**Grade 3 Writing Scope and Sequence** 

	Writing Workshop	Word Study	Grammar Skill Work
September - October (30 Instructional Days)	Crafting True Stories (Book 1) Writers will be inducted in a version of the writing process that is quite different than that which they knew during kindergarten, first and second grade. Writers will be assisted in beginning their Writer's Notebook, collecting entries, and selecting and developing seed ideas.	Growing Into Second Grade Phonics In this unit students will grow their phonics knowledge so they know more options for how words could go. Alongside knowledge about words and spellings, you will teach the grit and intellectual curiosity they need to try to get closer to the right spelling.	Spelling & Using an Editing Checklist
October- December (30 Instructional Days)	The Art of Information Writing This unit channels students to works towards creating lively, voice-filled, engaging information books about topics of expertise. One rule of thumb is that writers can only make readers engaged in a topic if the writer themselves is engaged in the topic. So, to that end, it is assumed that students will be writing about self-chosen topics with great personal interest. This is the unit to find out what passions, interests, and hobbies your student have.	Big Words Take Big Resolve: Tackling Multisyllabic Words The books that many second-graders read are full of multisyllabic words, and so, more instruction needs to focus on transitioning to longer, more complex words earlier in the year. Working with multisyllabic words can be a cognitive load for readers, but it can also create an emotional load, since many children are intimidated by the sheer length of words once a second or third syllable is involved. Helping children muster the courage to recognize the difficulty and still tackle these words-rather than just mumbling past them- is as important as solving the words themselves.	Punctuation: Capitals and Periods & Paragraphing to support sequence, dialogue, & elaboration
January- February (30 Instructional Days)	Books Persuasive Speeches, Petitions, & Editorials (Book 3) Students will work on crafting claims and collecting specific evidence to support and elaborate these claims and shape them academically in the form of persuasive reviews. Third graders can find multiple topics to write about persuasively, designed to affect a specific audience.	Word Builders: Construction, Demolition, & Word Power Get ready for a unit that is full of challenging content and yet, oh so much fun! Expect your class to get swept away by the excitement of an employment opportunity with BLC Construction and Demolition Company, which specializes in the building and breaking of big words.	Paragraphing Regular & Irregular nouns
February- March (30 Instructional Days)	Baby Literary Essay (Curricular Calendar) /	<ul> <li>Unit 4: Word Collectors</li> <li>This unit is devoted to a careful study of words. Spotlighting</li> </ul>	Dialogue & Quotation Punctuation

	In this unit, students will realize that they have significant ideas about the characters in the stories they are reading, and the lessons these stories teach, and that they can write these ideas so that others are interested or persuaded. This unit will teach students to take ideas they are having about stories, check that they can support those ideas with evidence from the text, and then write a quick draft of an essay.	vocabulary instruction matters. Using books, colleagues, and community, you'll foster an environment of rich talk and careful listening. We imagine second-grade classrooms brimming with conversations and fascination about words and their wonder.	
April-June	Writing About Research (Curricular Calendar) This unit is a sequel to The Art of Information Writing, and supports transference. In the unit, the students will be supported in taking everything they learned the The Art of Information Writing and applying it to new projects about different animals they will be studying and writing about. *3 Week Mini Test Prep Unit*	Unit 4: Word Collectors  This unit is devoted to a careful study of words. Spotlighting vocabulary instruction matters. Using books, colleagues, and community, you'll foster an environment of rich talk and careful listening. We imagine second-grade classrooms brimming with conversations and fascination about words and their wonder.  Review areas of need  We will conduct an end of year assessment to assess students' phonics skills. Individual classes will determine which skills they need to reteach students in order to bridge gaps in knowledge and use the phonics units and extensions to reteach the necessary skills identified from the assessment.	Verb Tenses Subject Verb Agreement
Optional Additional Units (Science)	Lab Reports and Science Books (Book 2) The aim of this unit is to teach students more about information writing and, specifically, about the kinds of information writing that scientists are apt to do. During mini-lessons and small groups students are taught not only about writing but also about force and motion and about the scientific method. This unit illuminates the work of being an information writer.	Review areas of need We will conduct an end of year assessment to assess students' phonics skills. Individual classes will determine which skills they need to reteach students in order to bridge gaps in knowledge and use the phonics units and extensions to reteach the necessary skills identified from the assessment.	Fixing fragments and run ons Comparative and superlative adjectives and adverbs

Grade: 3

# Writing Workshop

# Unit 2: Crafting True Stories

## Unit Description: Launching with Personal Narrative

September is the time for establishing a well-managed, productive writing workshop. Writers will be inducted in a version of the writing process that is quite different than that which they knew during kindergarten, first and second grade. Writers will be assisted in beginning their Writer's Notebook, collecting entries, and selecting and developing seed ideas. The real goal of this unit is not only to improve the quality of narrative writing but also to improve the quality of writing and writers. Students will practice how to progress with independence through the writing process while working on early personal narratives. A personal narrative is essentially one complete small moment from one's life. At some point in this unit, you will want to have students complete an on-demand personal narrative that can be used as a baseline of skills and benchmark of growth throughout the school year.

# Big Ideas: Course Objectives / Content Statement(s)

- Establishing routines for a well-managed, productive writing workshop
- Practicing the utility of a writer's notebook
- Establishing a community of writers in the classroom

# NJ Student Learning Standards

#### Writing Standards

W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.

- A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
- C. Use temporal words and phrases to signal event order

- D. Provide a sense of closure.
- W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 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, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- 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 sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- W.4.3. Write narratives to develop real or imagined experiences or events using narrative 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 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.
  - E. Provide a conclusion that follows from the narrated experiences or events.
- W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - 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].")

## **Reading Standards**

- RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
  - A. Identify and know the meaning of the most common prefixes and derivational suffixes.
  - B. Decode words with common Latin suffixes.
  - C. Decode multisyllable words.
  - D. Read grade-appropriate irregularly spelled words.
- RF.3.4 Read with sufficient accuracy and fluency to support comprehension.
  - A. Read grade-level text with purpose and understanding.
  - B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
  - C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- RL 3.1 Ask and answer questions, and make relevant connections 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/theme, lesson, or moral and explain how it is revealed through key details in the text.
- RL.3.3 Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.
- RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
- RL 3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
- 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 literature.
- 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.
- 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.

## Speaking and Listening Standards

- 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
  - A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

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

#### Language Standards

- L.3.1Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - B. Form and use regular and irregular plural nouns.
  - D. Form and use regular and irregular verbs.
  - E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.
  - F. Ensure subject-verb and pronoun-antecedent agreement.
  - I. Produce simple, compound, and complex sentences.
- L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - C. Use commas and quotation marks in dialogue.
  - E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - F. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases for effect.
  - B. Recognize and observe differences between the conventions of spoken and written standard English.
- L.3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
  - A. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
  - B. Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
  - C. 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).
- L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - A. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
- L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Use correct capitalization.
  - B. Use commas and quotation marks to mark direct speech and quotations from a text.
- 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).

#### NJSLS from other subject(s)

#### **Career Ready Practices**

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

## **Standard 8 Computer Science**

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

## Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)	
Essential Questions  What provocative questions will foster inquiry, understanding, and  transfer of learning?	Enduring Understandings What will students understand about the big ideas?
<ul> <li>How do writers anticipate the trajectory of their work across the whole unit?</li> <li>How do writers write with volume, stamina, and speed?</li> <li>How do writers become invested in the Writing Workshop?</li> </ul>	Students will understand that  Writers draw upon personal experiences to write personal narratives.  Writers use notebooks to log their ideas  Writers have many ways to develop and revise stories they create
Evidence of Learning (Assessments)	Accommodations and Modifications
Formative Assessments:	Special Education:
<ul> <li>Learning Progressions (Grades 2-8)</li> <li>Writing about reading</li> <li>Writers' notebooks</li> <li>Teacher-created performance assessment</li> <li>Student reflections</li> <li>Conferences and small group</li> </ul>	<ul> <li>Curricular Modifications and Guidance for Students Educated in Special Class Settings</li> <li>Subgroup Accommodations and Modifications</li> <li>Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</li> <li>Differentiation:         <ul> <li>Preview content and concepts</li> </ul> </li> </ul>
Summative Assessments:	<ul> <li>Behavior management plan</li> <li>Highlight text</li> <li>Small group setting</li> </ul>
<ul> <li>Learning Progressions (Grades 2-8)</li> <li>Pre/Post-On-Demand Assessment</li> </ul>	High-Prep Differentiation:  • Alternative formative and summative assessments • Guided Reading
Benchmark Assessments:	<ul> <li>Personal agendas</li> <li>Project-based learning</li> <li>Tiered activities/assignments</li> </ul>
<ul> <li>Nonsense Words</li> <li>Teachers College Running Records</li> <li>Letter Sound ID</li> <li>High Frequency Word Assessment</li> </ul>	<ul> <li>Varying organizers for instructions</li> <li>Low-Prep Differentiation:         <ul> <li>Clubbing activities</li> <li>Exploration by interest</li> <li>Flexible groupings</li> </ul> </li> </ul>
Alternative Assessments:	Suggested Lessons for Differentiation with Small Groups:  Bend I  3- Drawing on a Repertoire of Strategies: Writing with Independence

- F & P Running Records
- Scholastic Running Records
- BeBop Books for running records
- G & T Assessments:Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning
- Yopp-Singer test of Phoneme Segmentation
- Sentence-Writing Grade Placement Test
- Linguistics Phonemic Awareness Screener
- Linguistics Decoding Pre/Post Test
- Dyslexia Screener
- PRIM checklist
- LLI; Test Preparation Lesson Framework F&P levels

- 4- Writers Use a Storyteller's Voice—They Tell Stories, Not Summaries
- 5- Taking Stock: Pausing to Ask: "How Am I Doing?"
- 6- Editing as We Go: Making Sure Others Can Read Our Writing

#### Bend II

- 7- Rehearshing: Storytelling and Leads
- 9- Revision by Studying What Other Authors Have Done
- 10- Storytellers Develop the Heart of the Story
- 11- Paragraphing to Support Sequencing, Dialogue, and Elaboration

#### Rend II

- 12- Becoming One's Own Job Captain: Starting a Second Piece, Working with New Independence
- 13- Revision Happens Throughout the Writing Process
- 15- Revision: Balancing Kinds of Details

#### Bend IV

- 17- Writers Revise in Big, Important Ways
- 18- Revising Endings: Learning from Published Writing

# **English Language Learners:**

- Unit 1: Curriculum for ELL
- ESL 3-5
- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

# Students at Risk for Failure:

- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Gifted and Talented

- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Students with 504 Plans

Subgroup Accommodations and Modification

	Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
Core Professional Resources:	Core Instructional Resources:
<ul> <li>2019-20 Teachers College Calendar</li> <li>Crafting true Stories Unit of Study Text by Lucy Calkins</li> <li>2019-20 Teachers College Calendar, Second Grade Crafting true Stories Unit</li> <li>Florham Park ELA PD Sharing Website</li> <li>The Writing Strategies Book by Jen Seravallo</li> <li>Writing Resources and Scope and Sequences</li> <li>Units of Study Online Resources</li> </ul> Supplemental Professional Resources:	<ul> <li>Any appropriate grade 3 novel as a read-aloud model to set up the routines</li> <li>Little by Little by J. Little</li> <li>Journey by P. MacLachlan (Level S)</li> <li>A Summer Life by G. Soto (Level Z)</li> <li>When I Was Your Age: Original Stories About Growing Up by A. Ehrlich (Level W)</li> <li>Owl Moon by J. Yolen (Level O)</li> <li>Fireflies by J. Brinckloe (Level L)</li> <li>Hot Day on Abbott Avenue by K. English (Level N)</li> <li>Teacher-selected books for book talks and modeling good reader behaviors</li> </ul>
<ul> <li>Leveled Literacy Intervention Kits</li> <li>Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College)</li> <li>Primm Book</li> <li>Prompting Guide Part 1 - For Oral Reading and Early Writing</li> <li>Prompting Guide Part 2 - For Comprehension: Thinking, Talking, Writing</li> <li>Writing Strategies Book - Jennifer Serravallo</li> <li>Flip Your Writing Workshop: A Blended Learning Approach by Dana Johansen and Sonja Cherry-Paul</li> <li>How's It Going? A Practical Guide to Conferring with Student Writers by Carl Anderson Notebook Know-How: Strategies for the Writer's Notebook by Aimee Buckner</li> <li>Florham Park ELA PD Sharing Website</li> <li>Conferring Menus</li> <li>Conferring Curriculum</li> </ul>	Supplemental Resources:  Conferring Curriculum Florham Park ELA PD Sharing Website Conferring Menus Pecan Pie Baby by Jacqueline Woodson (Level M) Revolutionary War (Cornerstones of Freedom series) by Josh Gregory (Level W) Fox by Margaret Wild and Ron Brooks (Level M) Fireflies!, J. Brincklok (Level O) The Paperboy, D. Pilkey (Level N) Peter's Chair, E.J. Keats (Level J) Shortcut, D. Crews (Level J) Stone Fox, J. R. Gardiner (Level P)
	Intervention Resources:
	<ul> <li>Leveled Literacy Intervention Texts</li> <li>Six Minute Solutions</li> </ul>

	<ul> <li>Fountas and Pinell Guided Reading</li> <li>Fountas and Pinell Shared Reading</li> </ul>
Interdisciplinary Connections	Integration of Technology through NJSLS
<ul> <li>Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies.</li> <li>In Social Studies discuss routines in the community</li> <li>Understand what it means to "read close" in social studies, science, and foreign language.</li> <li>Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students.</li> <li>Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading.</li> <li>Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism.</li> </ul>	<ul> <li>Create a word study word sort in Inspiration.</li> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> <li>Ongoing:         <ul> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> </ul> </li> <li>Other:         <ul> <li>Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.</li> <li>Use Inspiration to create a double timeline looking at plot events and character motivation.</li> </ul> </li> </ul>
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> <li>Social Justice Literacy</li> <li>Creativity and Innovation</li> </ul>	<ul> <li>Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>Build on the intuitive knowledge students have gained from media about the story and character</li> </ul>
<ul> <li>Creativity and innovation</li> <li>Critical Thinking and Problem Solving Communication and Collaboration Information         Literacy         Media Literacy         Life and Career Skills     </li> </ul>	<ul> <li>Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>Use print materials to practice reading and comprehension skills</li> </ul>
<ul> <li>Critical Thinking and Problem Solving Communication and Collaboration Information         Literacy         Media Literacy     </li> </ul>	the same topic

# Florham Park English Language Arts Curriculum

# **Grade 3 Scope and Sequence**

		•	Week of Respect Red Ribbon Week International Dot Day (September 16)
Bend/Goals	Teaching Points		

# Bend I: Writing Personal Narratives with Independence

(Session 1: Starting the Writing Workshop: Visualizing Possibilities)

(Session 2: Finding Ideas and Writing Up a Storm)

(Session 3: Drawing on a Repertoire of Strategies: Writing with Independence)

(Session 4: Writers Use a Storyteller's Voice—They Tell Stories, Not Summaries)

- (pg. 4) Writers make resolutions about what they want to write. They think about the kind of writing they want to make, and set goals for themselves. Then, they work to reach those goals.
  - 1. Writers have a clear picture of the kind of thing they want to make.
  - 2. The thing we are making is a writer's notebook.
  - 3. Study an exemplar writer's notebook.
    - a. Notice what the writer has done and how it is done.
  - (pg.7) Mid-workshop teaching point: Teachers: establish a connection with each student as a writer.
- (pg. 14) One strategy writers use to decide what to write about is to think of a *person* who matters to us and then list small moments involving that person. Then, we sketch the memory and write the story of that one time.
  - 1. Strategies help writers begin writing.
  - 2. Writers make a movie in their mind of how the story went.
  - 3. Writers notice where the story begins.
- (pg. 19) <u>Mid-workshop teaching point</u>: Writers push themselves to write fast and furiously. They don't write a sentence, take a break, and then keep writing. They push themselves to write each sentence quickly.
- (pg. 25) Writers sometimes think not of a *person*, but of a *place* that matters; then, rather than listing, we can map moments that occurred in that place, which we remember really well. Then, just like we did when we thought of a person, we choose just one small moment story from our map and sketch what happened, or just go straight to writing.
  - 1. Map moments by drawing and labeling a picture of the place.
  - 2. Jot notes on the map about the stories located there.
  - 3. Mapping is a warm-up for the real work of writing the stories.
- (pg. 28) Mid-workshop teaching point: "When you're done, you've just begun."
  - 1. When writers finish one story, they immediately begin another.
  - 2. Think, "How did it start? What happened first?"
  - 3. Remember the saying, "When I'm done, I've just begun." Write another entry!
- (pg. 37) To make your storytelling voices stronger, you try to make a mental movie of what happened and tell it in small detail, bit by bit, so that your reader can almost see, hear, and feel everything.
  - 1. Think what happened first, then next, and next.
  - 2. Storytell using small actions and small details.
  - 3. A storyteller's voice shows, not tells
    - a. Describes actions that took place
    - b. Uses dialogue
    - c. Describes what was seen, smelled, tasted, or felt

(Session 5: Taking Stock: Pausing to Ask, "How Am I Doing?")	<ul> <li>d. Describes images around the storyteller</li> <li>(pg. 41) Mid-workshop teaching point: When writers realize they are not writing small moment stories, but actually "whole day" or "all about" stories, they stop then and there, and make a list of small moments they could write instead. Then, they start writing one of those.</li> <li>(pg. 47) When a person wants to get better at something—at anything—it helps to look back and think, "How have I grown?" And it helps to look forward and to ask, "What can I do in the future to get better?"</li> <li>1. Writers keep track of their progress using the Narrative Writing Checklist.</li> <li>2. Teacher's Note: guide children through the process of assessing a piece of writing using the checklist, moving between partner and whole-class conversations. Have students look at their writing with one "lens" of the checklist at a time after you model doing the same in your own writing.</li> </ul>
(Session 6: Editing as We Go: Making Sure Others Can Read Our Writing)	<ul> <li>(pg. 57) You don't have to wait until you're finished with writing to ask, "Am I correctly spelling the words I know by heart?" Because you want people to read your writing, you take an extra second to think, "Wait! I know that word," and then you spell the word correctly by thinking about how the word looks.</li> <li>1. Writers invent their own list of words to work on and their own ways to work on spelling.</li> <li>2. Writers have a list of errors to avoid, and a list of "to dos."</li> <li>3. Reread the day's writing thinking: <ul> <li>a. What do I need to do next?</li> <li>b. Should I add on to or change the entry I just wrote?</li> <li>c. Should I start a new entry?</li> </ul> </li> <li>(pg. 60) Mid-workshop teaching point: Writers also write with periods and capitals.</li> <li>(pg. 62) Teaching Share: Writer's don't just write one entry and then write another and another. As writers, after we collect entries and ideas for a while, we reread and we find one story, one entry that especially matters to us. We decide to work on it so that it becomes our very best writing ever.</li> </ul>
Bend II: Becoming a Storyteller on the Page (Session 7: Rehearsing: Storytelling and Leads)	<ul> <li>(pg. 66) Before we start drafting our stories, we practice telling them in different ways. You may try to tell the story in a way that you make your reader feel the way you felt in each moment of your story.</li> <li>Teacher's Note: Model how to tell a story across the pages of a drafting booklet, reliving the moment and then assuming the role of storyteller. Name the replicable moves you made as a writer, looking for "thumbs up" for each move children noticed. (pg. 67)</li> <li>Chart: To Write a True Story</li> <li>i. Find story ideas that are focused and important to you and write lots of entries</li> <li>ii. Make a mental movie of what happened, telling it in small detail, bit by bit.</li> </ul>

	Grade 5 Scope and Sequence
	<ol> <li>Detail the action         <ol> <li>Include the dialogue</li> <li>Remember your self-assessment of your narrative writing and your goals.</li> <li>Rehearse for your writing by storytelling the story many times.</li> </ol> </li> <li>(pg. 70) Mid-workshop teaching point: Each time you practice telling your story, you can make it affect the reader differently. Often, you want readers to feel one way at the start of the story, then another later on. You need to be clear about how you want the reader to feel at each part of the story.</li> </ol>
(Session 8: Writing Discovery Drafts)	<ul> <li>(pg. 76) Today I'm going to suggest you all try writing a discovery draft. Writers sometimes decide that after carefully crafting each word of a lead, it's a good next step to do the opposite kind of thing and just fix our eyes on our subject, writing our story fast and long, without stopping.         <ul> <li>Teacher's Note: add the strategy "Write a flash draft, writing fast and furious, eyes on the mental movie" to the "To Write a True Story" chart.</li> </ul> </li> </ul>
	• (pg. 79) Mid-workshop teaching point: As a writer, when I feel that my energy is lagging, I can re-read my writing in a special way. I read my story as if it is a masterpiece, and this helps boost my energy to keep writing.
(Session 9: Revision by Studying What Other Authors Have Done)	<ul> <li>(pg. 83) Revising through inquiry: "What do authors do to make their writing powerful and meaningful?" We can revise by studying what other authors have done, and then asking ourselves, "How can I do that in my own writing?"</li> <li>1. Find a part in a book that makes you pull a little closer to the story, makes you pause and reread, or gets that mental movie going strong - put a big star or heart in the margin.</li> <li>2. Ask, "Why do I love that part so much? What did the writer do to make that part effective and powerful?" Jot exactly what the writer did on a sticky note.</li> <li>3. Notice words and think about what other words the writer could have used and why these particular words were</li> </ul>
(Session 10: Storytellers Develop the	chosen.
(Session 10: Story)euers Develop the Heart of a Story)	<ul> <li>(pg. 93) Revision is not about cleaning up messes; it is about finding and developing powerful writing, and one way to do so is by adding more to the important parts of the story.</li> <li>1. Revision is about finding and developing the potential in your piece.</li> <li>2. When we revise, we return to drafts that seem promising to us.</li> <li>3. We then select one piece, which will be the one that we revise and publish.</li> <li>4. Then, we reread our draft and find the section that is the heart of the story, which we will develop further.</li> <li>Teacher's Note: Add another bullet to the "To Write a True Story" chart</li> <li>Revise.</li> <li>i. Try what other authors have done.</li> </ul>
	ii. Develop the heart of the story.

(Session 11: Paragraphing to Support Sequencing, Dialogue, and Elaboration)	<ul> <li>(pg. 99) Mid-workshop teaching point: Writing is like playing with clay, not like carving marble. Drafts can be cut and changed, and then taped back together.</li> <li>(pg. 105) Today I want to teach you that while you are editing your drafts, there are a few places where writers typically begin new paragraphs.         <ul> <li>Some of those places are:</li> <li>when there is a new subtopic</li> <li>when time has moved forward</li> <li>when a new person is speaking</li> </ul> </li> <li>Teacher's Note: Add another bullet to the "To Write a True Story" chart under "revise"</li> <li>Bring out the internal story (I noticed I wondered I thought . )</li> </ul>
Bend III: Writing with New	• (pg. 114) Some of you have reached the end of your drafts; others still have lots to write. Either way, you don't
Independence on a Second Piece (Session 12: Becoming One's Own Job Captain: Starting a Second Piece, Working with New Independence)	need to line up alongside me and ask, "What should I do in writing time today?" You are in charge of your writingwriters make their own writing decisions. You may decide to return to your notebook and generate more story ideas, you may decide to rehearse for a new story, or you may continue to make revisions on your current story. Writers think back on everything that they know and then they make a work plan.  • (pg. 117) Mid-workshop teaching point: Writers are their own job captains and they make their own decisions. When you think about coming to the teacher for help, take a second and think "Do I really need help, or can I solve this on my own?"
(Session 13: Revision Happens throughout the Writing Process)	• (pg. 122) Writers try to remember the qualities of good writing that we learned during revision become the qualities of good writing that they use at the START of our work on another piece.
	<ol> <li>Pause after just a bit of writing to ask, "Does this show everything I know?"</li> <li>Then revise.</li> </ol>
	<ul> <li>(pg. 123) Mid-workshop teaching point: Your notebook is like a writer's workbench - writers keep all their tools on hand.</li> </ul>
(Session 14: Drafting: Writing from Inside a Memory)	• (pg. 126) Writing involves reenacting their own experiences. "Writers, like readers, get lost in a story. They pick up the pen and step into another time, another place. As they get ready to draft, they can relive that event, reexperience that time."
from Instace a triemory)	<ol> <li>Relive your own experiences - act as if you are living that moment again by putting yourself inside that movie in your head.</li> <li>Stay specific - show, not tell.</li> </ol>
	<ul> <li>(pg. 130) <u>Mid-workshop teaching point</u>: Writers remember that they have deadlines to meet, and they keep an eye on their deadlines. They monitor their progress and set goals to finish on time.</li> </ul>
(Session 15: Revision: Balancing	

75. 1 CD 41)	/
Kinds of Details)	• (pg. 133) Today I am going to teach you that in addition to elaborating by adding dialogue, writers elaborate by
	adding actions, thoughts, and even setting details.
	1. Find a place that is important to show your reader what's happening
	2. Add a detail to help them picture the story! (Dialogue, action, thought, or setting
	<ul> <li>Teacher's Note: Add another bullet under 'Revise' to the "To Write a True Story" chart</li> </ul>
(Session 16: Commas and	<ul> <li>Check to make sure your details are balanced and that dialogue doesn't overwhelm.</li> </ul>
Quotation Marks: Punctuating	
Dialogue)	• (pg. 141) When you include people talking in your stories, you need to capture their exact words using quotation marks. However it is more sophisticated than that. You can study what published writers do to punctuate quotations and try to do those exact things.
	1. Punctuation captures not only the talk, but how it is said.
	<ul> <li>(pg. 143) <u>Mid-workshop teaching point</u>: Writers can replace summarized conversations with the exact words that people spoke. Instead of writing "My mom told me to get in the car" you can write "Get in the car" my mom yelled."</li> </ul>
Bend IV: Fixing Up and	• (pg. 149) When writers finish a piece of writing, they revise in big, important ways.
Fancying Up Our Best Work -	1. Read your finished work as a stranger would and ask, "Is this clear? Can I take away a part or add a part to make it
Revision and Editing	more clear?"
(Session 17: Writers Revise in Big,	2. Read it aloud to yourself and check to see if the writing "flows."
Important Ways)	• (pg. 153) <u>Mid-workshop teaching point</u> : When writers take out or add words to their work, they always read it out loud to make sure their writing sounds good to the ear.
(Session 18: Revising Endings:	• (pg. 156) Writers work just as hard on endings as they do on beginnings.
Learning from Published Writing)	1. Study mentor texts to learn ways to make endings more powerful.
Learning from 1 nousbed veriling)	2. Read the text out loud.
	3. Explain your thinking.
	<ul><li>4. Reread your own writing and ask, "What is the important message I've conveyed?"</li></ul>
	5. Endings relate back to important places.
	(pg. 159) Mid-workshop teaching point: Checking for Sense
	1. Read your draft out loud to a person who doesn't know the story or read to yourself as a stranger to find places
	where the story does not make sense, fix those places.
(Session 19: Using Editing	sale sale y does not make sense, in those places.
Checklists)	• (pg. 162) Most writers rely on an editing checklist - either a physical one or a mental one.
	1. We reread our work as many times as there are items on the checklist.
	2. Each item on the list becomes a lens to use when rereading our writing.
Skills (Students will be able to) i	

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• Complete the writing process in the narrative genre.

- Generate ideas.
- Edit their work with a checklist.
- Draw upon personal experiences to write personal narratives.
- Use notebooks to log their ideas.
- Have many ways to develop and revise stories they create.

Writing Workshop Grade: 3

# Unit 3: The Art of Information Writing (Book 2)

# Unit Description: Writing Information Books

This unit channels students to works towards creating lively, voice-filled, engaging information books about topics of expertise. One rule of thumb is that writers can only make readers engaged in a topic if the writer themselves is engaged in the topic. So, to that end, it is assumed that students will be writing about self-chosen topics with great personal interest. This is the unit to find out what passions, interests, and hobbies your student have.

The NJ Student Learning Standards highlights the importance of information (or explanatory) writing, as many nonfiction text teach information including topics and subtopics that are signaled with headings and subheadings, as well as glossaries, text boxes, sidebars, diagrams, charts, graphs, and other visuals. This unit aims to build upon the work that students have completed in the second grade "All-About" unit, asking students to become more sophisticated in this work, demonstrating that they can introduce a topic clearly, separate it into subtopics, and organize their writing in separate pages so that appropriate information is grouped together inside of these subtopics. Students can differentiate their work by utilizing different text structures, authority, and voice. It is important to remember that this type of writing is very much the writing students will encounter in their nonfiction reading (DK Readers, Gail Gibbons and Seymour Simon books, or current events articles in *Time for Kids*). The point is, you will not be at a loss for mentor texts for students to use.

# Big Ideas: Course Objectives / Content Statement(s)

• Developing strategies to write effectively about an area in which they have an expertise

# NJ Student Learning Standards

## Writing Standards

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

- A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.
- B. Develop the topic with facts, definitions, and details.
- C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
- D. Provide a conclusion.

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.3.6 With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
- W.3.7 Conduct short research projects that build knowledge about a topic.
- W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

- W.3.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- 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 sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic.
  - C. Link ideas within paragraphs and sections of information using words and phrases (e.g., another, for example, also, because).
  - D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - E. Provide a conclusion related to the information or explanation presented.

#### **Reading Standards**

- RFS.3.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- RFS.3.4 Read with sufficient accuracy and fluency to support comprehension.
- RI.3.1 Ask and answer questions, and make relevant connections 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.3.3 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.
- 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.
- 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.3.6 Distinguish their own point of view from that of the author of a text.
- R1.3.7 Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- RI.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) to support specific points the author makes in a text.
- RI.3.10 By the end of the year, read and comprehend literary nonfiction (see Appendix A) at grade level text-complexity (see Appendix A) or above, with scaffolding as needed.

#### Speaking and Listening Standards

- 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 to provide requested detail or clarification.

#### Language Standards

- L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - H. Use coordinating and subordinating conjunctions.
  - I. Produce simple, compound, and complex sentences.
- L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - F. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases for effect.
- 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.
  - D. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
- 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).
- L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

## NJSLS from other subject(s)

#### **Career Ready Practices**

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

## **Standard 8 Computer Science**

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

## Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

#### Careers (Description of a career that relates to this unit

Essential Questions	Enduring Understandings
What provocative questions will foster inquiry, understanding, and	What will students understand about the big ideas?
transfer of learning?	
<ul> <li>How do information writers try on topics and then revise those topics, with an eye toward greater focus?</li> <li>How do writers plan and organize chapters prior to drafting?</li> <li>How do writers draft information books, incorporating all we know about a topic?</li> <li>How do information writers edit information books and then prepare them for publication?</li> </ul>	Students will understand that  Writers know many things that they can teach others.  There are many ways (formats) to share ideas and knowledge with others.
Evidence of Learning (Assessments)	Accommodations and Modifications
Formative Assessments:  • Learning Progressions (Grades 2-8) • Writing about reading • Writers' notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group	Special Education:  Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)  Differentiation: Preview content and concepts Behavior management plan
Summative Assessments:	Highlight text     Small group setting
Learning Progressions (Grades 2-8)     Pre/Post-On-Demand Assessment	High-Prep Differentiation:  Alternative formative and summative assessments Guided Reading Personal agendas
Benchmark Assessments:	Project-based learning

- Nonsense Words
- Teachers College Running Records
- Letter Sound ID
- High Frequency Word Assessment

#### Alternative Assessments:

- F & P Running Records
- Scholastic Running Records
- BeBop Books for running records
- G & T Assessments:Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning
- Yopp-Singer test of Phoneme Segmentation
- Sentence-Writing Grade Placement Test
- Linguistics Phonemic Awareness Screener
- Linguistics Decoding Pre/Post Test
- Dyslexia Screener
- PRIM checklist
- LLI; Test Preparation Lesson Framework F&P levels

- Tiered activities/assignments
- Varying organizers for instructions

## Low-Prep Differentiation:

- Clubbing activities
- Exploration by interest
- Flexible groupings

#### Suggested Lessons for Differentiation with Small Groups:

#### Bend I

- 3- New Structures Lead to New Thinking
- 4- Laying the Bricks of Information
- 5- Organization Matters in Texts Large and Small

#### Bend II

- 8- Balancing Facts and Ideas from the Start
- 9- Researching Facts and Ensuring Text Accuracy
- 10-Reusing and Recycling in the Revision Process
- 11- Creating Introductions through Researching Mentor Authors

#### Bend III

- 12- Taking Stock and Setting Goals
- 14- Using Text Features Makes It Easier for Readers to Learn

#### Bend IV

- 17- Plan Content-Area Writing, Drawing on Knowledge from across the Unit
- 19- Crafting Speeches, Articles, or Brochures Using Information Writing Skills

# **English Language Learners:**

- Unit 2: ELA Curriculum for ELLs
- ESL 3-5
- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Students at Risk for Failure:

- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Gifted and Talented

• Subgroup Accommodations and Modifications

 Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Students with 504 Plans

- Subgroup Accommodations and Modification
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

# Core Instructional and Supplemental Materials Professional Resources:

# Core Instructional, Supplemental, Instructional, and Intervention Resources

## **Core Professional Resources:**

- 2019-20 Teachers College Calendar
- The Art of Information Writing Unit of Study Text by Lucy Calkins
- 2019-20 Teachers College Calendar, Third Grade The Art of Information Writing Unit
- Florham Park <u>ELA PD Sharing Website</u>
- The Writing Strategies Book by Jen Seravallo
- Writing Resources and Scope and Sequences
- Units of Study Online Resources

# **Supplemental Professional Resources:**

- Leveled Literacy Intervention Kits
- Rubric for Assessing a Retell on a Reading Level Assessment Levels A-Z (Teachers College)
- Primm Book
- Prompting Guide Part 1 For Oral Reading and Early Writing
- Prompting Guide Part 2 For Comprehension: Thinking, Talking, Writing
- Writing Strategies Book Jennifer Serravallo
- Flip Your Writing Workshop: A Blended Learning Approach by Dana Johansen and Sonia Cherry-Paul
- How's It Going? A Practical Guide to Conferring with Student Writers by Carl Anderson
- Notebook Know-How: Strategies for the Writer's Notebook by Aimee Buckner
- Florham Park ELA PD Sharing Website

## **Core Instructional Resources:**

- Any appropriate grade 3 novel as a read-aloud model to set up the routines
- A new view of the solar system, D.A. Aguilar (Level P)
- Life in a rotten log, K. Atkinson (Level P)
- Inventions: Pop-up models from the drawings of Leonardo da Vinci Bark, Jaspre; paper engineering, D. Hawcock (Level P)
- An introduction to insects , B. Bird & J. Short (Level P)
- Linnea's windowsill garden , C. Bjork & L. Anderson (Level P)
- Spotlight on spiders, D. Clyne (Level O-P)
- Whales, L. Dow (Level O-P)
- Black holes , H. Couper & N. Henbest (Level P)
- Bodies from the Ice: Melting glaciers and the recovery of the past, J.M. Deem (Level P)
- Bugwise, P. Hickman (Level P)
- Frogs and Toads , B. Kalman (Level P)
- Teacher-selected books for book talks and modeling good reader behaviors

## Supplemental Resources:

- Conferring Curriculum
- Florham Park <u>ELA PD Sharing Website</u>
- Conferring Menus
- The Art of Shadow Puppets by Dona Rice (Level L)
- Environmental Issues Series by Harriet Brundle (Level L)

Conferring Menus     Conferring Curriculum	Space Series by Nancy Dickmann (Level L) Series: The History of Holidays by Maximilian Smith (Level J) Adventure in Culture Series by Charles Murphy (Level K) Unlocking Ancient Civilizations Series by George Cottrell (Level L) Money Matters Series by Mari Schuh (Level L) My Day Learning Math by Charly Haley (Level J) Math Storybooks Series by Kim In-Sook (Level J) Math Counts by Henry Pluckrose (Level J)  Intervention Resources:  Leveled Literacy Intervention Texts Six Minute Solutions Fountas and Pinell Guided Reading Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLS
<ul> <li>Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies.</li> <li>In Social Studies discuss routines in the community</li> <li>Understand what it means to "read close" in social studies, science, and foreign language.</li> <li>Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students.</li> <li>Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading.</li> <li>Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism.</li> </ul>	<ul> <li>Create a word study word sort in Inspiration.</li> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> <li>Ongoing:         <ul> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> </ul> </li> <li>Other:         <ul> <li>Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.</li> <li>Use Inspiration to create a double timeline looking at plot events and character motivation.</li> </ul> </li> </ul>
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> <li>Social Justice Literacy</li> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving Communication and Collaboration Information</li> </ul>	<ul> <li>Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>Build on the intuitive knowledge students have gained from media about the story and character</li> <li>Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> </ul>

Use print materials to practice reading and comprehension skills

Literacy

Media Literacy		
Life and Career Skills  Cat	eer Education	Global Perspective
<ul> <li>New Jersey Educational Field T</li> <li>Connect With Rick Riordan</li> <li>Author Visit Kit</li> <li>Authors Who Skype</li> </ul>		<ul> <li>National Hispanic-Latino Heritage Month</li> <li>National Disability Employment Awareness Month</li> <li>National American Indian Heritage Month</li> <li>Black History Month</li> <li>National Women's History Month,</li> <li>National Irish-American Heritage Month</li> <li>National Italian American Heritage Month</li> <li>Asian Pacific American Heritage</li> <li>Older Americans' Month</li> <li>Jewish American Heritage Month</li> <li>Week of Respect</li> <li>Red Ribbon Week</li> </ul>
Bend/Goals	Teaching Doints	International Dot Day (September 16)
Bend I: Organizing Information (Session 1: Teaching Others as a Way to Prime the Pump)	Teaching Points  • International Dot Day (September 16)  Teaching Points  • (pg. 4) Today I want to teach you that information writers are teachers. When you write an information book, you are teaching a unit of study on your topic, and it helps to rehearse by actually teaching real students, watching to see which information especially matters to them.  • Teacher's Note: students will be spread out over the room teaching others about their topic. Before releasing students, demonstrate teaching a topic using your fingers as graphic organizers.  • (pg. 8) Mid-workshop teaching point: Using your teaching as a rough draft and a source for insight about this genre  1. Teaching a topic can be a way to draft and revise.  2. Listen to yourself teach and think if that is the best way to go.  3. Think if the topic and the way of teaching will work as an information book.  4. Good listeners provide feedback to the teacher about what they learned.  Chart: Teaching Moves that Information Writers Should Borrow  i. Explain what your whole book will be about.  ii. Tell a bit about the big things you'll teach (like a table of contents)  iii. Try to say a least a few sentences about each part of your topic.  iv. Takl like an expert.  v. Use fancy words and explain what they mean.  vi. Use your hands and your body or make quick sketches to show what things look like.	
(Session 2: The Power of Organizing and Reorganizing)		information writers often make plans for how to organize their information they think about a different possible plan, and they keep doing this over and y to divide a topic into parts.

	1. Use your palm and fingers to plan subtopics.
	2. Try different ways of organizing the topic.
	3. Think of smaller parts (subtopics) that go with the bigger topic.
	4. Look to see if there are a couple of chapters that go together in a way.
	5. Structure the topic using a table of contents.
	• (pg. 17) Mid-workshop teaching point: Considering Whether Your Book Has a Logical Structure
	1. Strong writers revise right from the start.
	2. Ask, "Do my chapters follow a logical sequence?" then revise.
	Chart: Strong Table of Contents
	i. Have a logical structure (least important to most important; first to last; parts; types; reasons)
	ii. Contain chapters of almost equal weight and importance
	iii. Cover the whole topic (or angle of the topic)
	iv. Don't repeat information included in other chapters
	• (pg. 23) Today I want to teach you that writers try different organizational structures on for size. They explore a few
	different structures, noting how those structures affect the way they think about a topic.
(Session 3: New Structures Lead to	1. Notice what structure you wrote the information in
New Thinking)	2. Rewrite it with a second structure!
J.	3. Rewrite it with a third!
	4. Pick the one that best supports the information you're trying to present!
	• Teacher's Note: Model this, then guide students to try several structures on for size.
	1. Boxes and bullets
	2. Cause and effect
	3. Problem and solution
	4. Pros and cons
	5. Compare and contrast
	• (pg. 28) Mid-workshop teaching point: Helping Students File Information into Chapter Files
	1. Nonfiction writers think of chapters as files.
	2. Jot information to include in each chapter.
	3. Decide if some chapters become part of other, bigger chapters or break big chapters into smaller ones.
	4. Make sure each bit of information really fits into its chapter.
	• (middle of page 32) Today what I want you to notice is that the unit we're in is called <i>Information Writing</i> for a
(Session 4: Laying the Bricks of	reason. It is made up entirely of information! The book you will be making is a lot like a brick wall, only the bricks are
Information)	pieces of information. You write information books by taking those chunks of information, your bricks, and then you
	lay those pieces of information alongside each other.

	1. Select the information you want to include	
	2. Decide how should I present this information?	
	Information writers include	
	a. Quotations	
	b. Statistics	
	c. Anecdotes	
	d. Observations	
	e. Descriptions	
	f. Vocabulary words	
	g. Lists labels	
	g. Lists labels	
(Session 5: Organization Matters in Texts Large and Small)	<ul> <li>(pg. 38) Today I want to teach you that everything you've learned about organizing a table of contents applies also to the work of organizing any chapter to any information text you write. Whenever you write an information text, start by making a miniature table of contents – even if it is just in your mind.</li> <li>Review a table of contents</li> <li>Decide what order you want to write your chapter in</li> <li>Make sure not to repeat information!         <ul> <li>Chart: Strong Information Writing</li> <li>Has a logical structure (least important to most important, first to last, parts, types, reasons.)</li> <li>Contains chapters of almost equal weight and importance.</li> <li>Covers the whole topic (or angle of the topic)</li> <li>Doesn't repeat information included in other chapters.</li> </ul> </li> </ul>	
Bend II: Reaching To Write	• (pg. 48) Today I want to teach you that when informational writers revise, they often consider ways they can add	
Well	more, or elaborate. Information writers can learn to elaborate by studying mentor texts, taking note of all of the	
(Session 6: Studying Mentor Texts		
in a Search for Elaboration	1. Information writers need to elaborate. They do this by:	
Strategies)	a. Rereading their writing and looking for where they can make it better!	
3 ,	b. Using facts and imagery to help readers picture their topic	
	c. Using a micro-story that teaches readers about their topic	
	d. Elaboration means to say more, to give more information that hasn't been said before.	
	• (pg. 53) Mid-workshop teaching point: Using Transition Words	
	1. We glue our work together with special words - transition words or connecting words.	
	a. Examples: also, because, another reason, for example	
	2. Transition words connect parts of writing together.	
	3. Study mentor texts to see how writers use transition words in ways that glue a text together.	

	Making Connections l across Chapters)
(Session 8: Ideas from	Balancing Facts and the Start)

- (pg. 56) Today I want to teach you that writing chapters is like making paper chains. Writers know that each chapter needs to connect to the chapter before it. Actually, each paragraph connects to the one before it as well. There are two secrets to this. First, the order needs to make sense. And second, the author uses transitional words like *because* and *also* to glue parts of the text together."
  - 1. Gather lots of information about the topic.
  - 2. Plan the structure of the writing.
  - 3. Use transition words.
  - 4. Use words and phrases mentioned in earlier paragraphs.
  - (pg. 60) Mid-workshop teaching point: Using Research Resources to Help Fine-Tune Spelling
    - 1. Spell high-frequency words (word wall words) correctly then, because, when, which, also, in addition
    - 2. Writers also have a list of words that appear often in their writing it's important to spell these words correctly too.
      - a. Take quick looks at books to check the spelling of personal high-frequency words.
      - b. Make a list of the correct spellings.

• (pg. 65) Today I want to teach you that when you write information books, you try to *interest* your reader. Readers love fascinating facts, *and* they love ideas, too. Writers make sure their writing contains both facts and ideas.

Chart (pg. 67) Informational Writers Bring Their Writing to Life

- 1. Add a vignette to illustrate a bit of information or an idea
- 2. After mentioning a fact, say a bit more about that fact.
- 3. Describe something in detail.
- 4. Compare something that might be unfamiliar to readers with something that's likely to be familiar.

# (Session 9: Researching Facts and Ensuring Text Accuracy)

- (pg. 73) Today I want to teach you that writers don't just write, write, write all the stuff from their brains. Real writers are researchers. Writers often leave the page in search of the perfect fact or the perfect example.
  - 1. Experts research their topic way more than other people do.
  - 2. Experts research using books, computer searches, and interviews.
  - 3. Read for new and interesting facts keeping the table of contents in mind.
  - 4. Jot down the reference book's title, place, and year of publication to be used in a list of sources.
  - (pg. 76) Mid-workshop teaching point: Embedding Topic-Specific Vocabulary
    - 1. Use expert language to describe things.
    - 2. Adding expert (scientific) language makes writing more informative.
    - 3. Study mentor texts to emulate (try out) the use of expert terminology. (Share pg. 78)

(Session 10: Reusing and Recycling in the Revision Process)

• (pg. 79) Today I want to teach you that to revise you need to have the courage to try a chapter over again, or to write the first or last half again.

(Session 11: Creating Introductions through Researching Mentor Authors)	<ol> <li>Writers tackle large-scale revisions by first rereading, and thinking "Is this the best I could possibly do?"         Writers revise by keeping in mind the checklist for strong informational writing for their grade level and the grade level above. Reading through each section and then looking in their writing for where they've done that! And repeating section by section.         Use class charts to help with revision. Rereading the room and looking for where they tried things to help make their writing better!         Ask, "How can I say that in other words to help people understand?"     </li> <li>(pg. 84) Inquiry: Today, specifically, let's ask, "What do our mentor authors do when writing powerful introductions for information writing?" Once we figure out the answer to that question, we can ask, "How can we apply those strategies to our own introductions?"             Create Chart with students (pg. 86) What Do Our Mentor Authors Do When Writing Powerful Introductions?             Start with a quote or bit of excitement             Go over the bit topics that will come up in the book.             Talk about the whole thing and its parts, not just the first part.             Ask a question to get readers curious.             Ask a question to get readers curious.             Ask a question the reader will be able to think about and have answered.             Start with a short Small Moment story that paints a picture of the topic.             Include right away that people have different perspectives. "Some people haveOther people think"             Introduce important vocabulary for the topic.             Start with a description of a tiny detail (like a seed) and then connect it to something bigger about the topic (there are millions of plants)             Start with a description of something huge (like the Earth) and then connect it to just the focus of the book (zebras, walruses,</li></ol>
Bend III: Moving Toward Publication, Moving Towards Readers (Session 12: Taking Stock and Setting Goals)	<ul> <li>(pg. 91) Today I want to teach you that information writers stop, before they are completely done with their pieces, to take stock. They reread what they've done so far and think about any guidelines, checklists, or mentor texts, asking, "What's working already?" and "What do I still want to do to make this as strong as possible?"         <ol> <li>Use the Information Writing Checklist to take stock of your writing and set goals for revisions</li> <li>Pick 1 strand of the checklist</li> <li>Read through your entire draft and look for where you can add more of that goal</li> </ol> </li> </ul>

	<ul> <li>iii. Pick another one and repeat the process!</li> <li>(pg. 96) Mid-workshop teaching point: Transferring Skills from Narrative Writing</li> <li>1. Draw on all you know about writing to make your writing the best it can be.</li> <li>2. Information writing is made up of other kinds of writing.</li> <li>3. Many nonfiction books contain Small Moment stories.</li> </ul>
(Session 13: Putting Oneself in Reader's Shoes to Clear Up Confusion)	<ul> <li>(pg. 99) Today I want to teach you that writers know that eventually other people will read their writing, so writers prepare for that by rereading their pieces very carefully, looking for places that are confusing or undeveloped. Writers then revise to make sure that the writing will reach readers.</li> <li>1. At the end of the writing process, writers start to think, "How will readers experience this?"</li> <li>2. Reread and ask where readers would be confused or need more information.</li> <li>3. Come up with work to make writing clearer to readers.</li> <li>4. Writing must make sense to readers.</li> <li>(pg.102) Mid-workshop teaching point: Using Conjunctions</li> <li>1. The conjunctions and, for, but, or, nor, yet, and so are helpful when making longer sentences.</li> <li>2. Subordinate conjunctions (before, since, unless) often go at the beginning of a sentence to let readers know that this is going to be a fancier and longer sentence.</li> </ul>
(Session 14: Using Text Features Makes It Easier for Readers to Learn)	<ul> <li>(pg. 106) Today I want to teach you that information writers think, "Will that text feature help readers?" and they only include the one that will really help readers. They think what the text is mainly about, and that helps them decide what should be popped out or highlighted.</li> <li>o Chart: Some Common Text Features and Their Purposes</li> <li>i. Drawings and photographs help the reader to picture the subject.</li> <li>ii. Diagrams include labels and words to help explain parts or ways something works.</li> <li>iii. Definition boxes explain vocabulary words.</li> <li>iv. Maps help the reader to understand more about the places where the topic lives.</li> <li>v. Timelines show the order of events.</li> <li>vi. Glossaries define key vocabulary from the text.</li> <li>vii. Charts can show how two things compare and contrast.</li> <li>1. Choose the one or two text features that might be really important for each part of your writing. More is not better!</li> <li>2. Look at mentor texts for qualities of writing and for design and layout.</li> </ul>
(Session 15: Fact-Checking through Rapid Research)	• (bottom of page 112) When information writers get close to the end of their projects, it is important that they check the major facts that they've included to make sure they are as accurate as possible. Readers need to be able to trust the things they are learning. One way writers do this is to scan their own drafts for facts that feel as if they might be

(Session 16: Punctuating with Paragraphs)	shaky and then quickly look to another source (or two) to confirm that these facts are true. If they are not, the writer revises those facts.  1. Use a student-safe search engine to check facts, but don't be tempted to add information or get lost on a trail of learning more about the topic.  2. You might have to search through more than one print source before finding the fact you want.  3. Double check most of the facts in your writing.  • (pg. 113) Mid-workshop teaching point: Text features need to be factual too. Remember to fact-check text features!  • Teacher note: create a chart that students can refer to for remembering steps to take while fact-checking.  • (pg. 117) Today I want to teach you that informational writers edit with a laser focus on one of the most important organizing structures: the paragraph. Writers look at the paragraph as the most powerful punctuation there is. Paragraphs separate not just words into sentences, but also whole groups of sentences into topics.  1. People paragraph more by feel and by look, than by rules.  2. Starting a new paragraph signals the reader that there is a new chunk of thought.  3. Paragraphs make writing more readable.  4. When we edit, we need to see the changes - one way to do that is to use a different-color pen to make changes.  • (pg. 120) Mid-workshop teaching point: Making Pronoun-Antecedent Connections  1. We need to introduce the person or thing a pronoun (he, she, it, they, what, who) is referencing before using the pronoun.
Bend IV: Transferring Learning from Long Projects to Short Ones (Session 17: Plan Content-Area Writing, Drawing on Knowledge from across the Unit)	<ul> <li>(pg. 129) Today I want to teach you that when writers move on to other subject areas, writers don't just leave their writing skills at the door. Writers carry those skills with them when they become scientists, anthropologists, and mathematicians. Specifically, writers make sure that they use what they know about planning well-organized information texts, whether they are writing a book in writing workshop or writing an article or paper or feature article in the social studies classroom.</li> <li>1. Think about ways to structure a text: (Teacher: reference the chart on structures from session 5)</li> <li>2. Try on a few different text structures - select the one that seems like a good idea, then write.</li> </ul>
(Session 18: Revising from Self-Assessments)	<ul> <li>(pg. 135) Today I want to teach you that nonfiction writers assess their own writing to see what works and what doesn't work. One way they do this is by thinking, "Did I do what I set out to do?" They reread to see whether the draft matches the plan for it – and if it doesn't, they decide whether the plan it does follow works or whether the piece needs to be rewritten.         <ol> <li>Reread as someone who has never seen the writing piece before.</li> <li>See if the writing follows the plan.</li> </ol> </li> <li>Ask questions of yourself to see if revision is complete.         <ol> <li>(pg. 140) Chart: Questions Writers Ask Themselves as They Get Close to the End of a Project</li> </ol> </li> </ul>

(Session 19: Crafting Speeches, Articles, or Brochures Using Information Writing Skills)

- Is the language fresh?
- *Is it clear?*
- Where is it too long?
- Where is it too short?
- Will the reader learn everything I want the reader to learn?
- (pg. 143) Today I want to teach you that information writers can use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts. (Teacher Note: model with the transcript of a speech, an article from TIME for Kids)
  - o Chart: Writers Use Informational Writing Skills in Lots of Different Genres
    - i. Elaborate in various ways:
      - Include a few sentences for each point.
      - Use a variety of details (fact, descriptions, definitions, and so on).
      - Balance between personal experiences and research when backing up points.
    - ii. Use a logical structure:
      - Write a lead that gets people's attention and introduces the topic.
      - Group similar information together.
      - Connect sentences and sections together.
    - iii. Use language carefully
      - Include vocabulary specific to the topic.
      - Get the reader's attention by using fancy language or talking directly to them.

- (Session 20: Bringing All You Know to Every Project)
- (pg. 153) Today I want to remind you that writers draw on everything they know to make their work the best it can be. (Teacher Note: Students become the teachers of the mini-lesson in this session sharing their finished work with classmates)
  - 1. Self-assess using checklist.
    - i. Pick 1 strand of the checklist
    - ii. Read through your entire draft and look for where you can add more of that goal
    - iii. Pick another one and repeat the process!
  - 2. Hold each other accountable for good writing by engaging in close reading of another's work and helping partners name goals on the checklist for each other to work off of.

## Skills (Students will be able to...) including Grammar

- Try on topics and then revise those topics, with an eye toward greater focus.
- Plan and organize chapters prior to drafting.
- Draft information books, incorporating all they know about a topic.

• Edit information books and then prepare them for publication.

# Writing Workshop Grade: 3

# Unit 4: Changing the World Persuasive Speeches, Petitions, and Editorials (Book 3) Unit Description:

Students will work on crafting claims and collecting specific evidence to support and elaborate these claims and shape them academically in the form of persuasive reviews. Third graders can find multiple topics to write about persuasively, designed to affect a specific audience. The NJ Student Learning spotlights the importance of what they refer to as opinion writing. It calls for students to be able not only to state an opinion and give reasons to support it, but also to create an organizational structure for those reasons, using linking words and phrases to help readers access that structure.

Third graders are more than ready to give their opinion about books they read, foods they eat, movies they watch, and video games they play. This unit capitalizes on that knowledge and passion in writing reviews, speeches, and letters promoting student ideas and opinions. Please refer to the Teachers College Writing Curriculum Calendar for ways to get started with this unit and for other tips as well.

# Big Ideas: Course Objectives / Content Statement(s)

- Crafting a claim
- Collecting specific evidence to support and elaborate on a claim
- Shaping a claim and related evidence into a persuasive review

# NJ Student Learning Standards

## Writing Standards

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 conclusion
- 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.3.6 With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
- W.3.7 Conduct short research projects that build knowledge about a topic.
- W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
- W.3.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- 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 idea the writer's purpose.
- B. Provide reasons that are supported by facts from texts and/or other sources.
- C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- D. d. Provide a conclusion related to the opinion presented
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - C. Link ideas within paragraphs and sections of information using words and phrases (e.g., another, for example, also, because).
- W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
  - D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

#### **Reading Standards**

- RF.3.4 Read with sufficient accuracy and fluency to support comprehension.
  - A. Read grade-level text with purpose and understanding.
  - B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
  - C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- 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) to support specific points the author makes in a text. RI.3.10 By the end of the year, read and comprehend literary nonfiction at grade level text-complexity.

#### Speaking and Listening Standards

- 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.
  - B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  - C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- 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.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.

#### Language Standards

- L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.
  - I. Produce simple, compound, and complex sentences.
- L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - A. Capitalize appropriate words in titles.
  - C. Use commas and quotation marks in dialogue.
  - E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - F. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings
- L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases for effect.
- 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).
- L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - A. Use correct capitalization.
- L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases to convey ideas precisely.

## NJSLS from other subject(s)

## **Career Ready Practices**

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

## **Standard 8 Computer Science**

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

## Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)		
<b>Essential Questions</b> What provocative questions will foster inquiry, understanding, and transfer of learning?	Enduring Understandings  What will students understand about the big ideas?	
<ul> <li>What is a persuasive review?</li> <li>How do we make reviews more persuasive?</li> <li>How do writers revise and edit for precision and clarity?</li> </ul>	Students will understand that  We can write about our opinions on a topic (ex. movie, book, video game, restaurant, vacation spot) in a persuasive review.  We can add more details and specific language and use mentor texts.  We take away parts that don't support our claim and choose strategies to make our writing more persuasive.	
Evidence of Learning (Assessments)	Accommodations and Modifications	
Formative Assessments:  • Learning Progressions (Grades 2-8) • Writing about reading • Writers' notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group  Summative Assessments:  • Learning Progressions (Grades 2-8) • Pre/Post-On-Demand Assessment	Special Education:  Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)  Differentiation: Preview content and concepts Behavior management plan Highlight text Small group setting  High-Prep Differentiation: Alternative formative and summative assessments Guided Reading	

## **Benchmark Assessments:**

- Nonsense Words
- <u>Teachers College Running Records</u>
- Letter Sound ID
- High Frequency Word Assessment

## **Alternative Assessments:**

- F & P Running Records
- Scholastic Running Records
- BeBop Books for running records
- G & T Assessments:Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning
- Yopp-Singer test of Phoneme Segmentation
- Sentence-Writing Grade Placement Test
- Linguistics Phonemic Awareness Screener
- Linguistics Decoding Pre/Post Test
- Dyslexia Screener
- PRIM checklist
- LLI; Test Preparation Lesson Framework F&P levels

- Personal agendas
- Project-based learning
- Tiered activities/assignments
- Varying organizers for instructions

#### Low-Prep Differentiation:

- Clubbing activities
- Exploration by interest
- Flexible groupings

## Suggested Lessons for Differentiation with Small Groups:

#### Bend I

- 3- Drawing on a Repertoire of Strategies for Generating Opinion Writing: Writing with Independence
- 4- Considering Audience to Say More
- 5- Editing as You Go: Making Sure Your Audience Can Always Read Your Drafts

#### Bend II

- 9- For Example: Proving by Showing
- 10- By Considering Audience, Writers Select and Discard Material
- 11- Paragraphing to Organize Our Drafts
- 12- Choosing Words that Sound Right and Evoke Emotion

#### Bend III

- 15- Becoming Your Own Job Captain
- 16- Gathering a Variety of Evidence: Interviews and Surveys
- 17- Revising Your Introductions and Conclusions to Get Your Audience to Care

#### Bend IV

- 19- Tackling a Cause
- 20-Becoming Informed about a Cause
- 21- Yesterday's Revisions Become Today's Drafting Strategies

# **English Language Learners:**

- Unit 3: ELA Curriculum for ELLs
- ESL 3-5
- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Students at Risk for Failure:

- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

## Gifted and Talented Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Students with 504 Plans Subgroup Accommodations and Modification Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Core Instructional and Supplemental Materials Core Instructional, Supplemental, Instructional, and **Professional Resources: Intervention Resources Core Professional Resources: Core Instructional Resources:** 2019-20 Teachers College Calendar Any appropriate grade 3 novel as a read-aloud model to set up the routines Changing the world Unit of Study Text by Lucy Calkins Encyclopedia Brown Cracks the Case by Donald J. Sobol (Level Q) The Stories Julian Tells by Ann Cameron (Level N) 2019-20 Teachers College Calendar, Third Grade Changing the world Unit A Letter to Amy (Level K) Florham Park ELA PD Sharing Website and Peter's Chair by Ezra Jack Keats (Level K) The Writing Strategies Book by Jen Seravallo William's Doll by Charlotte Zolotow (Level N) Writing Resources and Scope and Sequences Brave Irene by William Steig (Level S) Units of Study Online Resources Chrysanthemum by Kevin Henkes (Level M) Those Shoes by Maribeth Boelts (Level L) **Supplemental Professional Resources:** William Unlimited by Kathleen Krull (Level M) Jamaica's Find by Juanita Havill (Level K) Eve Bunting picture books (Level M-P) Leveled Literacy Intervention Kits Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers Teacher-selected books for book talks and modeling good reader behaviors College) Primm Book Supplemental Resources: Prompting Guide Part 1 - For Oral Reading and Early Writing Prompting Guide Part 2 - For Comprehension: Thinking, Talking, Writing Conferring Curriculum Writing Strategies Book - Jennifer Serravallo Florham Park ELA PD Sharing Website Flip Your Writing Workshop: A Blended Learning Approach by Dana Johansen and Conferring Menus Sonja Cherry-Paul

- How's It Going? A Practical Guide to Conferring with Student Writers by Carl Anderson
- Notebook Know-How: Strategies for the Writer's Notebook by Aimee Buckner
- Florham Park ELA PD Sharing Website
- Conferring Menus
- Conferring Curriculum

- Frog and Friends Celebrate by Eve Bunting (Level J)
- The Wedding Surprise by Eve Bunting (Level M)
- Train to Somewhere by Eve Bunting (Level Q)
- Flower Garden by Eve Bunting (Level I)
- Night of the Gargoyle (Level Q)
- Cheyenne Again by Eve Bunting (Level P)
- How Many Days to America by Eve Bunting (Level P)
- Going Home by Eve Bunting (Level K)

## **Intervention Resources:**

- Leveled Literacy Intervention Texts
- Six Minute Solutions
- Fountas and Pinell Guided Reading
- Fountas and Pinell Shared Reading

## **Interdisciplinary Connections**

- Correlates to routines unit in math, rules and community units in social studies Identify
  classroom routines in other subject areas: math, science, and social studies.
- In Social Studies discuss routines in the community
- Understand what it means to "read close" in social studies, science, and foreign language.
- Offer short, nonfiction picture books and nonfiction articles on science, social studies, and
  foreign language related activities to encourage building background knowledge and
  independent reading about topics of interest to students.
- Encourage students to respond to texts in their specific subject area notebooks as they reflect
  on what they have been reading.
- Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism.

# Integration of Technology through NJSLS

- Create a word study word sort in Inspiration.
- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

## Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

#### Other:

- Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.
- Use Inspiration to create a double timeline looking at plot events and character motivation.

# Integration of 21st Century Themes and Skills

- Financial, Economic, Business, and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Social Justice Literacy
- Creativity and Innovation
- Critical Thinking and Problem Solving Communication and Collaboration Information Literacy

# Media Literacy Integration

- Ask students to look for specific things when they view videos or read print material, and then ask questions about those items
- Build on the intuitive knowledge students have gained from media about the story and character
- Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic
- Use print materials to practice reading and comprehension skills

Media Literacy     Life and Career Skills		
Career Education		Global Perspective
New Jersey Educational Field Tri     Connect With Rick Riordan     Author Visit Kit     Authors Who Skype	<u>p</u>	<ul> <li>National Hispanic-Latino Heritage Month</li> <li>National Disability Employment Awareness Month</li> <li>National American Indian Heritage Month</li> <li>Black History Month</li> <li>National Women's History Month,</li> <li>National Irish-American Heritage Month</li> <li>National Italian American Heritage Month</li> <li>Asian Pacific American Heritage</li> <li>Older Americans' Month</li> <li>Jewish American Heritage Month</li> <li>Week of Respect</li> <li>Red Ribbon Week</li> <li>International Dot Day (September 16)</li> </ul>
Bend/Goals	Teaching Points	
Bend I: Launching Work on Persuasive Speeches (Session 1: Practicing Persuasion)	<ul> <li>(pg. 4) Speechwriting is a kind of opinion writing. The writer, or speaker, puts forth an opinion—a thesis statement—then gives reasons, details, and examples that support that opinion. The writer, or speaker, has to choose reasons that will convince his or her audience. (Teacher Note: teach through guided practice. Take children through multiple cycles: planning with a partner, then to write-in-the-air while you coach. Elicit their work, coaching into it, before repeating the cycle.)</li> <li>1. Teacher: give children a prepared thesis statement written on a chart inside a box.</li> <li>2. It is important to name a few reasons to support this statement, remembering which reasons would be especially convincing to your audience.</li> <li>3. Say to yourself, "We need (want) because "filling in a convincing reason. (Teacher: repeat the claim and add a reason suggested by a child to chart)</li> <li>4. With your partner, try writing the first part of an essay starting with what we just planned by writing-in-the-air, dictating how a speech might go if you were to write it.</li> <li>5. One partner begins by dictating, "We need (want) because ," then try to say a bunch of things about that first reason. (Teacher Note: if children have difficulty beginning, give them this prompt, "One example of this is")</li> <li>6. Teacher: Then challenge the students to write the rest of the persuasive "speech" on loose leaf paper in under 10 minutes, coming up with 2 other reasons to support the thesis.</li> </ul>	
(Session 2: Gathering Brave, Bold Opinions for Persuasive Writing)		teaching point, unveil an anchor chart listing this strategy; you will build on this chart

(Session 3: Drawing on a Repertoire of Strategies for Generating Opinion Writing: Writing with Independence) (Session 4: Considering Audience to Say More)

- How to Write a Persuasive Speech
  - Develop an idea
    - See a problem and imagine a solution.
- 1. Persuasive writers see problems everywhere, and use these problems as a reason to write. Let's try this together and look for problems that are invitations to write, to make a difference. (*Teacher: ask students to look out the window through the "special glasses" that persuasive writer wear look for problems prompting them to not only see what is there, but what could be there.*)
- 2. Persuasive writers imagine a solution to the problem(s) they see. (*Teacher: reconvene on carpet and demonstrate noticing a problem and imagining a solution document your own ideas and then ideas from children on chart paper.*)
- (pg. 22) Writers change the world not just by looking at what's broken, but also by looking at what's beautiful. Writers write to get others to pay attention to people, places, things, or ideas that they might otherwise walk right past. (point to the new item "see people, places, things, or ideas that are noteworthy and help others see them too -" on the anchor chart)
  - 1. Persuasive writers write entries in their notebooks about problems they see and solutions they imagine.
  - 2. When writers get stuck, they reach for a strategy. Persuasive writers use the strategy of thinking of someone who is especially worthy of me (and others) noticing. We can make a list of people worth noticing think of someone you know that you want to tell other about. (*Teacher's Note: children should be able to think of at least 2 people.*)
  - 3. Choose a person from your list and list a few reasons why that person is wonderful. (*Teacher: chart an example from your own list.*)
- (pg. 31) When you want your writing to persuade people, to make them think and act in particular ways, you need to *think about your audience* and work to reach that audience. One way to do that is to address them directly.
  - 1. Teacher: give an incendiary speech to the class, ignoring their response to dramatize the effect of a speaker ignoring listeners.
  - 2. As the speaker, you need to imagine your audience's response and keep the audience with you by directly addressing the audience. You can do this by using these prompts:
    - "I know you are probably thinking . . . "
    - "If you are worrying..."
    - "Let me explain . . . "
    - "You might wonder/ask/argue..."
    - "WHAT?' You might be thinking"
  - 3. Other ways to directly address your audience is to ask questions the reader/listener might have that you have too.
    - "Have you ever..."
    - "Do you wonder..."

	• "Why"	
	• "What about"	
	★ Chart (pg 35) How to Write a Persuasive Speech - add the following	
	• Write a thesis	
	<ul> <li>Check that your thesis is brave and bold (avoid wishy-washy statements)</li> </ul>	
	<ul> <li>Gather reasons and evidence (examples, facts, details) to support your thesis.</li> </ul>	
	Consider your audience.	
(Session 5: Editing as You Go:		
Making Sure Your Audience Can	• (pg. 44) Writers do not need to wait until the end to go back and edit their work. Writers want their reader to be	
Always Read Your Drafts)	able to understand everything they are saying, so sometimes it helps to stop, look at your work and do everything you can to spell the words correctly.	
	1. When we come across a word that is not spelled correctly, we can look for something in the classroom, like the word wall to help, or give it a few tries, or circle the word and come back to it later.	
	2. Writers keep spelling in mind and take a few seconds to spell correctly the words they know by heart and give other	
	words their best shot.	
	3. Thinking about spelling does not stop our writing.	
(Session 6: Taking Stock and		
Setting Goals)	• (pg. 52) Writers make sure they are are always meeting the goals they have set for themselves, and pushing themselves to come up with plans for how to reach those goals. (Teacher's Note: At the end of this bend, all students should choose a seed idea, that they will turn into a persuasive speech in the next bend.)	
	1. We reflect on our writing and think "What went well?" and "What can I work on to get even better?"	
	2. We can set goals and make a plan to meet those goals.	
	<ul><li>3. Writers need a clear picture of what they want to accomplish. We can use a checklist of goals. (<i>Teacher: show the</i></li></ul>	
	Opinion Writing Checklist)	
	4. We can take stock of our writing by:	
	a. Rereading goals we have set for ourselves	
	b. Rereading the entry we have selected as our best and marking places in our writing that show we have met	
	goals	
	c. Marking the checklist with goals we have met	
Bend II: Raising the Level of	• (pg. 63) Persuasive speech writers collect all of the evidence they can to prove their opinion. One way to do that is	
Persuasive Writing	to gather all that we already know about our idea including information gained by observation.	
(Session 7: Gathering All You	1. Collect ideas and information related to your topic by writing long - about four pages.	
Know about Your Opinions)	<ol> <li>Concer ideas and information related to your topic by writing long - about four pages.</li> <li>Organize all your evidence just like when you were writing your informational book.</li> </ol>	
Thow woom Tom Opinions)	a. Start with writing a few pages about how things are right now, which is writing about the problem.	
	b. Then write a few pages about how things could be better, which is sort of the solution.	
	5. Then write a few pages about now timings could be better, which is sort of the solution.	

(Session 8:	Organizing and
Categorizi	ng)

(Session 9: For Example: Proving by Showing)

(Session 10: By Considering Audience, Writers Select and Discard Material)

(Session 11: Paragraphing to Organize Our Drafts)

(Session 12: Choosing Words that Sound Right and Evoke Emotion)

- c. Jot tiny notes to yourself listing some of the topics related to the problem, just like a mini-table of contents for my speech.
- 3. Begin freewriting and put question marks beside parts that need more research. (*Teacher: add three bullets to anchor chart under "Gather evidence..." see page 65, then see page 69 for additional entries to chart.*)
- (pg. 72) Writers of persuasive speeches organize their evidence. They can group their evidence into categories, deciding on one way that seems to work best. Then, once their evidence is grouped, they can see where they have a lot of evidence and where they can still gather more.
  - 1. Look at a page from your notebook that contains evidence all stuffed together. Circle the parts that are about one subtopic and underline the parts about another subtopic, or find some other way to chunk it.
  - 2. Create a booklet from construction paper (*Model: fold a 12 x 18 piece in half creating 4 pages*) labeling each page with a category, then cut out the evidence that belongs on each page and tape it in.
- (pg. 80) Persuasive speech writers collect examples and "times" that will make their opinion come to life. Writers do not just "tell" their reader their evidence, they show them specific examples in the form of images or a little story.
  - 1. For any big idea that we *tell* the reader, let's make sure to think of an example that *shows* the same thing. (*Teacher: display an example*)
  - 2. We need to make sure that the examples that *show* are specific, such as an image or little story.
- (pg. 88) When you are writing to convince someone of your opinion, you only put in the best, most convincing evidence. One way to do that is to read each piece of evidence and ask, "Will this make the audience care?"
  - 1. Remind yourself that you want to make the audience care about your topic.
  - 2. You need to choose the evidence that will be most convincing to the people that will be part of the solution to your problem.
  - 3. Review your evidence, thinking about each piece, and ask yourself, "Which evidence will get the audience to care the most and which evidence will not make them care that much?"
- (pg 96) A writer often gives himself or herself a few last-minute things to keep in mind before launching into a draft. One thing is: to write clearly, it helps to write in chunks, in paragraphs. Doing that—and noticing when you leave one topic and go to the next—helps a writer write in paragraphs and stay longer on a subtopic.
  - 1. Remember writers, paragraphs make what you say clearer and give readers time to think about what you have written. Paragraphing is especially important when you are writing a speech because your audience will only *hear* your writing.
  - 2. Reread your evidence looking for where you started a new idea. Whenever we see a new idea, we know that needs to be a new paragraph. So sections might not have an equal number of paragraphs.

(pg. 105) Today we will ask the question, "What makes for a powerful and persuasive speech?" (\*For this lesson, it is suggested that a speech about protecting the environment by Severn Suzuki be used from minutes 2:00-3:30) 1. Think about today's inquiry question as you watch this video clip about Severn Suzuki who visited the United Nations and delivered a speech to convince high-level government officials from different countries to take action on protecting the environment. Think to yourself, "What makes for a powerful and persuasive speech?" 2. (Teacher: play clip once) Think about what parts of this speech made you feel a strong emotion or make you want to take action, or where you started to nod your head and agree with the speaker. 3. While you watch the clip for the second time, when you find yourself feeling that strong emotion, or wanting to take action, or agreeing with the speaker, ask yourself, "What did the writer do to make that part powerful and persuasive?" 4. (Teacher: after playing clip a second time) Partners, talk about what makes a speech powerful and persuasive. 5. Chart (pg. 107) Ways We Can Make our Speeches More Powerful • Address audience directly (say "you") • Repeat key phrases ("I'm only a child but...") • Include a personal story that exactly matches what you are talking about ("A time that shows this is..." or "When . . ") • Use specific nouns and verbs (Don't just say 'animals,' say 'the salmon') • Say the exact thesis brave and **bold** ("I want you to know...") (Teacher Note: At this point in the unit, students complete a "mini-publication" where they proofread their work using an editing (Session 13: Looking Back and checklist, and practice reading it with a partner using strong speech voices. Then, it is suggested that as a mini-celebration, Looking Forward: Assessing and Preparing for Mini-Publication) students record themselves reading their speech or that they deliver their speeches to small groups or to the audience that the speech was intended for.) (pg. 113 bottom) If you want others to read your work and take you seriously, proofreading well is essential. Taking your time helps you catch all of your errors, but receiving help from a careful partner is equally important. 1. Writers use an editing checklist to read and then reread a text a few sentences at a time locating and correcting errors. (Teacher: distribute a sample text containing a few common errors then demonstrate how you use the editing checklist.) 2. Chart: Sample Editing Checklist (pg. 114) ☐ I have ending punctuation for every sentence. ☐ I have capitalized the first word in every sentence, proper nouns, and important words in titles. ☐ I have made paragraphs to organize my writing. ☐ *I have checked for, and corrected spelling errors.* ☐ I have used quotation marks and commas to show when someone is speaking.

### Bend III: From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters

(Session 14: Inquiry into Petitions)

(Session 15: Becoming Your Own Job Captain)

(Session 16: Gathering a Variety of Evidence: Interviews and Surveys)

- (pg. 122) The question you'll be exploring is, "What moves have you learned as speechwriters that you see other writers using in other kinds of opinion writing?" (-Give students the opportunity to read a petition or persuasive letter, and find the similarities between opinion speech writing, and other opinion writing.)
  - 1. I'm going to read a petition. A petition is a type of opinion writing used when people are for or against a cause and they want others to sign that they are for or against that cause too. The writer leaves a spot for lots of people to sign, then the petition is sent to someone who has the power to make decisions.
  - 2. Listen to the petition against the LEGO company I will read you and think about our inquiry question, "What moves have you learned as persuasive speechwriters that you see the writer of this piece using?"
  - 3. Turn and tell your partner what you notice.
  - 4. Writers, let's chart the moves you noticed this writer making. (*Teacher: begin chart titled "Techniques All Opinion Writers Use"*)
  - 5. Chart: Techniques All Opinion Writers Use (pg 124)
    - Give a big, bold opinion
    - List reasons
    - Address audience
    - Give evidence to support reasons
      - Quotes, examples
    - Use transition words
- (pg. 129) Writers keep themselves on track when they are working to meet a deadline. One way they do this is by making a work plan for that writing.
  - 1. Writers, we will be writing an editorial—an opinion piece like the letters and petitions you wrote yesterday—but written to reach a wider audience. Like petitions and letters, editorials can be about any opinion you have and any change you want to see happen.
  - 2. Writers, notice how we've asked, "What should we do first? Next? Next?" Let's keep going.
  - 3. Chart: Work Plan for Opinion Writing (pg. 130)
    - Make a plan for how the piece will go.
    - Research topic to get evidence.
    - Put evidence in sections.
    - Order the sections.
    - Rehearse with partner.
    - Write it! (using transition words "for instance", "therefore", "because", "since" and "as a result" to link parts).
- (pg. 137) Writers use surveys and interviews to collect evidence to use in persuasive pieces.

1. We can use a survey to get information from a lot of people, or an interview to gather information from just one person. 2. Writers, just doing a survey and an interview does not make a writing piece persuasive. Instead, the questions you ask must help you get information that will prove your point. 3. Remember, when you gather evidence for one of your sections, you want to gather evidence that proves your point. This means you ask yourself, "What do I want people to think and feel in that section?" 4. When you know what you want people to think and feel, you need to ask, "Who do I talk with, and what do I ask to help me with that?" 5. Write questions that you want to ask, then think about which one will give you the information you are looking for. (Teacher: conduct the survey) 6. Writers may also gather a few stories from individual people by conducting an interview. Ask your question, then (Session 17: Revising Your follow by saying, "Can you tell me about it?" Introductions and Conclusions to Get Your Audience to Care) (pg. 142) There are several strategies opinion writers rely on to help them create introductions that draw their readers into their text. These 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. 1. We can look over some opinion pieces to see what writers do at the very start of them. 2. Chart: Ways Opinion Writers Hook their Readers • Ask a question • Explain why the topic matters • Tell a surprising fact • Give background information 3. It's important after the hook, to state your thesis statement clearly so that your reader knows exactly what the claim is that you are making. 4. Think in your mind, "You should" . . . If you complete that sentence with whatever you are advocating, then all you need to do is to write whatever comes to you next into the introduction. 5. Let's try it with our class editorial. See if we state our thesis clearly in one sentence after our hook.

(Session 18: Taking Stock Again: Goal Setting with More Independence)

- (pg. 150) As a writer, sometimes it helps to pause and look back at your progress and ask yourself, "Am I living up to my goals that I set for myself?" "Am I getting better?" and "What should I work on next?" Sometimes it helps to look at checklists, charts and personal goals to help you do this.
  - 1. We're going to use the Opinion Writing Checklist to assess your latest draft and see that it is better than the last.
    - i. Pick 1 strand of the checklist.
    - ii. Read through your entire draft and look for where you can add more of that goal.
    - iii. Pick another one and repeat the process!

	2. Writers, please lay out your personal goal sheet, your copy of the Opinion Writing Checklist, and your draft in a row.
	<ol> <li>Reread your draft and give yourself a check for each of the qualities of good opinion writing on the checklist,</li> </ol>
	finding evidence for every check you make.
	4. Then we will compare your checklist today with the checklist you filled out last time.
	5. Take a minute to jot down some of your new goals on your personal goal sheet, putting stars around really
	important goals.
Bend IV: Cause Groups	• (pg. 160) when you are writing to make a real-world difference, you ask, "Who can help me solve this problem?"
(Session 19: Tackling a Cause)	and "Who might be causing this problem?" until you have thought of different audiences and ways you can reach
	them. (Teacher Note: think of involving specials teachers for cause groups.)
	1. So, writers, think with me. If we want our cause to be successful, and we want to approach the problem from
	different angles, let's think about who we can get to help us solve the problem. Remember, keep trying to think of
	different audiences and ways to reach those audiences.
	2. Jot down your ideas for reaching different audiences and stick them to this chart.
	• (pg. 165) To be convincing, you need to be as informed as you can be. One way to become more informed is to do
(Session 20: Becoming Informed	some background reading and see how that reading changes what you already know and think.
about a Cause)	1. So let's try this. Let's do some background reading about our class editorial topic and think how that reading
aooni a Cause)	changes what we already know and think. (Teacher reads some of an appropriate article.)
	2. We can write to make sense of what we are learning.
	3. We will read a chunk of text from an article, then stop and think, "What have we learned?"
	4. We'll also think, "Are there any names or numbers we need to hold onto?"
	5. Then we will do some jotting in our own words. ( <i>Teacher jots on chart paper; students jot in notebooks.</i> )
	6. Writers, eyes up here. Did I get the important ideas? Is there anything you'd add? (Teacher: Add student responses, citing sources.)
	7. Watch how I cite the source - notice the punctuation - so you can do this as well. (see page 166)
	7. Water now 1 ette the source - notice the punctuation - so you can do this as well. (see page 100)
(Session 21: Yesterday's Revisions	• (pg. 173) Writers continue to use the revision strategies that they know while they are drafting, as well as when
Become Today's Drafting	they have completed a draft.
Strategies)	1. Use what you know about revision to make a better draft right from the start and begin by trying to hook the reader
	using one of the strategies we know. Also use the Opinion Writing Checklist and your goal sheets to make your
	piece that strong from the beginning.
	2. You begin by reading over the checklist and keeping in mind all of the things you want to do as you write.
	3. Quickly jot a bit of the start of your piece and share that start with a partner.
	4. Chart: Ways to Revise (pg. 173)
	• Revise to bring out emotion.
	٥

• Revise for a convincing tone. Try hooking the reader by asking a question, explaining why the topic matters, telling surprising facts, or giving background information. • Try out different conclusions to leave reader with a final thought or call to action. Use the Opinion Writing Checklist and goal sheets to redraft. (pg. 178) Before your piece goes out into the world, it's your last chance to make sure that your readers will take it seriously and be able to read every word you wrote. (Model and practice with the class editorial before sending students off (Session 22: Getting Our Writing Ready for Readers) to edit their pieces with a partner.) 1. Professional writers use special marks to remind them of where and how the piece needs to be edited. (Show chart title "Proofreading Marks" on page 179) 2. Read your piece and check every word, space, punctuation mark carefully to edit your piece to be as professional as possible. 3. Use the professional proofreading marks to help you correct the spelling and punctuation mistakes. Writers, now you'll get a chance to try this. (Session 23: Celebrating Activism) (pg. 184) Celebrating Activism 1. Setting up the celebration a. Use stations – one for recorded speeches; a bulletin board showing the process; a station for cause groups to present on their cause. b. Show photos of where their letters ended up.

### Skills (Students will be able to...) including Grammar

- Write about their opinions on a topic (ex. movie, book, video game, restaurant, vacation spot) in a persuasive review.
- Add more details and specific language and use mentor texts.
- Take away parts that don't support our claim and choose strategies to make our writing more persuasive.

### Writing Workshop Grade: 3

# Unit 5: Baby Literary Essay (Curricular Calendar) / Test Prep Unit Description:

The "Baby Literary Essay," meaning that the essay is a 'baby' form, or first steps, in a genre that kids will have to write well in high school. Third graders can write essays about the stories they are reading, and these don't have to be essays with parallel reasons, or sophisticated quoting from the text, or insightful intellectual analysis. In this unit, students will realize that they have significant ideas about the characters in the stories they are reading, and the lessons these stories teach, and that they can write these ideas so that others are interested or persuaded. This unit will teach them to take ideas they are having about stories, check that they can support those ideas with evidence from the text, and then write a quick draft of an essay.

### NJ Student Learning Standards

#### Writing Standards:

- 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 conclusion.
- 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.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
- 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, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

#### Reading Standards:

- RL.3.1. Ask and answer questions, and make relevant connections 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/theme, lesson, or moral and explain how it is revealed through key details in the text.
- RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.
- RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
- RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.
- RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.
- RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
  - A. Identify and know the meaning of the most common prefixes and derivational suffixes.
  - B. Decode words with common Latin suffixes.
  - C. Decode multisyllable words.
  - D. Read grade-appropriate irregularly spelled words.
- RF.3.4. Read with sufficient accuracy and fluency to support comprehension.
  - A. Read grade-level text with purpose and understanding.
  - B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
  - C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary

#### Speaking & Listening Standards:

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

#### Language Standards:

- L.3.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - A. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
  - B. Form and use regular and irregular plural nouns.

- C. Use abstract nouns (e.g., childhood).
- D. Form and use regular and irregular verbs.
- E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.
- F. Ensure subject-verb and pronoun-antecedent agreement.
- G. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
- H. Use coordinating and subordinating conjunctions.
- I. Produce simple, compound, and complex sentences.
- L.3.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - A. Capitalize appropriate words in titles.
  - B. Use commas in addresses.
  - C. Use commas and quotation marks in dialogue.
  - D. Form and use possessives.
  - E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - F. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.3.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases for effect.
  - B. Recognize and observe differences between the conventions of spoken and written standard English.
- 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.
  - A. Use sentence-level context as a clue to the meaning of a word or phrase.
  - B. 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).
  - C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion). D. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of keywords and phrases.
- L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
  - A. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
  - B. Identify real-life connections between words and their use (e.g., describe people who are *friendly* or *helpful*).
  - C. 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).

#### NJSLS from other subject(s)

#### **Career Ready Practices**

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

#### Standard 8 Computer Science

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

#### Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)

### **Essential Questions**

### **Enduring Understandings**

- How can I write an essay that states a strong opinion about a piece of literature and supports
  it clearly with reasons and evidence from the text?
- How can I learn to structure an essay by organizing my thinking, and by using evidence from the story to support my opinion or thesis?
- How can I raise the level of my essay writing by being even more organized and specific, and how can I begin to develop my own opinion or thesis by thinking, talking, and writing about a story?
- How can I use everything I've learned about supporting an opinion with details from a story, to supporting an opinion or idea with evidence from any text, such as a nonfiction text?

Students will understand that...

- Literary essayists pay close attention to texts.
- Essayists gather evidence to support their claims, elaboration one and crafting their arguments.
- Essayist develop an opinion or thesis by thinking, talking, and writing about a story.
- Literary essayist support an opinion or thesis with evidence.

### Evidence of Learning (Assessments)

### Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
- Teacher-created performance assessment
- Student reflections
- Conferences and small group

#### **Summative Assessments:**

- Learning Progressions (Grades 2-8)
- Pre/Post-On-Demand Assessment

#### **Benchmark Assessments:**

- Nonsense Words
- Teachers College Running Records
- Letter Sound ID
- <u>High Frequency Word Assessment</u>

#### Alternative Assessments:

- F & P Running Records
- Scholastic Running Records
- BeBop Books for running records
- G & T Assessments:Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning

• Curricular Modifications and Guidance for Students Educated in Special Class Settings

**Accommodations and Modifications** 

- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream
  Learners)

#### Differentiation:

- Preview content and concepts
- Behavior management plan
- Highlight text

Special Education:

• Small group setting

#### High-Prep Differentiation:

- Alternative formative and summative assessments
- Guided Reading
- Personal agendas
- Project-based learning
- Tiered activities/assignments
- Varying organizers for instructions

#### Low-Prep Differentiation:

- Clubbing activities
- Exploration by interest
- Flexible groupings

#### Suggested Lessons for Differentiation with Small Groups:

#### Bend I

- 3- Writers Draft More Than One Idea, Raising the Level of Their Work With Specific Text Evidence
- 4- Transitional Phrases Help Writers Frame Their Evidence
- 5- Getting Ready to Publish by Self-Assessing

#### Bend II

- 9- Essayists Use Their Notebooks to Try Out Ideas For New Essays
- 10- Writers Use All They Know to Flash Draft At a Higher Level

	1
Yopp-Singer test of Phoneme Segmentation	11- Writers Study Introductions (and Paragraphs)
Sentence-Writing Grade Placement Test	12- Writers Revise by Pulling Evidence From Across the Text
Linguistics Phonemic Awareness Screener	13- Writers Provide Closure With a Conclusion (Also in a Paragraph)
Linguistics Decoding Pre/Post Test	Bend III
Dyslexia Screener	15- Writers Take Up Debate Positions to Argue With Passion
PRIM checklist	16- Clubs Collaborate to Come Up With Debate Positions!
LLI; Test Preparation Lesson Framework F&P levels	18- Debaters Frame Their Debates With Simple Introductions and Conclusions
	English Language Learners:
	Unit 3: ELA Curriculum for ELLs
	• <u>ESL 3-5</u>
	Subgroup Accommodations and Modifications
	Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream
	<u>Learners)</u>
	Students at Risk for Failure:
	Subgroup Accommodations and Modifications
	Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream
	Learners}
	Gifted and Talented
	Subgroup Accommodations and Modifications  Policy of the Control of the Cont
	Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<u>Leathersy</u>
	Students with 504 Plans
	Subgroup Accommodations and Modification
	Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream
	Learners)
Care Instructional and Symplemental Materials	Care Instructional Symplemental Instructional and
Core Instructional and Supplemental Materials	Core Instructional, Supplemental, Instructional, and

**Intervention Resources** 

**Professional Resources:** 

### **Core Professional Resources:**

- 2019-20 Teachers College Calendar
- Baby Literary Essay Unit of Study Text by Lucy Calkins
- 2019-20 Teachers College Calendar, Third Grade Baby Literary Essay
- Florham Park ELA PD Sharing Website
- The Writing Strategies Book by Jen Seravallo
- Writing Resources and Scope and Sequences
- Units of Study Online Resources

### Supplemental Professional Resources:

- Leveled Literacy Intervention Kits
- Rubric for Assessing a Retell on a Reading Level Assessment Levels A-Z (Teachers College)
- Primm Book
- Prompting Guide Part 1 For Oral Reading and Early Writing
- Prompting Guide Part 2 For Comprehension: Thinking, Talking, Writing
- Writing Strategies Book Jennifer Serravallo
- Flip Your Writing Workshop: A Blended Learning Approach by Dana Johansen and Sonja Cherry-Paul
- How's It Going? A Practical Guide to Conferring with Student Writers by Carl Anderson
- Notebook Know-How: Strategies for the Writer's Notebook by Aimee Buckner
- Florham Park ELA PD Sharing Website
- Conferring Menus
- Conferring Curriculum

### **Core Instructional Resources:**

- Any appropriate grade 4 novel as a read-aloud model to set up the routines
- A Bike Like Sergio's (Level M)
- Mango, Abuela, and Me (Level M)
- Encyclopedia Brown Cracks the Case by Donald J. Sobol (Level Q)
- Each Kindness by Jacqueline Woodson (Bend I, Bend III) (Level N)
- Indian Shoes by Cynthia Leitich Smith (first short story) (Bend II, Bend III) (Level O)
- Dante's Lunch video –

#### http://video.disney.com/watch/dante-s-lunch-a-short-tail-54be205cc4254f06bb392f0d

- Because of Winn-Dixie by Kate DiCamillo (Bend III) (Level R)
- Come On, Rain! by Karen Hesse (Bend III) (Level P)
- Make Way For Dyamonde Daniel by Nikki Grimes (Bend III) (Level K)
- Those Shoes by Maribeth Boelts (Level L)
- Peter's Chair by Ezra Jack Keats (Level J)
- Harry Houdini: Chained to Magic (Level P)
- Kid Migrants: Seeking a New Home (Level P)
- Pit Bulls: Loving Dogs, not Fighters (Level M)
- Work Hard and Don't Give Up: Story of Supreme Court Justice Sonia Sotomayor (Level P)
- You Don't Stop: The Birth of Hip Hop (Level M-P)
- Encyclopedia Brown Cracks the Case (Level M-P)
- The Stories Julian Tells by Ann Cameron (Level O)
- William's Doll by Charlotte Zolotow (Level P)
- Brave Irene by William Steig (Level S)
- Chrysanthemum by Kevin Henkes (Level M)
- Teacher-selected books for book talks and modeling good reader behaviors

### **Supplemental Resources:**

- Conferring Curriculum
- Florham Park ELA PD Sharing Website
- Conferring Menus
- Wilma Unlimited by Kathleen Krull (Level L)
- Jamaica's Find by Juanita Havill (Level K)
- How Oliver Olson Changed the World by Claudia Mills (Level L)
- Nikki and Deja Series by Karen English (Level N)
- Oliver Button Is a Sissy, T. dePaola (Level J)
- William's Doll, C. Zolotow (Level L)
- Dancing in the Wings, D. Allen (Level L)
- Officer Buckle and Gloria, P. Rathmann (Level L)
- Olivia, I. Falconer (Level J)

	<ul> <li>Peter's Chair by Ezra Jack Keats (Level J)</li> <li>The Paperbag Princess, R. Munsch (Level K)</li> <li>Intervention Resources:</li> <li>Leveled Literacy Intervention Texts</li> <li>Six Minute Solutions</li> <li>Fountas and Pinell Guided Reading</li> <li>Fountas and Pinell Shared Reading</li> </ul>
Interdisciplinary Connections	Integration of Technology through NJSLS
<ul> <li>Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies.</li> <li>In Social Studies discuss routines in the community</li> <li>Understand what it means to "read close" in social studies, science, and foreign language.</li> <li>Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students.</li> <li>Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading.</li> <li>Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism.</li> </ul>	<ul> <li>Create a word study word sort in Inspiration.</li> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> <li>Ongoing:         <ul> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use document camera or overhead projector for shared reading of texts.</li> </ul> </li> <li>Other:         <ul> <li>Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.</li> <li>Use Inspiration to create a double timeline looking at plot events and character motivation.</li> </ul> </li> </ul>
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> <li>Social Justice Literacy</li> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul>	<ul> <li>Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>Build on the intuitive knowledge students have gained from media about the story and character</li> <li>Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>Use print materials to practice reading and comprehension skills</li> </ul>
Career Education	Global Perspective
<ul> <li>New Jersey Educational Field Trip</li> <li>Connect With Rick Riordan</li> </ul>	<ul> <li>National Hispanic-Latino Heritage Month</li> <li>National Disability Employment Awareness Month</li> </ul>

### Florham Park English Language Arts Curriculum

### **Grade 3 Scope and Sequence**

Author Visit Kit	National American Indian Heritage Month
<ul> <li>Authors Who Skype</li> </ul>	Black History Month
	<ul> <li>National Women's History Month,</li> </ul>
	National Irish-American Heritage Month
	National Italian American Heritage Month
	Asian Pacific American Heritage
	Older Americans' Month
	Jewish American Heritage Month
	Week of Respect
	Red Ribbon Week
	<ul> <li>International Dot Day (September 16)</li> </ul>
Bend/Goals Teach	sching Points

### Bend I: Structuring Essays About Stories

(Session 1: A Guide to Boot Camp)

- (p. 5) Today I want to teach you that readers often share ideas about stories they have read together. Then, they work together to gather evidence for an idea.
  - 1. Pick an idea and name the story you are writing about.
  - 2. State a big, bold opinion, or thesis.
  - 3. Give evidence from the story to support your thesis.
  - 4. Rehearse your essay by writing it in the air, starting with the title, author, and your thesis, then supporting your thesis with your evidence.
  - 5. Restate your thesis, tell what happens at the end, or give a lesson the character learns.

### Chart: Our Big, Bold Opinions About Each Kindness (pg. 5)

- Chloe is unkind.
- Chloe acts without thinking.
- Maya is persistent.
- Maya is friendly.
- Chloe changes from unkind to thoughtful.
- People are unkind to Maya.

**Anchor Chart:** When Writing a Literary Essay, Writers... (pg. 7)

Add:

- Name the story they are writing about
- State a big, bold opinion, or thesis
- Give evidence from the story
- Restate your thesis, tell what happens at the end, or give a lesson the character learns

(Session 2: Repeating the Boot Camp with a New Claim)

- (p. 7) Today I want to teach you that writers can lift evidence directly from the text to support their big, bold opinion.
  - $1.\ Choose\ a\ second\ thesis-use\ the\ chart\ of\ big,\ bold\ opinions\ generated\ from\ Session\ 1.$
  - $2. \ Find \ evidence \ from \ different \ parts \ of \ the \ story \ to \ support \ your \ thesis.$
  - 3. Rehearse your essay in the air, starting with the introduction (title, author, and your thesis), then give all your evidence, and then a conclusion.
  - 4. Remember to restate your thesis, tell what happens at the end, or give a lesson the character learned.
  - 5. Flash draft your essay.

Chart: Our Big, Bold Opinions About Each Kindness (pg. 8)

- Chloe is unkind.
- Chloe acts without thinking.

	Grade 3 scope and sequence
	<ul> <li>Maya is persistent.</li> <li>Maya is friendly.</li> <li>Chloe changes from unkind to thoughtful.</li> <li>People are unkind to Maya.</li> </ul>
	Anchor Chart: When Writing a Literary Essay, Writers (pg. 8) – no new bulleted point
(Session 3: Writers Draft More Than One Idea, Raising the Level of Their Work with Specific Text Evidence)	• (p. 9) Today I want to teach you that one way essayists raise the level of their essays is by including summaries or exact lines from the story as evidence.  1. Choose a new claim from Each Kindness (use chart the class came up with).  2. Find evidence to support the new claim/thesis.  3. Rehearse your essay in the air.  4. Begin drafting your essay.  5. When writing your evidence, include both summarizing parts of the story (your own words) and quoting exact lines from the
	text (use quotation marks around exact words).  Anchor Chart: When Writing a Literary Essay, Writers (pg. 9)  Add (under 3rd bullet):  • Name the story they are writing about  • State a big, bold opinion, or thesis  • Give evidence from the story  ° summarize parts of the story  ° quote exact lines  • Restate your thesis, tell what happens at the end, or give a lesson the character learns
(Session 4: Transitional Phrases Help Writers Frame Their Evidence)	<ul> <li>(p. 10) Today I want to teach you that essayists don't just plop evidence into their essays. Instead, they lead into their evidence with transitional phrases, and then they elaborate on their evidence by explaining why it matters.</li> <li>1. Choose one of your three essays to revise.</li> <li>2. Add transitional phrases to your essay to lead into your evidence.</li> <li>3. Add transitional phrases to explain why your evidence matters.</li> <li>4. Check to see if your essay has an introduction and a conclusion and you used both summaries and quotes from the text – add any parts that are missing.</li> <li>5. Repeat the above steps for your other two essays.</li> </ul>

	Writers lead into their evidence or quotes.	Writers explain why their evidence matters!
	In the story it says, ""	This is important because
	One part of the story that shows this is when	This means
	In the beginning, for example, In the middle,	In other words, This matters because
	By the end,	This shows how
	by the chu,	[The character] could have, but instead
		[ 2 no shadoor] codid haron, ode motedam
	<ul> <li>Name the story they are writing about</li> <li>State a big, bold opinion, or thesis</li> <li>Give evidence from the story  ° summarize parts of the story  ° quote exact lines</li> <li>Use transitional phrases to lead into evidence  ° "For example," "In the beginning,"</li> <li>Explain why the evidence matters  ° "This is important because"</li> </ul>	
	• Restate your thesis, tell what happens at the end, o	or give a lesson the character learns
(Session 5: Getting Ready to Publish by Self-Assessing)	<ul> <li>(p. 11) Today I want to teach you that essayists don't ju evidence with transitional phrases, and then they elabo</li> <li>1. Choose one of your three essays to revise.</li> <li>2. Add transitional phrases to your essay to lead into you</li> <li>3. Add transitional phrases to explain why your evidence</li> </ul>	ur evidence.

Anchor Chart: When Writing a Literary Essay, Writers... (pg. 12) Add (before after last bullet):

5. Repeat the above steps for your other two essays.

any parts that are missing.

4. Check to see if your essay has an introduction and a conclusion and you used both summaries and quotes from the text – add

	Name the story they are writing about		
	• State a big, bold opinion, or thesis		
	• Give evidence from the story		
	° summarize parts of the story		
	° quote exact lines		
	Use transitional phrases to lead into evidence		
		° "For example," "In the beginning,"	
	• Explain why the evidence matters		
	° "This is important because"		
	<ul> <li>Restate your thesis, tell what happens at the end, or giv</li> </ul>		
	• Use all they know from writing essays to set goals	and make their writing stronger	
	• (p. 12) Today we will celebrate all your hard work on your		
(Session 6: Optional: Peer	1. Come together in small groups and show each other your	favorite essays.	
Conferring and Mini-Celebration)	2. Give each other a compliment on his/her writing.		
	3. Give yourself a pat on the back for the hard work you have	3. Give yourself a pat on the back for the hard work you have done!	
Bend II: Raising the Level of	• (p. 13) Today I want to teach you that writers often collabo	rate to come up with ideas about character traits, character	
Our Literary Essays	change, and lessons characters learn. Essayists choose an ide	a they can support with strong evidence.	
		a they can support with strong evidence.	
Our Literary Essays	change, and lessons characters learn. Essayists choose an ide	a they can support with strong evidence.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide 1. In partnerships or groups, choose a text you feel strongly a	a they can support with strong evidence.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.	a they can support with strong evidence.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)	a they can support with strong evidence.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change	a they can support with strong evidence.  bout.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned	they can support with strong evidence. bout.  your claim.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support	they can support with strong evidence. bout.  your claim.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and leaves.	they can support with strong evidence. bout.  your claim.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and leaves.	they can support with strong evidence. bout.  your claim.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and l  5. Start your draft.	they can support with strong evidence. bout.  your claim.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and l  5. Start your draft.  Chart: (p. 14)	a they can support with strong evidence.  about.  your claim.  bullets.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and 1  5. Start your draft.  Chart: (p. 14)  Coming Up With Big, Bold Ideas About Books!	a they can support with strong evidence.  bout.  your claim.  bullets.  Ray is thoughtful.	
Our Literary Essays (Session 7: Writers Collaborate to	change, and lessons characters learn. Essayists choose an ide  1. In partnerships or groups, choose a text you feel strongly a  2. Generate multiple claims about the text.  ° character traits (of multiple characters)  ° character change  ° lessons learned  3. Choose one idea and begin gathering evidence to support  4. Plan your essay by writing it in the air or using boxes and l  5. Start your draft.  Chart: (p. 14)  Coming Up With Big, Bold Ideas About Books!  Character Traits	a they can support with strong evidence.  about.  your claim.  bullets.	

		Grampa Halfmoon is a storyteller. Grampa Halfmoon is homesick.
	Character Change The character changes from to to	Ray changes from thinking about himself to thinking about his grandfather.
	Lessons Learned The character learns	Ray learns to put others before himself. Ray learns you have to be creative to solve problems.
(Session 8: Writers Use Mentor Texts to Get Ready to Draft)	<ul> <li>p. 15) Today I want to teach you that one way writers remirestudying mentor texts. They try to add some of these qualities.</li> <li>1. In partnerships, use small Post-its to mark up a mentor text quotes or anything especially powerful.</li> <li>2. Use the opinion writing checklist while reading over the measurements.</li> <li>3. Decide on one or two things you want to try in your own version.</li> <li>4. Rehearse your essay in the air before writing – use boxes an 5. Draft the essay you planned out yesterday.</li> </ul>	es to their own writing as they draft.  t and make note of specific elements needed: title, author, claim, entor text as an aid.  writing before starting your draft.
(Session 9: Essayists Use Their Notebooks to Try Out Ideas for New Essays)	character change, or lessons characters learn.  2. Use Post-its to generate several different, new thesis stateme 3. Sort the thesis statements into piles (character traits, character you have a lot of and which you could generate more of.	rs' relationships, character change, or lessons characters same text you used yesterday, such as characters' relationships,

	Coming Up With Big, Bold Ideas About Books!		
	Character Traits The character is	Ray is thoughtful. Ray is creative.	
		Grampa Halfmoon is a storyteller. Grampa Halfmoon is homesick.	
	Character Change The character changes from to	Ray changes from thinking about himself to thinking about his grandfather.	
	At the beginning of the story, felt, but later in the story he/she began to feel	At the beginning of the story, Ray felt like he was the most important, but later in the story, he began to feel like Grampa Halfmoon was important, too.	
	Lessons Learned The character learns	Ray learns to put others before himself.  Ray learns you have to be creative to solve problems.	
(Session 10: Writers Use All They Know to Flash Draft at a Higher	Character Relationships and have relationship.	Ray and Grampa Halfmoon have a caring relationship.  Ray and Grampa Halfmoon have a strong relationship.	
Level)  (Session 11: Writers Study Introductions [and Paragraphs])	• (p. 19) Today I want to teach you that whenever you draft a your writing. These include rehearsing in the air, jotting a  1. Choose one of the ideas you generated yesterday.  2. Raise the level of your work by:  ° rehearsing your essay in the air  ° jotting a plan  ° using a checklist  ° studying a mentor text  3. Flash draft a second essay.		

(Session 12: Writers Revise by Pulling Evidence From Across the Text)	<ul> <li>(p. 19) Today I want to remind you that essayists often include a small introduction. One way to get better at introductions is to study a few introductions and consider what writers include in the introduction.</li> <li>1. Study some mentor introductions to see what writers include in the introduction.</li> <li>2. Start your essay with a small paragraph, including the title of the story, author, and your big, bold opinion.</li> <li>3. Include a sentence about the story to hook your readers, such as what the main character learned or ask a question.</li> <li>4. Revise your essay drafts to make your introductions fancier and to include paragraphing.</li> </ul>
(Session 13: Writers Provide Closure with a Conclusion)	<ul> <li>(p. 20) Today I want to teach you that one way to push yourself is to find evidence from different parts of the text. You might look at the beginning, the middle, and the end of the story, pulling an example from each one. Or, you might think, "Is there another part of the story that might have an example for me to use?"</li> <li>1. Look back at your essay and see if you have evidence from different parts of the story, from the beginning, middle, and end, to support your idea.</li> <li>2. If you are missing evidence from any part, go back and reread the text to find more evidence you can add in.</li> <li>3. Gather multiple pieces of evidence to support your idea.</li> <li>4. Revise your essay with the new evidence you found.</li> </ul>
(Session 14: Writers Edit, Self-Assess Their Own Growth,	<ul> <li>• (p. 22) Today I want to teach you that in a conclusion, writers often restate their claim. They might also offer some extra thinking about: why they like the book, why the story is important, or a lesson the reader learns.</li> <li>1. Study some mentor conclusions to see what writers include in the conclusion.</li> <li>2. End your essay with a small paragraph, restating your claim.</li> <li>3. Include extra thinking, such as why you like the book, why the story is important, or a lesson a reader learns.</li> <li>4. Add or revise your conclusions for all of the essays you have written so far in Bends I and II.</li> </ul>
Celebrate)	<ul> <li>(p. 23) Today I want to remind you that it's important for writers to take time to reflect and celebrate their growth. One way to do this is to compare an earlier essay with a more recent one!</li> <li>1. Study your two essays.</li> <li>2. Look at our charts and the Opinion Writing Checklist to help you jot on Post-its all the ways your writing is new and improved.</li> <li>3. In partnerships, compare and contrast ways your writing has grown.</li> <li>4. Praise your partner for his/her growth as a writer!</li> </ul>
Bend III: Using Debate to	• (p. 24) Today I want to teach you that one way writers try out powerful claims is through debate. To do this work,
Rehearse and Strengthen	writers make an argument, take different sides of the argument, and they try to defend their positions passionately.

## Arguments about Characters (Session 15: Writers Take up Debate Positions to Argue with Passion)

- 1. Generate some ideas worth debating using two familiar texts.
- 2. Consider a few argument positions and record what the two sides of each argument would be.
- 3. Choose an argument and debate your partner.
- 4. Try your debate a second time using transition words to lift the level of it.
- 5. Flash draft one of your arguments you tried aloud in your notebook as an essay.

### Chart: Possible Argument Positions on Because of Winn-Dixie and "Indian Shoes" (p. 24)

Partner A	Partner B
Opal is a better friend.	Ray is a better friend.
Opal is more creative.	Ray is more creative.
Opal changes the most.	Ray changes the most.
?	?

### Chart: Some Useful Transition Words (p. 25)

In the beginning	For example	In the text it says
In the middle	Also	Another place in the story
At the end	In addition	One final place

### (Session 16: Clubs Collaborate to Come up with Debate Positions)

- (p. 25) Today I want to teach you that you can come up with a bunch of positions that are worth debating about your texts. You can come up with ideas about characters' traits, character change, character relationships, or lessons learned.
  - 1. In clubs, find two books you could compare, considering your club book as one of the books.
  - 2. Look for books where characters act in similar ways or have similar problems or learn similar lessons.
  - 3. Generate debatable positions about those books:
    - ° character traits: Which character is more \_\_\_\_\_?
    - ° character change: Which character changes the most? The least? Which character's change was most important?
    - ° learned a lesson: Which character best learned to/to be \_\_\_\_\_?

	<ul> <li>other debatable questions: Which character makes a better friend? Is better at solving problems? Is more helpful to adults?</li> <li>4. Choose a position and try out a debate.</li> <li>5. Flash draft one of your arguments in your notebook.</li> <li>• (p. 26) Today I want to teach you that when you are trying to convince someone of the strength of your position, you don't just hope that your evidence speaks for itself. You try to explain why your evidence matters.</li> <li>1. Frame your evidence by explaining, with reason and passion, why your evidence matters.</li> <li>2. Have another debate by orally rehearsing a new argument or revising and improving an argument you tried out yesterday.</li> <li>3. Elaborate on your evidence using sentence starters to help explain your evidence and say more.</li> </ul>		
(Session 17: Debaters Explain Why Their Evidence Matters!)			
	Chart: Debaters Explain Why Their Evidence Matters! They Might Say (p. 27)		
	This matters because		
	The reason this quote is important is		
	A lot of readers might miss this part. But it's important because		
	In other words,		
	This part clearly shows because		
(Session 18: Debaters Frame Their Debates with Simple Introductions and Conclusions)	• (p. 28) Today I want to teach you that one way to increase the power of your argument is to add in a simple introduction and conclusion. These parts will give your argument added power.  1. Rehearse for a final debate celebration tomorrow.  2. Raise the level of your debate by using all your skills:  ° state a clear claim  ° use specific evidence from across the text  ° explain your evidence  3. Add in a simple introduction and conclusion.		
(Session 19: Final Celebration)	• (p. 29) Today we will celebrate our writing!  1. You may:		

- ° end with debates about your book club books
- ° have on-demand debates about a new read aloud picture book
- ° print your literary essays and tape them into the backs of your books for future clubs to read
- ° join together with other book clubs and hold extended talks about your books
- ° make your own charts on the process of writing literary essays
- ° have a show and tell for fourth grade teachers
- 2. Pat yourselves on the back and celebrate your success

### Skills (Students will be able to...) including Grammar

- State a clear opinion about a story or nonfiction text.
- Provide evidence to support their opinion.
- Craft an essay from beginning to end.
- Organize their writing into paragraphs.
- Include an introduction and conclusion.
- Revise and edit essays.
- Use transitional words and phrases to lead into evidence.
  - Self assess their writing.

Writing Workshop Grade: 3

### Unit 7: Writing About Research

This unit is meant to go hand-in-hand with the *Research Clubs: Elephants, Penguins, and Frogs, Oh My!* reading unit. This unit is like a sequel to *The Art of Information Writing*, so you'll want to think about this unit as supporting transference. You'll support your students in taking everything they learned in *The Art of Information Writing* and applying it to new projects that they'll write about the different animals they are studying. To do this, you'll alternate between referencing earlier teaching, by revisiting particularly powerful minilessons from *The Art of Information Writing*, and weaving in some new teaching to extend your students' work.

In addition to supporting transference, this is also a unit that supports students in deepening their information writing skills in a few critical areas, namely: structure, elaboration, organization, and craft. These goals are mirrored in the *Research Clubs: Elephants, Penguins, and Frogs, Oh My!* unit, where students are taught to identify different text structures and use those structures to take notes, to elaborate on their ideas as they teach others, to synthesize information together as they notetake and teach, and to carefully consider the choices that the author made.

In Bend I of the unit, you'll support students in transferring what they learned in *The Art of Information Writing* over to write new all-about books on the animal they're researching as part of Bend I in *Research Clubs: Elephants, Penguins, and Frogs, Oh My!* Students will work in their research clubs to create a club book. They'll begin by writing to grow ideas. Then, you'll support them as they transfer what they know about creating powerful tables of contents, teaching others, and drafting chapters using their knowledge of elaboration.

In Bend II of the unit, each research club will write another all-about book, this time about the second animal they are studying. These books will have a particular emphasis on text structure. You'll teach students ways to collaboratively develop their writing, supporting their cross-text(s) synthesis skills. Each student will draft several chapters.

Then in Bend III, you'll extend the work, teaching students how to use what they know about information writing to write books that advance the big ideas the club has been exploring. Clubs will write books exploring big ideas: animal adaptations, differences in animal habitats, and more! You'll teach them to lift the level of their writing by using peer conferring and self-assessment.

### NJ Student Learning Standards

#### Writing Standards

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

- A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.
- B. Develop the topic with facts, definitions, and details.
- C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
- D. Provide a conclusion.
- 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.3.6 With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
- W.3.7 Conduct short research projects that build knowledge about a topic.
- W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
- W.3.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- 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 sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic.
  - C. Link ideas within paragraphs and sections of information using words and phrases (e.g., another, for example, also, because).
  - D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - E. Provide a conclusion related to the information or explanation presented.

#### **Reading Standards**

- RFS.3.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- RFS.3.4 Read with sufficient accuracy and fluency to support comprehension.
- RI.3.1 Ask and answer questions, and make relevant connections 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.3.3 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.
- 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.
- 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.3.6 Distinguish their own point of view from that of the author of a text.
- RI.3.7 Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- RI.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) to support specific points the author makes in a text.
- RI.3.10 By the end of the year, read and comprehend literary nonfiction (see Appendix A) at grade level text-complexity (see Appendix A) or above, with scaffolding as needed.

#### Speaking and Listening Standards

- 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 to provide requested detail or clarification.

#### Language Standards

- L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - H. Use coordinating and subordinating conjunctions.
  - I. Produce simple, compound, and complex sentences.
- L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - F. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - A. Choose words and phrases for effect.
- 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.
  - D. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
- 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).
- L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

#### NJSLS from other subject(s)

#### **Career Ready Practices**

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

#### **Standard 8 Computer Science**

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

#### Standard 9 Career Readiness, Life Literacy, and Key Skills

9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)

Enduring Understandings/Goals	Essential Questions
Students will understand that  Information writing skills such as: structure, elaboration, organization, and craft.  Identify different text structures and use those structures to take notes, to elaborate on their ideas as they teach others, to synthesize information together as they notetake and teach, and to carefully consider the choices that the author made  Develop their writing, supporting their cross-text(s) synthesis skills.  Lift the level of their writing by using peer conferring and self-assessment.	<ul> <li>□ How do we utilize information writing skills such as structure, elaboration, organization, and craft to forward and idea?</li> <li>□ How do we identify different text structures and use those structures to take notes, to elaborate on ideas as we teach others, to synthesize information together as we notetake and teach, and to carefully consider the choices that the author made?</li> <li>□ How do we develop our writing, and support cross-text(s) synthesis skills?</li> <li>□ How do we lift the level of writing by using peer conferring and self-assessment?</li> </ul>
Evidence of Learning (Assessments)	Accommodations and Modifications

#### Formative Assessments:

- Learning Progressions (Grades 2-8)
- Writing about reading
- Writers' notebooks
- Teacher-created performance assessment
- Student reflections
- Conferences and small group

#### **Summative Assessments:**

- Learning Progressions (Grades 2-8)
- Pre/Post-On-Demand Assessment
- Project Read Assessments <u>Narrative Writing</u>

#### **Benchmark Assessments:**

- Nonsense Words
- Teachers College Running Records
- Letter Sound ID
- High Frequency Word Assessment

#### Alternative Assessments:

- F & P Running Records
- Scholastic Running Records
- BeBop Books for running records
- G & T Assessments:Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning
- Yopp-Singer test of Phoneme Segmentation
- Sentence-Writing Grade Placement Test
- Linguistics Phonemic Awareness Screener
- Linguistics Decoding Pre/Post Test
- Dvslexia Screener
- PRIM checklist
- LLI; Test Preparation Lesson Framework F&P levels

### Special Education:

- Curricular Modifications and Guidance for Students Educated in Special Class Settings
- Subgroup Accommodations and Modifications
- Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

#### Differentiation:

- Preview content and concepts
- Behavior management plan
- Highlight text
- Small group setting

#### High-Prep Differentiation:

- Alternative formative and summative assessments
- Guided Readina
- Personal agendas
- Project-based learning
- Tiered activities/assignments
- Varying organizers for instructions

#### Low-Prep Differentiation:

- Clubbing activities
- Exploration by interest
- Flexible groupings

#### Suggested Lessons for Differentiation with Small Groups:

#### Bend I

- 3- Option 1: The Power of Organizing and Reorganizing Option 2: New Structures Lead to New Thinking
- 5- Planning Your Chapters
- 6- Use Elaboration to Develop Your Writing

#### Bend II

- 10- Balancing Facts and Ideas from the Start
- 11- Changing Things Up
- 12- Researching Facts and Ensuring Text Accuracy
- 13- Creating Introductions through Researching Mentor Authors
- 14- Punctuating with Paragraphs

#### Bend III

- 16- Planning Out the Chapters in Your Last Book
- 17- Using Charts and Checklists to Help You Draft
- 18- Using Text Features Makes It Easier for Readers to Learn

### **English Language Learners:**

Unit 4: ELA Curriculum for ELLs ESL 3-5 Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Students at Risk for Failure: Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners} Gifted and Talented Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Students with 504 Plans Subgroup Accommodations and Modification Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Core Instructional and Supplemental Materials Core Instructional, Supplemental, Instructional, and **Professional Resources: Intervention Resources Core Professional Resources: Core Instructional Resources:** 2019-20 Teachers College Calendar Any appropriate grade 3 novel as a read-aloud model to set up the routines Revving up writing muscles Unit of Study Text by Lucy Calkins Penguins Are Waterbirds by Sharon Taberski (Level M) 2019-20 Teachers College Calendar, Second Grade Revving up writing muscles Unit Deadliest Animals (National Geographic Kids) by Melissa Stewart (Level P) Florham Park ELA PD Sharing Website Life Cycle of an Emperor Penguin by Bobbie Kalman (Level N) The Writing Strategies Book by Jen Seravallo Any additional Frog and Penguin Non-Fiction Texts (Level M-P) Writing Resources and Scope and Sequences Taj Mahal, Tagliaferro, Linda (Level L) Units of Study Online Resources Wolves, Markle, Sandra (Level M)

### **Supplemental Professional Resources:**

- Leveled Literacy Intervention Kits
- Rubric for Assessing a Retell on a Reading Level Assessment Levels A-Z (Teachers College)
- Primm Book
- Prompting Guide Part 1 For Oral Reading and Early Writing
- Prompting Guide Part 2 For Comprehension: Thinking, Talking, Writing
- Writing Strategies Book Jennifer Serravallo
- Flip Your Writing Workshop: A Blended Learning Approach by Dana Johansen and Sonja Cherry-Paul
- How's It Going? A Practical Guide to Conferring with Student Writers by Carl Anderson
- Notebook Know-How: Strategies for the Writer's Notebook by Aimee Buckner
- Florham Park <u>ELA PD Sharing Website</u>
- Conferring Menus
- Conferring Curriculum

- Everything Weather, Furgang, Kathy (Level P)
- DK Eyewitness: Hurricane and Tornado, Challoner, Jac (Level W)
- Hurricanes, Simon, Seymour (Level S)
- Videos: https://www.youtube.com/watch?v=V3cQdA8LJDo
- Teacher-selected books for book talks and modeling good reader behaviors

### **Supplemental Resources:**

- Conferring Curriculum
- Florham Park ELA PD Sharing Website
- Conferring Menus
- Cactus Hotel, Guiberson, Brenda Z. (Level K)
- The Life Cycle of an Emperor Penguin, Kalman, Bobbie and Robin Johnson (Level N)
- The Penguin, A Funny Bird, Fontanel, Beatrice (Level N)
- The Magic School Bus Series Cole, Joanna (Level P)
- Armored And Dangerous, Zimmerman, Howard (Level L)
- Beautiful Butterflies, Goldish, Meish (Level L)
- Bloodthirsty Mosquitoes, Goldish Meish (Level L)
- Building Greenscrapers, Stern Steven (Level P)
- Caves And Caverns, Gibbons, Gail (Level O)

### **Intervention Resources:**

- Leveled Literacy Intervention Texts
- Six Minute Solutions
- Fountas and Pinell Guided Reading
- Fountas and Pinell Shared Reading

### **Interdisciplinary Connections**

- Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies.
- In Social Studies discuss routines in the community
- Understand what it means to "read close" in social studies, science, and foreign language.
- Offer short, nonfiction picture books and nonfiction articles on science, social studies, and
  foreign language related activities to encourage building background knowledge and
  independent reading about topics of interest to students.
- Encourage students to respond to texts in their specific subject area notebooks as they reflect
  on what they have been reading.
- Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism.

### Integration of Technology through NJSLS

- Create a word study word sort in Inspiration.
- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

#### Ongoing:

- Listen to books on CDs, tapes, videos or podcasts if available.
- Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)
- Use document camera or overhead projector for shared reading of texts.

Other:

		<ul> <li>Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts.</li> <li>Use Inspiration to create a double timeline looking at plot events and character motivation.</li> </ul>
Integration of 21st	Century Themes and Skills	Media Literacy Integration
<ul> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> <li>Social Justice Literacy</li> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul>		<ul> <li>Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>Build on the intuitive knowledge students have gained from media about the story and character</li> <li>Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>Use print materials to practice reading and comprehension skills</li> </ul>
Caree	r Education	Global Perspective
New Jersey Educational Field Trip     Connect With Rick Riordan     Author Visit Kit     Authors Who Skype		<ul> <li>National Hispanic-Latino Heritage Month</li> <li>National Disability Employment Awareness Month</li> <li>National American Indian Heritage Month</li> <li>Black History Month</li> <li>National Women's History Month,</li> <li>National Irish-American Heritage Month</li> <li>National Italian American Heritage Month</li> <li>Asian Pacific American Heritage</li> <li>Older Americans' Month</li> <li>Jewish American Heritage Month</li> <li>Week of Respect</li> <li>Red Ribbon Week</li> <li>International Dot Day (September 16)</li> </ul>
Bend	Teaching Points	
Bend I: Transferring Previous Learning on Information Writing to Write Research- Based All-About Books (Session 1: Writing Long Off an Observation)	<ul> <li>• (p. 6) Today I want to teach you that information writers are really careful observers. One way they learn more about their topics is by taking something—an object, a photograph—and studying it closely, trying to notice all the details. Then, they write long about what they notice, saying, "I see I notice This reminds me of I wonder"</li> <li>1. Select a picture from an animal book to study.</li> <li>2. Observe the picture carefully – push yourself to notice all the details.</li> <li>3. Write long off your observations using prompts: "I see" "I notice" "This reminds me of" "I wonder"</li> </ul>	
(Session 2: Writing to Grow Ideas)	• (p. 7) Today I want to teach you that information writers write to grow their ideas. One way they do this is by studying videos about their topic with their minds on high, jotting notes about what they're learning, and then writing long off their notes.  1. Select a video on your animal/topic you are studying.	

(Session 3 OPTION 1: The Power of Organizing and Reorganizing) use this session if your students had difficulty planning out tables of contents

(Session 3 OPTION 2: New Structures Lead to New Thinking) use this session if your students successfully planned out tables of contents

- 2. Watch the video the first time just observing.
- 3. Watch the video again jotting notes about what you are learning.
- 4. Compare your notes with your partner add any information to your notes you might have missed.
- 5. Write long off of what you have learned try filling a page.
- (Unit 2, p. 14) Today I want to teach you that information writers often make plans for how to organize their information writing. Writers make one plan, then they think about a different possible plan, and they keep doing this over and over. Each plan includes a different way to divide a topic into parts.
  - 1. Use your palm and fingers to plan subtopics.
  - 2. Try different ways of organizing the topic.
  - 3. Think of smaller parts (subtopics) that go with the bigger topic.
  - 4. Look to see if there are a couple of chapters that go together.
  - 5. Structure the topic using a table of contents.
- (Unit 2, p. 23) Today I want to teach you that writers try different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic.
  - 1. Notice what structure you wrote the information in
  - 2. Rewrite it with a second structure!
  - 3. Rewrite it with a third!
  - 4. Pick the one that best supports the information you're trying to present!

Teacher's Note: Model this, then guide students to try several structures on for size.

- → Boxes and bullets
- → Cause and effect
- → Problem and solution
- → Pros and cons
- → Compare and contrast

#### Chart: How Different Tables of Contents Could Go:

Version 1	Version 2	Version 3	
Kinds of Penguins  • Emperor penguins (probably the best known)  • King penguins  • Macaroni penguins	Parts of Penguins  • Beak (uses it to help catch food)  • Feathers (help it stay warm)  • Smooth body (help it swim quickly)  • Flippers (no wings so can't fly but	Ways Penguins Protect Themselves  Their bodies are made to help them survive  They can huddle with other penguins to keep warm	

	• Gentoo penguins •	flippers help it to swim)	They can swim fast in the water to help them escape predators
* use Unit 2 Session 2 mid-workshop teaching point: Considering Whether Your Book Has a Logical Structure (Session 4: Preparing to Draft)  • (p. 8) Today I want to remind you that information writers are teachers. When you write an information be are teaching a unit of study on your topic, and it helps to rehearse by actually teaching real students. Reher help you see what you know a lot about and what you need to research to learn more about. (from Unit 2, 1. Choose a chapter you are researching to teach to your partner.  2. Observe any holes that are coming up in your research as you are teaching.  3. After you have determined what information is missing, do some quick research to fill in the holes.  4. Take turns doing this work.  5. Repeat with the next chapter.			en you write an information book, you y teaching real students. Rehearsing can rn more about. (from Unit 2, session 1)
(Session 5: Planning Your Chapters)	<ul> <li>• (p. 9) Today I want to remind you that everything you've learned about organizing a table of contents applies also to the work of organizing any chapter to any information text you write. Whenever you write an information text, start by making a miniature table of contents—even if it is just in your mind. (from Unit 2, session 5)</li> <li>1. Review a table of contents.</li> <li>2. Decide what order you want to write your chapter in.</li> <li>3. Make sure not to repeat information!</li> <li>4. Begin drafting your essay.</li> <li>*use Unit 2 Session 5 as a guide</li> </ul>		
	Chart: Strong Information Writing  • Has a logical structure (least important equal experience)  • Contains chapters of almost equal experience (or angle experience)  • Doesn't repeat information inclusion	of the topic)	arts, types, reasons.)
(Session 6: Use Elaboration to Develop Your Writing)	made up entirely of information! Th	to include	brick wall, only the bricks are pieces of

	3. Include different techniques:	
	a. Quotations	
	b. Statistics	
	c. Anecdotes	
	d. Observations	
	e. Descriptions	
	f. Vocabulary words and definitions	
	g. Diagrams	
	h. Pictures	
	i. Lists	
	j. Labels	
	k. Different punctuation, such as colons, dashes, and parentheses	
	* use Unit 2 Session 4 as a guide	
(Session 7: Adding Information		
Where it Belongs	• (p. 11) Today I want to teach you that one way information writers strengthen their writing is by collaborating with others. They share chapters with one another and think, "What do I know that I could add to this information? And where, precisely, should I add that new information in?"	
	1. Read a chapter from your book.	
	2. Think: What do I know that I could add to this, and where, exactly, should I add it?	
	3. Revise your section with a red pen, adding in new information you thought of.	
	4. Option: Swap revised chapters with your partner (or among group members) to do the above work.	
Bend II: Writing All-About Books with an Emphasis on Structure	*Bend II Option 1: Start session 8 one to two days after you study Bend II of Research Clubs (reading workshop)  *Bend II Option 2: Revisit the writing to grow ideas work students did at the beginning of Bend I (writing workshop)  before starting session 8	
(Session 8: Planning Out Your Second Book)	• (p. 12) Today I want to teach you that you can transfer all you know about planning an entire book to plan out chapters for another book.  1. As a club, look at the table of contents from your first book.	
	2. Think: How many of the chapters could be the same for the second book?	
	3. Decide which chapters could be the same and which you need to revise for your new book.	
	4. Try out a bunch of tables of contents.	
	5. Together, choose the best one and map out how your individual chapters could go.	

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ts and ideas.
worlds, it can help to
r brains.
otebooks and books,

Γ		
	3. Talk with your club mates to get even more information.	
	4. Incorporate any new information into the chapter.	
	5. Repeat this work for additional chapters.	
(Session 13: Creating Introductions		
through Researching Mentor Authors)	• (p. 16) Today, specifically, let's ask, "What do our mentor authors do when writing powerful introductions for	
	information writing?" Once we figure out the answer to that question, we can ask, "How can we apply those	
	strategies to our own introductions?"	
	1. Study introductions of several different mentor texts.	
	2. Make note of how different authors write introductions for their books.	
	3. Try out a technique for the introduction to your book.	
	4. Try out another technique, continuing this work until you find the best one.	
	Chart (Unit 2 p. 86) What Do Our Mentor Authors Do When Writing Powerful Introductions?	
	• Start with a quote or a bit of excitement	
	• Go over the big topics that will come up in the book	
	• Talk about the whole thing and its parts, not just the first part	
	• Ask questions to get readers curious	
	• Ask a question the reader will be able to think about and have answered	
	• Start with a short Small Moment story that paints a picture of the topic	
	• Include right away that people have different perspectives – "Some people have" "Other people think"	
	• Introduce important vocabulary for the topic	
	• Start with a description of a tiny detail (seed) and then connect it to something bigger about the topic (there are millions of plants)	
	• Start with a description of something huge (the Earth) and then connect it to just the focus of the book (zebras, walruses, crabs)	
(Session 14: Punctuating with		
Paragraphs)	• (p. 16) Today I want to teach you that informational writers edit with a laser focus on one of the most important	
	organizing structures: the paragraph. Writers look at the paragraph as the most powerful punctuation there is.	
	Paragraphs separate not just words into sentences, but also whole groups of sentences into topics.	
	1. Reread a chapter in your book.	
	2. Notice when there is a new chunk of thought.	
	3. Use a colored pen to make a pilcrow anywhere a new paragraph should begin.	
(Session 15: Reflect on Your Hard		
Work!)	• (p. 16) Today I want to teach you that you can reflect on the work you have done to see which goals you have met and	
<b>'</b>	which you still need to reach.	
	Review the goals you set for yourself from Bend I.	

	<ul><li>2. Think: Which goals have I met, and where can I find evidence that I've met those goals?</li><li>3. Ask: Which goals do I still need to work toward as I move forward?</li></ul>		
Bend III: Writing Books that Advance Big Ideas (Session 16: Planning Out the Chapters in Your Last Book)	<ul> <li>• (p. 16) Today I want to teach you that informational writers draw on all they know to help them plain their book in the strongest way possible. To do this, they consider a logical order for their chapters and they plan out how they'll structure each chapter.</li> <li>1. Identify the big idea you will write your next book about.</li> <li>2. Generate the different chapters that could belong in your book.</li> <li>3. Look back over the table of contents in your last animal book.</li> <li>4. Note the text structures used to help you develop your new table of contents.</li> <li>Chart: Animal Babies and Parents (last book table of contents example)</li> </ul>		
	Chapter	Structure	
	All About Animal Babies	Boxes and Bullets	
	Raising a Baby Penguin	Chronological Order	
	Penguin Babies vs. Frog Babies	Compare and Contrast	
	Penguin Parents vs. Frog Parents	Compare and Contrast	
	What Happens When Parents Stay or Leave	Cause and Effect	
	Raising Babies: What Can Go Wrong?	Problem and Solution	
(Session 17: Using Charts and Checklists to Help You Draft)			

(Session 18: Using Text Features	
Makes It Easier for Readers to Learn)	<ul> <li>• (p. 18) Today I want to teach you that information writers think, "Will that text feature help readers?" and they only include the one that will really help readers. They think what the text is mainly about, and that helps them decide what should be popped out or highlighted.</li> <li>1. Choose the one or two text features that might be really important for each part of your writing.</li> <li>2. Look at mentor texts for qualities of writing and for design and layout.</li> <li>3. Start with one chapter and add a text feature or two that will help get your message out!</li> </ul>
	* use Unit 2 session 14 chart: Some Common Text Features and Their Purposes
	• Drawings and photographs help the reader to picture the subject
	<ul> <li>Diagrams include labels and words to help explain parts or ways something works</li> <li>Definition boxes explain vocabulary words</li> </ul>
	• Maps help the reader to understand more about the places where the topic lives
	• Timelines show the order of events
	• Glossaries define key vocabulary from the text
	• Carts can show how two things compare and contrast
(Session 19: From Partner to Teacher)	<ul> <li>• (p. 19) Today I want to teach you that writing partners can be writing teachers. You can confer with your partner just like I confer with you, reading your partner's writing and then giving them a compliment and a tip.</li> <li>1. Decide on which questions you could ask your partner.</li> <li>2. Listen to your partner's responses so you can assist with his/her writing.</li> <li>3. Give a tip based on your partner's responses.</li> <li>4. Help your partner with the advice you gave!</li> </ul>
	* Things You Can Say to Your Partner
	• What are you working on as a writer?
	• Can you show me where you tried that?
	• Is there anything tricky I can help you with?
	• I want to compliment you on
	• One tip I can give you is • Try it, and I'll help you!
(Session 20: Using Different Sentence	
Types)	• (p. 20) Today I want to teach you that information use different types of sentences to interest their readers. You can
	write simple, compound, and complex sentences to jazz up your writing.
	1. Read over one of your chapters and notice the sentence types you used.

	2. If you notice you only have one type of sentence, such as simple, change some of your sentences to compound or complex.
(Session 21: Celebration)	3. Continue doing this work with other chapters.
	* this lesson could be changed to spelling correctly or other editing need
End of Year/Summer Writing	• (p. 20) Each club should choose the book that represents their best work to publish – this will take several days.
	• Take a day or two to discuss summer writing:
	- make a big chart as a class of all the writing projects they could take on over the summer
	- honor suggestions such as comics, graphic novels, fantasy books, horror stories, poetry anthologies, information books about
	other topics they love, travel guides, cookbooks, newspapers, letters to family members or friends, user's guides to their
	favorite video games, etc.
	- have students identify which of the writing projects they most want to work on over the summer
	- supply students with a blank notebook or lined paper they could assemble into a booklet
	- set aside time for students to begin planning and writing one of their projects
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### Skills (Students will be able to...)

- Select "just right" books by incorporating multiple strategies, such as previewing, five finger rule, interest, etc.
- Differentiate fiction and nonfiction to establish a reading purpose.
- "Shop" for books appropriately.
- Choose a spot that will encourage them to stay on task.
- Manage and monitor their independent book baggies with respect for the books in the classroom.
- Engage in a range of collaborative discussions, including one-on- one, group-talk, and teacher-led discussions, by providing sentence starters.
- Utilize Post-its and/or Reader's Notebook to mark places to share. Use symbols for the funny parts, sad parts, favorite parts, etc.
- Retell the important parts of a story.
- Establish personal goals to read longer in each session.
- Increase stamina by rereading books, starting with a picture walk, reading for fluency, last to develop comprehension.
- Establish an agreement to promote a respectful partnership, i.e. how to sit properly, stay on task, take turns, and assist their partner when reading.
- Participate in conversations about the books.