme ▪ Expository: <ul style="list-style-type: none"> ● Main idea and supporting details (boxes and bullets) ● Domain-specific vocabulary ● Topic sentences and/or headings ▪ Poetry: <ul style="list-style-type: none"> ● Big meaning (theme) ● Structure ● Speaker’s point of view <p>Keep in mind predictable questions types for each genre as you read (see skills listed under each genre).</p>

<p>Compare/contrast two or more characters in a story or drama. Compare/contrast two or more settings in a story or drama. Compare/contrast two or more events in a story or drama.</p> <ul style="list-style-type: none"> ○ Ex. how characters interact <p>Compare/contrast stories in the same genre on their approaches to similar themes and topics (e.g. mysteries or adventure stories)</p> <ul style="list-style-type: none"> ○ Readers (and writers of literary essays) can compare/contrast the craft elements two authors use as a way of analyzing their approaches to similar themes and topics. Examples: ○ literary devices (e.g. imagery, alliteration, word choice, etc.) ○ key scenes ○ repeated images ○ symbolism ○ patterns across the text <p>Compare/contrast narrators', speakers', or characters' points of view.</p> <p><u>Story Structure:</u> Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g. graphic novel, multimedia presentation of fiction, folktale, myth, poem). (not sure how they would assess this on PARCC)</p> <p><u>Citing Evidence</u></p>	<p>Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer quickly or to solve a problem efficiently. Integrate information from several texts on the same topic.</p> <p><u>Compare/Contrast</u> Compare and contrast the overall structure of events, ideas, concepts, or information in two or more texts.</p> <p>Examples:</p> <ul style="list-style-type: none"> ○ Chronology ○ Comparison ○ Cause/effect ○ Problem/solution <p>Analyze multiple accounts of the same event or topic.</p> <ul style="list-style-type: none"> ○ Note important similarities and differences in the point of view they represent. <p><u>Citing Evidence</u> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</i></p> <p><i>RI.5.3: Explain the relationships or interactions between two or more</i></p>	<p><u>Citing Evidence</u> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.</i></p> <p><i>RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g. graphic novel, multimedia presentation of fiction, folktale, myth, poem).</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band.</i></p>	<p>Make a "road map" or outline of the passage as you read, jotting down what each chunk or section is about.</p> <p>When reading a text that is difficult, skim, summarize, and use pictures, headings, and topic sentences to help you navigate the text. Most importantly, just keep going (or "Just keep swimming!" as our old pal Dory from "Finding Nemo" says.)</p> <p>Pause after every chunk or paragraph and think, "What did I just read? What was the main idea of this part? What does the author want me to know?"</p> <p>If you come across a word you don't know in the text, think of a synonym that could be used in its place to make the sentence make sense.</p> <p>When answering a multiple choice question, HIDE the choices while you read the question. THINK about what answer you would write if you didn't have any choices. Then, reveal the multiple choice answers and select the one that is closest to yours (I used to call this "Hide and Think").</p>
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<p>Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> ○ How do you know? ○ Prove it! <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g. graphic novel, multimedia presentation of fiction, folktale, myth, poem).</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure</i></p>	<p><i>individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</i></p> <p><i>RI.5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.</i></p> <p><i>RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</i></p> <p><i>RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent</i></p> <p><i>RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</i></p> <p><i>RI.5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</i></p> <p><i>RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</i></p> <p><i>RI.5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts,</i></p>	<p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	
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<p>stories) on their approaches to similar themes and topics.</p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>	<p><i>building on others’ ideas and expressing their own clearly.</i></p> <p><i>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</i></p> <p><i>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</i></p> <p><i>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</i></p> <p><i>SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)</i></p>		
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Interdisciplinary Connections:

Social Studies:

- Citizenship begins with becoming a contributing member of the classroom community.
- 6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.
 - 6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.
 - 6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Individuals and families have unique characteristics.

6.1.P.D.1 Describe characteristics of oneself, one's family, and others.

There are many different cultures within the classroom and community.

6.1.P.D.4 Learn about and respect other cultures within the classroom and community.

Science:

3-5-ETS1-1. Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

3-5-ETS1-2. Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

A Curricular Plan for the Reading Workshop, Grade 4 and Grade 5, *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Suggested Texts: see “Short Text Resources List”

21 st Century Themes	21 st Century Skills
<input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<input checked="" type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input checked="" type="checkbox"/> 8.1.E Research and Information Fluency <input checked="" type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making	<input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence

Grade Five Reading Unit 7: Fantasy Book Clubs

Essential Questions:

- How do readers keep track of, analyze, and evaluate the multiple settings, plotlines, characters, and themes in complex texts?
- How do readers make connections between a story's various elements and its multiple themes?
- How do readers deepen their understandings of complex texts through rich book club discussions?
- How do readers use metaphorical lenses to uncover the deeper themes and life lessons in their fantasy books?
- How and why do readers connect themes and life lessons across various fiction and nonfiction books, history, and their own lives?
- How do readers use elements of the real world to help them understand fantasy?
- How do readers recognize and analyze symbolism, metaphors, and allegory in complex texts?
- How do cultures, archetypes, and stereotypes influence how readers analyze and interpret complex texts?
- How do readers connect the skills they have learned reading fantasy to other genres, media, and their lives?

Skills/Knowledge:

- Readers will keep track of, analyze, and evaluate multiple settings, plotlines, characters, and themes in complex texts.
- Readers will analyze how various story elements relate to the themes in a text.
- Readers will develop and revise their ideas throughout their reading of complex texts.
- Readers will take ownership of their book clubs and deepen their understandings of complex texts through rich book club discussions.
- Readers will think metaphorically while reading in order to uncover the deeper themes and life lessons in their fantasy books.

-Readers will recognize and analyze predictable literary structures (e.g. the quest, the flashback, parallel narratives) within books.
 -Readers will make connections between the themes in their fantasy books and the universal themes contained in other books, history, and their own lives.
 -Readers will use nonfiction resources to help them better understand complex fictional texts.
 -Readers will use a variety of strategies to figure out unknown words in complex texts.
 -Readers will recognize and analyze symbolism, metaphors, and allegory in complex texts.
 -Readers will recognize and analyze cultural elements, archetypes, and stereotypes in various genres and media.

<p>Goal #1: Readers of complex texts use strategies and develop systems for analyzing and evaluating multiple settings, plotlines, characters, and themes while investigating how all of these story elements relate.</p>	<p>Goal #2: Readers of fantasy fiction think metaphorically, uncovering themes and life lessons to connect across books, history, and their own lives.</p>	<p>Goal #3: Readers use elements of the real world to help them understand fantasy and vice versa.</p>	<p>Goal #4: Readers connect and apply the skills they have learned reading fantasy to other genres, media, and their lives.</p>
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<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>	<p>Mini-Lessons & Standards</p>
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<p>Fantasy readers’ first task is to figure out not just where a story happens, but what kind of place it is. One way they can do this work is to investigate clues about the time period and important magical elements, using the covers, blurbs, and details from the beginning of the story for their research (session 1).</p> <ul style="list-style-type: none"> ○ MWT*: Readers notice the complexities of each of the various settings in their fantasy books. They think about what <i>kind</i> of place each setting is, track the changes in these settings, and decide what matters most about each of these places so that they can later discuss these ideas with their clubs. ○ S**: As readers research the places in their fantasy novels, they consider the questions, “Who has the power here? How do I know?” 	<ul style="list-style-type: none"> ● In fantasy stories, characters face different kinds of dragons—some are literal, while others are metaphorical dragons symbolizing conflicts faced by those characters. Experienced readers look for these conflicts, and consider whether some of them are becoming themes in their novels (session 6). <ul style="list-style-type: none"> ○ MWT*: Readers note characters’ perspectives at different points in the story and consider whether these perspectives limit the characters’ understandings of what is going on around them. ○ S**: Readers think of ways that club members can work together inside and outside of school to manage all of the big ideas they have to discuss. ○ HW***: Club members create individualized homework assignments to help push one 	<ul style="list-style-type: none"> ● Readers of fantasy can refer to nonfiction texts to more fully understand the world they are reading about. Readers of fantasy can use reference texts, online factual information, or other nonfiction texts to build a full image of the characters, settings, and events they are reading about (session 11). <ul style="list-style-type: none"> ○ MWT*: Readers investigate whether the fantasy creatures and words that appear in their books might appear in other fantasy books by different authors. ○ S**: Students share some of their favorite fantasy-related facts that they have discovered. ○ HW***: Readers continue their nonfiction-fantasy crossover work. 	<ul style="list-style-type: none"> ● Readers not only pay attention to the cultures the stories they are reading come from, but they also pay attention to how other cultures are portrayed. They also take note of how similar characters, settings, even plotlines vary across fantasy stories from different cultures. By paying attention to those things, readers can learn more about their own and other cultures (session 16). <ul style="list-style-type: none"> ○ MWT*: Readers can turn to nonfiction to investigate historical and cultural references. ○ S**: Readers can gain historical insights, especially on race, gender, and religion, from references in fantasy books. ○ HW***: Readers gain additional insights into their fantasy books
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<ul style="list-style-type: none"> ○ HW***: Readers invent ways to capture their best thinking about their reading in writing so that they can participate in rich club conversations. <p>In complicated stories such as fantasy novels, often the main characters begin without a lot of knowledge, and they have steep learning curves. When the main character is told important information or has dramatic new experiences, alert readers can see those moments as opportunities to learn hand-in-hand with the main character (session 2).</p> <ul style="list-style-type: none"> ○ MWT: Readers often have opportunities to infer ahead of the characters in their fantasy books. The author often gives reader clues that let them make these grand inferences before the character does. Then readers stay alert to when the character catches on—if he or she ever does. ○ S: Readers meet with their clubs to decide how they will take charge of their work together. ○ HW: Readers notice and note places in their books where they learned important, new information and also how they learned that information. <p>□ <u><i>A “work session” day for students to review their performance assessments, take stock of their work, and set goals for the future (see “Teacher Instructions” link under</i></u></p>	<p>another towards greater independence.</p> <ul style="list-style-type: none"> ● Fantasy stories might have fantastical plots—but they are also about themes and life lessons. Insightful readers mine these stories for lessons that might apply to their own lives (session 7). <ul style="list-style-type: none"> ○ MWT: Readers learn life lessons from the mistakes characters make, not just from their achievements. ○ S: Readers reflect upon their own textual lineages—the books that have mattered to them and why. ○ HW: Readers reflect upon the lessons they learned from the books that affected them the most in their lives. ● Experienced fantasy readers know that most fantasy stories follow a quest structure. What’s most interesting to these experienced readers, then, is to investigate the internal quest as well as the external (session 8). <ul style="list-style-type: none"> ○ MWT: Readers notice other structures in their fantasy novels, especially flashbacks and parallel narratives. When readers notice these structures, they ask themselves, “Why might the author have done this? What was accomplished by including this flashback or this shift to another character?” ○ S: Readers recognize how the internal and/or external quest 	<ul style="list-style-type: none"> ● Specific vocabulary plays an important role in everything readers read, especially fantasy novels. Readers need to pay close attention to words that are new to them, figuring out what those words mean by using their whole toolkit of vocabulary strategies (session 12). <ul style="list-style-type: none"> ○ MWT: Readers remember to carry all that they have learned, including ideas they have about themes, characters, and structures, from one text to the next. ○ S: Readers use the Learning Progression to help them plan for their book club conversations and to set goals for their work. ○ HW: Readers notice and think about when and why authors use metaphors. ● As the books readers read become more complex, the characters also become more complicated. Just like real people, characters are not all evil or all good—they are nuanced. Powerful readers delve deeply into their characters’ strengths, flaws, and motivations across the whole arc of the story (session 13). <ul style="list-style-type: none"> ○ MWT: Readers pay attention to how authors sometimes play with characters’ names and physical appearances to highlight some aspects of their personalities or internal quests. 	<p>by studying, analyzing, and creating text features.</p> <ul style="list-style-type: none"> ● Fantasy readers use what they know about the genre every time they read. Knowing about and expecting archetypes can help readers go beyond simply noting characters, plots, and settings and move into making astute predictions, inferences, and interpretations. They can do this by using their knowledge as a type of shortcut to analysis (session 17). <ul style="list-style-type: none"> ○ MWT: Readers notice and analyze unexpected archetypes. When readers notice an author playing with an archetype, they ask themselves, “Why did the author do this? What message or theme is the author trying to send me by making me pause and say, ‘Hmm?’” ○ S: Readers use the Learning Progression to revise and lift the level of their thinking and writing about reading. ○ HW: Readers notice the archetypes that exist in their own lives and continue to analyze archetypes in and across their fantasy books. ● One way readers analyze a story is with critical lenses, such as being alert to stereotypes and gender norms (or rules). One way to do this work is to consider characters’ actions and appearances (session 18). <ul style="list-style-type: none"> ○ MWT: Readers compare and
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"Assessment" in the online resources for this unit).

As readers tackle more complex texts, they will run into multiple plotlines. They will find it helpful to use charts, timelines, and other self-made graphic organizers to track multiple problems and plotlines, and to gather data as scientists do, in charts and tables that allow close analysis (session 3).

- MWT: Club members often find that they have different ideas about their stories. Instead of just agreeing with one another, club members can develop and defend their positions by having quick debates.
- S: Readers conduct a gallery walk of some notebook pages to get ideas for how to improve the thinking they and their clubs are doing.
- HW: Readers make their own chart or tool for keeping track of and analyzing the multiple problems in their stories.

Readers conduct an inquiry to investigate the question: "What can we learn about characters if we study them over time, delving deeply into their formation, motivations, and actions?" (session 4)

- MWT: Readers suspend their judgment about the places in their books, knowing that they are not always what they seem at first.
- S: Readers continuously think about, and write about, which

that their character is on connects with or relates to a theme in the book.

- HW: Readers think and write about how either the internal or external quests in their stories helps to develop a theme or life lesson.
- Readers assume that some themes are so important, so universal, that they appear in more than one book, and across history as well. Sophisticated readers, then, are alert for these themes, and they bring their knowledge of history to what they are reading to compare how these themes play out (session 9).
 - MWT: Readers think of ways to share the big ideas that they have been having with other members of their clubs and their classroom reading community.
 - S: Readers consider how characters' perspectives help develop certain themes.
 - HW: Readers think and write about a big idea that they have been having about characters, quest structures, or theme.
- Readers give themselves feedback on their own thinking and writing about reading. Readers hold their own work up against a mental model of strong work and ask themselves, "Is there anything I could do better?" (session 10)
 - MWT: Club members prepare to

- S: Readers self-assess and set goals for the remainder of the unit.
- HW: Readers continue to reflect on character complexity and create systems for keeping track of complex characters.
- Fantasy readers keep an eye out for repeated or highlighted images, objects, characters, or settings. When fantasy readers see these things, they pause and ask themselves, "Could this be a symbol of something else?" and "How does this symbol connect to a possible theme for this story?" (session 14)
 - MWT: Readers notice and analyze repeated objects or objects that are described in fine detail. Readers ask themselves, "Could this be a symbol? What could it be a symbol for? How does it fit with the rest of the story?"
 - S: Fantasy readers continuously toggle between the small and the large, considering both tiny details and the big ideas in a book.
 - HW: Readers notice the symbols in their own lives and make connections between those symbols and the symbols in their fantasy books.
- Fantasy readers can gain new insight into the real world by finding, understanding, and interpreting the metaphors and allegories that exist in fantasy.

contrast texts (including books, movies, and television) using a critical lens.

- S: Readers celebrate the revisions their critical analyses have made to their thinking.
- HW: Readers read something new (perhaps an article, poem, or realistic fiction novel), noticing archetypes and characters that "break the mold."
- By strengthening fantasy reading skills, readers can actually improve their skills in reading everything. Experienced fantasy readers use their skills of dealing with difficulty, interpretation, and cross-text study with almost everything else they read, including realistic fiction, poetry, and even nonfiction (session 19).
 - S: Readers begin to make plans for their future reading courses.
 - HW: Readers gather up and reflect on all of the artifacts (sticky notes, notebook entries, reading logs, club notes, artwork, etc.) they have created throughout this unit in order to prepare for tomorrow's celebration.
- Readers celebrate the growth they have made as readers in this unit by partaking in a reflection quest (session 20—see many great ideas for this celebration).

**Mid-workshop teaching*

***Share*

<p>themes seem to be the most important in their books. They also notice how the characters, settings, and problems relate to those themes.</p> <ul style="list-style-type: none"> ○ HW: Readers prepare to do their best club work by working on their reading notebooks, thinking about what they would like to discuss, and marking up their books so they are ready to quote and cite. <p>Readers celebrate and show off the growth they have made as readers by participating in “fishbowl style” club conversations (session 5).</p> <ul style="list-style-type: none"> ○ S: Readers reflect in their notebooks about how they have grown as readers so far, what work they have seen that they have admired, and what goals they would like to set for themselves. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p>	<p>present a dramatic read-aloud interpretation of a scene from their book to another reading club.</p> <ul style="list-style-type: none"> ○ S: Readers celebrate the mid-point of the unit by performing scenes from their books for other clubs. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories,</i></p>	<p>They can do that by noticing characters, objects, settings, and creatures that might have multiple meanings (session 15).</p> <ul style="list-style-type: none"> ○ S: Readers and club members question or argue other’s ideas in order to help each other strengthen their thinking. ○ HW: Readers continue to read, think, and write through the lenses of metaphor and allegory. <p><i>*Mid-workshop teaching</i> <i>**Share</i> <i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure</i></p>	<p><i>***Homework</i></p> <p><i>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</i></p> <p><i>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</i></p> <p><i>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</i></p> <p><i>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</i></p> <p><i>RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</i></p> <p><i>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</i></p> <p><i>RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</i></p> <p><i>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</i></p>
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Interdisciplinary Connections:

Social Studies:

Citizenship begins with becoming a contributing member of the classroom community.

6.1.P.A.1 Demonstrate an understanding of rules by following most classroom routines.

6.1.P.A.2 Demonstrate responsibility by initiating simple classroom tasks and jobs.

6.1.P.A.3 Demonstrate appropriate behavior when collaborating with others.

Mathematical Practices:

- 1) Make sense of problems and persevere in solving them.
3. Construct viable arguments and critique the reasoning of others.
- 7) Look for and make use of structure.

Visual & Performing Arts, Theatre:

1.3.5.C.2 Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Differentiation

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- The teacher will individually conference with each student to address specific needs of the reader.

Assessment

Observations
Accountable Talk
TCRWP Running Records
Reading Conferences
Reading Logs
Reading Responses

Resources

Various read- aloud texts and level appropriate trade books

Units of Study for Teaching Reading: Grade 5, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2015; *A Curricular Plan for the Reading Workshop, Grade 5*; *Common Core Reading and Writing Workshop*, Lucy Calkins Teachers College Reading and Writing Project, Columbia University, 2011; *Units of Study for Teaching Reading Grades 3-5*, Lucy Calkins 2010

Suggested Texts: *The Thief of Always* (Barker); *The Paper Bag Princess* (Munsch); *Mufaro's Beautiful Daughters* (Steptol)

21 st Century Themes	21 st Century Skills
<ul style="list-style-type: none"> <input type="checkbox"/> Global Awareness <input type="checkbox"/> Environmental Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy 	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Creativity and Innovation <input checked="" type="checkbox"/> Collaboration, Teamwork, and Leadership <input checked="" type="checkbox"/> Cross-cultural and Interpersonal Communication <input checked="" type="checkbox"/> Accountability, Productivity, and Ethics
8.1 Educational Technology Standards	8.2 Technology Education, Engineering, Design & Computational Thinking - Programming
<ul style="list-style-type: none"> <input type="checkbox"/> 8.1.A Technology Operations and Concepts <input type="checkbox"/> 8.1.B Creativity and Innovation <input type="checkbox"/> 8.1.C Communication and Collaboration <input type="checkbox"/> 8.1.D Digital Citizenship <input type="checkbox"/> 8.1.E Research and Information Fluency <input type="checkbox"/> 8.1.F Critical Thinking, Problem Solving & Decision Making 	<ul style="list-style-type: none"> <input type="checkbox"/> 8.2.A The Nature of Technology: Creativity and Innovation <input type="checkbox"/> 8.2.B Technology and Society <input type="checkbox"/> 8.2.C Design <input type="checkbox"/> 8.2.D Abilities for a Technological World <input type="checkbox"/> 8.2.E Computational Thinking: Programming
Career Ready Practices	

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academics and technical skills
- CRP3. Attend to personal health and financial well-being
- CRP4. Communicate clearly and effectively with reason
- CRP5. Consider the environmental, social and economic impacts of decisions
- CRP6. Demonstrate creativity and innovation
- CRP7. Employ valid and reliable research strategies
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them
- CRP9. Model integrity, ethical leadership, and effective management
- CRP10. Plan education and career paths aligned to personal goals
- CRP11. Use technology to enhance productivity
- CRP12. Work productively in teams while using global cultural competence