

Branchburg Township Public Schools

Office of Curriculum and Instruction

Grade 3 English Language Arts Literacy Curriculum



Date of Board Adoption: September 2016
Revised: September 2018

This curriculum is aligned with the 2016 New Jersey Student Learning Standards in ELA and the 2014 Technology and 21st Century Life and Careers Standards

Curriculum Scope and Sequence			
Content Area	Language Arts	Course Title/Grade Level:	Third

General Overview and Pacing			
	Reading	Writing	Suggested Pacing (Days/Weeks)
Unit 1	Building a Reading Life	Crafting True Stories: Personal Narrative (narrative)	About 8 weeks
Unit 2	Mystery Foundational Skills	Writing to Change the World: Essays and Speeches (opinion)	About 6 weeks
Unit 3	Reading to Learn: Grasping Main Ideas and Text Structures	The Art of Information Writing (informational)	About 6 weeks
Unit 4	Character Studies	Baby Literary Essays (opinion)	About 6 weeks
Unit 5	Research Clubs: Elephants, Penguins and Frogs, Oh My!	Research Writing (informational)	About 6 Weeks
Unit 6	BONUS UNIT: Fairy Tales, Fables and Folktales	BONUS UNIT: Once Upon a Time (narrative)	About 3 weeks

Content Area: Language Arts	Grade: 3
Unit: 1	Unit Name: Building A Reading Life
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>Standards Introduced (all are retaught in future units)</p> <p>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.</p> <p>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.</p> <p>RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.</p> <p>RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>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.</p> <p>RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p> <p>RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>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.</p> <p>RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words.</p> <p>RF.3.4 Read with sufficient accuracy and fluency to support comprehension.</p>	
Technology Standards and 21st Century Skills:	
<p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems</p> <p>8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.</p>	

- 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.
 8.1.5.A.4 Graph data using a spreadsheet, analyze and produce a report that explains the analysis of the data.
 8.1.5.A.5 Create and use a database to answer basic questions.
 8.1.5.A.6 Export data from a database into a spreadsheet; analyze and produce a report that explains the analysis of the data.

Career Readiness Practices

- CRP1. Act as a responsible and contributing citizen and employee.
 CRP4. Communicate clearly and effectively and with reason.

Enduring Understandings	Essential Questions
Students will build habits of strong readers including: <ul style="list-style-type: none"> ● choosing books wisely ● reading a lot ● keeping track of how reading is going ● addressing problems along the way ● talking about books with others ● applying comprehension strategies ● synthesizing all the parts of the text 	<ul style="list-style-type: none"> ● How do readers create reading lives by building strong reading habits? ● How do readers make texts matter to them?
Students will know...	Students will be able to:
<ul style="list-style-type: none"> ● strategies to solve unknown words. ● the importance of reading fluently with proper rate, phrasing, and intonation. ● to practice reading fluently by rereading texts and performing ● readers make a mental movie as in order to envision and predict. ● characters are people with traits, motivations, and feelings. 	<ul style="list-style-type: none"> ● tackle multisyllabic words and unfamiliar phrases. ● tackle figurative language. ● rely on context clues. ● envision and predict as they read. ● retell and summarize a text. ● understand what characters do and say in order to infer character traits. ● consider how a character changes across a story and what key moments contributed to those changes.

Assessment Evidence

Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Pre and post assessment During this time of year, you will want to find an independent stage of spelling development for each student using the Elementary Spelling Inventory from the <i>Words Their Way</i> program. Any student(s) that test into the DC Spelling Stage will need to take the Upper Elementary Spelling Inventory. 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks
Resources and Materials	
<p>Teacher's Notes/Getting Ready:</p> <ul style="list-style-type: none"> To start off the year, you should use students' June reading levels and goals. Students should be reading for 30 minutes during independent reading time. Students should be reading every night as part of their homework. Reading logs are to be updated in school and at home everyday. During this unit, students will NOT do a lot of writing about reading. Instead they will write a lot in writing workshop, and build a solid foundation in reading by reading a lot and talking about their reading. At the end of the unit, children will receive reader's notebooks as a sign that they are ready to begin recording their thinking more thoroughly. Begin the year by referring to last year's data for student's reading levels. Choose a short chapter book as your mentor text. At times you will read aloud briefly during a minilesson, but the bulk of your read aloud will be done during Interactive Read Aloud. <p>Overview of Bends:</p> <ul style="list-style-type: none"> Bend 1: Launching Reader's Workshop Bend 2: Making a Reading Life Bend 3: Understanding a Story Bend 4: Tackling More Challenging Texts <p>Student Tools:</p>	

- “My Reading Life” folder for each student with a stapled packet of blank reading logs, pencil, post-its, and a reading notebook
- Reading notebooks for each student
- Post-its (“talk back” to books, on-the-run reading responses, etc.)
- Book bins/baggies (for in class reading materials)
- Large Ziploc baggies for students to carry books between home and school (child reads same book in school and at home)
- Reading logs (author, title, start and end time, total time, start and end page, and book level) **students update at home and in school**
- Monthly reading log.
 - This is to be used as a reflection tool - patterns, set goals, etc.
- Students should have bookmarks to support the habit of finishing a text before starting a new one.
- Students should be “shopping” weekly for leveled texts that they can read with 96% accuracy for independent reading time. You should have a different time of day where you allow students to choose freely any book to read (at morning arrival time, after snack, after recess, or at dismissal...)
- Use the following book shopping guidelines:

Level	Books I'll Need for the Week
J, K	8-10 books
L, M	4-6 books
N, O, P, Q	2-4 books
R, S, T	1-3 books
U, V, W	1-3 books

Mentor Text(s):

- a short chapter book read aloud that you can use to model reading strategies
- *Stone Fox* John Reynolds Gardiner

Teacher Resource(s):

- *Building a Reading Life* by Lucy Calkins and Kathleen Tolan (from the Units of Study for Teaching Reading)
- *The Reading Strategies Book* by Jennifer Serravallo
- *Words Their Way* by Bear, Invernizzi, Templeton & Johnston ***For word study instruction**

Online Resources, such as:

- www.heinemann.com
 - Performance assessment
 - Narrative Reading Learning Progression

Interactive Read Aloud:

- 20 minutes every day
 - Reading aloud or conversation
- Whole-class conversation during Unit 1
 - Whole class conversation 2x per week
- Preparation
 - Select a text in the genre
 - Select unit goals to teach about
 - Do not teach a strategy, instead use prompts to coach
 - Types of Prompts:
 - Think aloud
 - Turn and talk
 - Stop and jot
 - Stop and act
 - Vary the levels (grade-level, mirror class - similar challenges to their text)
- Teaches students how to integrate strategies (not one strategy a day like minilesson)
- Give class prompts if conversation is not flowing.
 - “I wonder...”
 - “Well, what I was thinking...”
 - “I’m not sure, but maybe...”
 - “This makes me think...”

Partnerships

- Prepare similar-level reading partnerships.
- Partnerships will meet to talk during the last five minutes of every workshop.
- You can alter some partners for each unit.

Interdisciplinary Connections

- Science Integration
 - Unit: *Motion & Stability*
 - Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
 - *Experiments with Motion*
 - *Five Notable Inventors*
 - *Forces in Action*
 - *Grip, Slip, Slide*
 - *How Things Work*
 - *Magnetism*
 - *MSB: Amazing Magnetism*
- Social Studies
 - Unit: *Intro to Geography - Map Skills*
 - Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).

Pre- and Post- Assessment

Give a performance assessment prior to beginning the unit.

- Log into your Heinemann account.
- Enter registration code.
- Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study
- At the end of the unit, log onto your Heinemann account. Locate the post-assessment, teacher instructions, and student rubric.

Bend 1	Goals	Suggested Mini Lessons						
Launching Reader's Workshop	Readers know and follow the reading workshop routines and procedures.	<p>Possible launching teaching points that may not warrant whole mini-lessons in third grade. They can be integrated into mid-workshop teaching points, share, or simply as quick reminders during workshop time. You can also find more management tips in <i>A Guide to the Reading Workshop</i>, chapter 6 by Lucy Calkins (found in Reading Units of Study) and <i>The Reading Strategies Book</i> by Jennifer Serravallo.</p> <p><u>Readers know and follow the reading workshop routines and procedures.</u></p> <ul style="list-style-type: none"> • Readers understand that reading workshop has 3 parts (mini-lesson, reading time: private & partner, and share), and they have a job to do in each part. They understand how the room should look and sound as they transition from part to part. • Readers build their reading stamina <ul style="list-style-type: none"> ◦ <i>Instead of providing 30 minutes of independent reading time, build up slowly. Watch your class read and stop when they are losing focus. Display a reading stamina chart to fill in each day, building up to the 30 minutes. Complete an Engagement Inventory.</i> ◦ readers use their whole reading time to read (make a challenge to beat yesterday's time as a way to encourage). • Readers read quietly in their reading spot, so that the other readers can concentrate. <ul style="list-style-type: none"> ◦ Readers have their book box next to them during reading. They do NOT bookshop during independent reading time. • Readers bookshop during their assigned day/time and fill their book box with just-right books (always have a book on deck). <table border="1"> <thead> <tr> <th>Level</th><th>Books I'll Need for the Week</th></tr> </thead> <tbody> <tr> <td>J, K</td><td>8-10 books</td></tr> <tr> <td>L, M</td><td>4-6 books</td></tr> </tbody> </table>	Level	Books I'll Need for the Week	J, K	8-10 books	L, M	4-6 books
Level	Books I'll Need for the Week							
J, K	8-10 books							
L, M	4-6 books							

		<table border="1"> <tr> <td>N, O, P, Q</td><td>2-4 books</td></tr> <tr> <td>R, S, T</td><td>1-3 books</td></tr> <tr> <td>U, V, W</td><td>1-3 books</td></tr> </table>	N, O, P, Q	2-4 books	R, S, T	1-3 books	U, V, W	1-3 books
N, O, P, Q	2-4 books							
R, S, T	1-3 books							
U, V, W	1-3 books							
		<ul style="list-style-type: none"> ● Readers know the type of reader they are and set reading goals. <ul style="list-style-type: none"> ○ <u>Complete a Reading Interest Survey.</u> ● Readers solve their own problems during reading time. ● Readers come to the meeting area prepared. <ul style="list-style-type: none"> ○ They do this by bringing their book box, pencils, Post-its, (reading notebooks will be given to students at the end of this unit) (see chart on page 50 in <i>A Guide to the Reading Workshop</i>). ● Readers are engaged in their book(s). They do this by reading the same book in school AND at home. ● Readers fill out a reading log. <ul style="list-style-type: none"> ○ They notice patterns and set reading goals. ● Readers read and apply strategies to work toward their reading goal. 						
Bend 2	Goals	Suggested Mini Lessons						
Making a Reading Life	<p>Students will follow the structures, habits, and routines of reading workshop.</p> <p>Students will know how to choose just-right books and be able to record the volume of their reading and reflect upon it.</p>	<p><u>Readers make plans for their reading lives.</u> (Session 1)</p> <ul style="list-style-type: none"> ● They do this by building a reading life, finding ways to set themselves up so their reading can be wonderful. First they use their own memories of times when they felt happy and strong as a reader, then thinking of what might help them have that success again. They might think of a great reading spot, and then make specific goals. ● Readers set goals to support volume and stamina (see page 10). ● Good readers set page goals. First, look at your reading log. Think, “How many minutes can I read before getting distracted?” Next, set a stopping point with a post-it for a chunk of pages. Lastly, when readers get to the stopping point they reflect on their reading and if they were distracted. (see page 70 in the <i>Reading Strategies Book</i>) 						

	<p>Students will read with engagement and a positive attitude.</p> <p>Students will partner read by the end of the bend.</p>	<p><u>Readers choose their relationship toward reading.</u> (Session 2)</p> <ul style="list-style-type: none"> • They do this by, reading books like they're gold. • Readers abandon books that aren't a good fit for them (see page 20). • Readers update their reading logs and reflect on their data (see page 23). <p><u>Readers learn to choose books that are just-right for them.</u> (Session 3)</p> <ul style="list-style-type: none"> • They do this by, testing the book by carefully reading a few lines and asking, 'Is this book just right for me?' Readers monitor as they read, so they can spend their time reading lots of books with accuracy and comprehension (see chart on page 30). • Readers practice fluency by reading aloud a favorite passage from their book (see page 33). • Good readers choose books that are a best fit. Teachers model using Goodreads, Amazon, or Biblionasium to search for books. Type a book that you remember loving and see what recommendations pop up. Have students start an anchor chart; Liked ___, Try _____. (see page 62 in the <i>Reading Strategies Book</i>) <p>Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work (see Online Resources and page 35 for more details).</p> <p><u>Readers become stronger readers by setting clear goals and keeping track of their progress.</u> (Session 4)</p> <ul style="list-style-type: none"> • They do this by studying their reading logs, noticing patterns about themselves as readers, then setting new reading goals. • Readers vary the pace of reading in response to the text (see page 43). • Readers know tips for reading long and strong (see page 44). <p><u>INQUIRY: What are some systems that can help the readers in this class find really great books?</u> (Session 5)</p> <ul style="list-style-type: none"> • Readers think about how to develop systems for finding good books in the classroom (see chart on page 50). • Readers think of a specific person who would like the book they are reading and
--	--	---

		<p>why (see page 53).</p> <ul style="list-style-type: none"> Readers introduce themselves to books by reading the title and the blurb (see page 54). <p>*Note - Prior to Session 6 long-term reading partners should be established (see Getting Ready on page 56).</p> <p><u>Reading partners improve our reading life.</u> (Session 6)</p> <ul style="list-style-type: none"> Readers get to know their partner by asking questions (see chart on page 59). Readers mark spots in their book where they will want to talk to their partner about. Reading partners listen to each other intently (see page 62). Reading partners study the 'Fluency' strand on the learning progression as they read aloud a passage from their book (see page 64).
Bend 3	Goals	Suggested Mini Lessons
Understanding the Story	<p>Students will self-monitor their reading and apply comprehension strategies as needed such as envisioning, predicting, and retelling.</p> <p>Students will come up with text-based predictions relying on what has happened and as well as their knowledge of how stories tend to go. Then going back to note whether or not their prediction came true.</p>	<p><u>Readers understand a story by giving themselves a comprehension check.</u> (Session 7)</p> <ul style="list-style-type: none"> They do this by reading a chapter, checking to make sure they understand what's going on, then asking a few questions, 'Who is in this part? What just happened? Does this fit with something that already happened, or is this new?' (see charts on page 71 and 72). Readers monitor for sense and activate problem-solving strategies when meaning breaks down (see page 76). Partners give each other comprehension checks and ask follow-up questions to extend their conversation (see page 78). Good readers summarize chunks of what they've read. Readers stop and jot at the end of a chapter about what just happened. They ask, 'Who is in this part? What just happened?' (see page 147 in the <i>Reading Strategies Book</i>) <p><u>Readers understand a story by thinking. 'What mind-work does this text want me to do?'</u> (Session 8)</p> <ul style="list-style-type: none"> Expert readers switch between making a movie in their mind as they read and reading to collect information. Readers envision the setting as well as the characters (see page 87).

	<p>Students will be able to retell by recapping what they just read.</p> <ul style="list-style-type: none"> Readers talk with their partners about what they are envisioning and use the 'Envisioning/Predicting' strand on the learning progression to lift the level of their work (see page 89). <p><u>Readers draw on many elements to come up with predictions about the stories they read</u> (Session 9).</p> <ul style="list-style-type: none"> They do this by thinking, 'What will happen next?' Then imagining how the story will go, based on what has already happened, as well as their knowledge of how stories tend to go. Finally, readers check to see if their prediction came true or not. Readers ground their predictions based on the character's story, not their own life (see page 98). Readers compare their predictions to the 'Envisioning/Predicting' strand on the learning progression (see page 101). <p><u>Readers make predictions that tell not only the main things that will happen, but also how those things might happen.</u> (Session 10)</p> <ul style="list-style-type: none"> They do this by drawing on specifics from the story and including details in their predictions. Readers consider how other characters might factor in, and also how the external resources - what's around the character - and his traits might play a role. Readers understand a story by empathizing with the characters (see page 110). <p><u>Readers understand a story by retelling the big parts of their book that they've previously read.</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by only retelling the timeline of the story including only the most important parts and leaving out the tiny details. Readers lift the level of their retelling by adding in their thinking. They can use thought prompts to help (see page 122). Good readers retell what's most important by making connections to the problem in the text. First, find a page or pages with the problem. Explain the character's main problem. Locate pages where he/she tries to solve the problem. Retell those pages. Next, find the solution at the end. Retell it. Explain how the solution connects to the problem. (see page 144 in the <i>Reading Strategies Book</i>)
--	--

		<p><u>Partners can work together to lift the level of each other's reading work.</u> (Session 12)</p> <ul style="list-style-type: none"> Readers think about the different ways they can talk about books together (see chart on page 125). Partners prepare for their conversation by jotting down the best ideas they had while reading (see page 127). <ul style="list-style-type: none"> Good readers prepare for conversation. First, read through your jots. Ask yourself, "Which one will spark conversation? Or, which one do I need to share with my partner?" Put a star next to jot(s) that you think may work for a great conversation. (see page 335 in the <i>Reading Strategies Book</i>) Partners study the 'Retelling/Summary/Synthesis' strand on the learning progression (see pages 127-128).
Bend 4	Goals	Suggested Mini Lessons
Tackling More Challenging Texts	<p>Students will learn to tackle more difficult texts and not skip the hard parts.</p> <p>Students will learn to read longer and stronger.</p> <p>The unit concludes with a celebration of readers receiving a reader's notebook.</p>	<p><u>Readers know it takes grit to be a great reader.</u> (Session 13)</p> <ul style="list-style-type: none"> Readers self-assess how much work they are putting into their reading lives by taking a Reading Grit Test (see pages 133-135). Readers make plans for reaching their goal (see page 138). <p><u>Readers with grit use strategies to solve unknown words.</u> (Session 14)</p> <ul style="list-style-type: none"> Readers use all they know to tackle and solve tricky words (see chart on page 143). Readers use context clues to solve for meaning (see page 145). <p><u>Readers use textual clues to figure out the meaning of unfamiliar words.</u> (Session 15)</p> <ul style="list-style-type: none"> They do this by searching for clues in the text to figure out what words mean (see charts on pages 153-154). Readers are able to substitute the right noun for pronouns (see page 157). Good readers use context clues to figure out unknown words. First, stop and say back what is happening in the text. Next, think, "How is the word being used?" List out all the clues that you have that relate to the word. Pause and think, "What might this word mean?" (see page 314 in the <i>Reading Strategies Book</i>)

Readers use textual clues to make sense of figurative language. (Session 16)

- They do this when they come upon a confusing expression in a text. Readers use all they know about what has been going on to figure out what the expression might mean. Then they keep reading, checking on their guess as they do (see chart on page 160).
- Readers slow down to deal with tricky parts, but sometimes speed up and read with more fluency and rhythm (see page 165).

Readers stretch their thinking by asking questions (talking back to the book). (Session 17)

- They do this when reading and all of a sudden they are surprised by something or think, ‘Huh?’ or ‘How could...?’ and ‘Why?’ Then they muse over possible answers, rereading and rethinking.
- When readers encounter surprising parts in their books, they often look back to predict (see page 176).

Readers gather information from their texts to try to understand the author’s purpose.

(Session 18)

- They do this by asking, ‘Why did the author include that?’ Know that authors do things on purpose, readers then gather information from the book to try to answer that question.
- Readers generate more than one answer to possible questions (see page 183).
- Readers celebrate their growth by looking back over their performance assessment and using the learning progression to think about how they could revise their work to make it even better (see pages 185-186).

Readers celebrate their reading growth.

- *Students should be given their reader’s notebook.*
- They do this by writing about their memories of a favorite book and a memory from their learning during this unit (see pages 187-191 for details).
- Readers put their pieces of writing in their reader’s notebook.
- Students can “tweet” out a picture of themselves in their reading lives through their teachers Twitter.
- Classes can use digital cameras to “catch” each other reading and then

		<p>incorporate that into a class Google slide presentation or online scrapbook.</p> <ul style="list-style-type: none"> ● Readers use a notebook and/or Post-its to write about their reading. <ul style="list-style-type: none"> ○ INQUIRY: How does writing help us think? ○ INQUIRY: How can I use my reader's notebook during reading? ○ Some ways readers use their notebook to think: <ul style="list-style-type: none"> ■ Keep track of ideas about chapters ■ Keep track of characters ■ To track clues, predict, and react ■ Collect ideas and lessons being learned ■ To list questions to discuss and ideas to share with others ■ Sketching the setting and adding details from the text
Language		
ESL Strategies <p>Bend 1</p> <ul style="list-style-type: none"> ● Help students write down reading goals they have for the year. Model what some of your goals would look like in third grade. ● Have students share topics that they find interesting. Also, help students choose books based on the child's background knowledge, reading level, and level of complexity. ELL's who are new to the country might come in reading at a kindergarten level and might feel embarrassed to choose level A books. Please see ESL teacher for books at the child's level, that look appropriate for their age. ● See ESL teacher for wordless books. ● See ESL teacher for books in the child's native language. ● Reading Logs- ELL's often have parents that work at night and the reading log is often not signed. Please see the ESL teacher for clarification on how to handle this type of situation. ● ELL's often heavily rely on reading for meaning. Have the ELL pick books they like based on interest, but also books that are themed for the specific time of the year. This will help build background knowledge, schema, and vocabulary. ● ESL teacher pre-teach new terminology. (reading workshop, title, blurb, rubric, etc). ● Choose reading partners with high level of language acquisition. Choose someone who could model great reading. ● Provide a question ring for the ELL. This ring would have general questions that the ELL could ask his or her reading partner. Make the ring with pictures and a sentence to match. ● Have a reading workshop schedule in the student's book box so they know what part of reading workshop comes next. (with pictures) ● Strategy for Sight Word Recognition- have student alternate between sight word ring and reading independently during reading 		

workshop.

**** Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work-**

- For Emerging and Entering level ELL's, please have your ESL teacher modify the rubric to fit the child's needs. The rubric will have the same content, but will be easier for the child to understand.
- Add pictures to the rubric to help ELLs visualize.
- Students are able to take Pre/Post assessments with ESL teacher in a small group setting with extended time.

Bend 2-

- ELL's should lean on the pictures.
- Have ELL's touch each page and explain what happened from beginning to end.
- Use retelling prompts and visuals
- ELL's should check the title and retell while thinking about the title.
- Use a BME graphic organizer. For lower ELL's have students draw pictures of the beginning, middle, and end.
- Higher level ELL's can "stop and jot or stop and draw" throughout their book to aid in comprehension.
- ELL's should "put on the characters face", in order to help internalize and connect to how the character is feeling.
- Provide ELLs with a feeling chart to help with character feelings.
- Partner with ELL with a higher level student to model appropriate behavior, language, and reading.

Bend 3-

- Newcomer ELLs need basic strategies in order to solve tricky words.
 - Check the pictures for help.
 - Provide a detailed picture walk for ELL's clarifying any unknown vocabulary.
 - Read with 1:1 match
 - Use multiple strategies and integrate multiple sources of information.
 - Have student look at the picture, the beginning sound, and have them think "what would make sense?"
 - Apply the ELL's word study goal to reading.
 - Provide an alphabet linking chart or a blends and digraphs chart in the child's reading folder or book box to reference to throughout reading workshop.

Content Area: Language Arts	Grade: 3
Unit 1	Name: Crafting True Stories: Personal Narrative
Writing	
New Jersey Student Learning Standards for English Language Arts	
<p>Standards Introduced (all are retaught in future units)</p> <p>W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <ul style="list-style-type: none"> 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 <p>W.3.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p> <ul style="list-style-type: none"> 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. <p>W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p> <p>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.</p> <p>SL.3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	

L3.2c Use commas and quotation marks in dialogue.

L3.3a Choose words and phrases for effect.

Technology Standards and 21st Century Skills:

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

8.1.P.B.1 Create a story about a picture taken by the student on a digital camera or mobile device

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

8.1.5.D.1 Understand the need for and use of copyrights.

8.1.5.D.2 Analyze the resource citations in online materials for proper use.

8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.

8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP11. Use technology to enhance productivity.

Enduring Understandings	Essential Questions
<ul style="list-style-type: none">Students will know routines for a well-managed, productive writing workshop; writing supplies ready, setting goals, and self-assessing.Students will be able to generate several story ideas, select one to rehearse, draft, revise, and edit.Students will develop increased independence and dramatic growth in the level of their writing as they become confident, engaged members of a larger, caring community of writers.	<ul style="list-style-type: none">How do writers anticipate the trajectory of their work across the whole unit?How do writers write with volume, stamina, and speed?How do writers become invested in the Writing Workshop?

Students will know...	Students will be able to:
<ul style="list-style-type: none"> Strategies for generating ideas How to elaborate using step-by-step actions, dialogue, thoughts and feelings How to use an editing checklist The importance of storytelling versus summary 	<ul style="list-style-type: none"> Rehearse before writing (instead of sketching) Generate and collect many quick drafts of stories in writer's notebook Utilize 'show not tell' Write a page-long entry in one sitting Revise and edit Set goals and self-assess
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Pre and Post Writing Assessment Published Writing 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks
Resources and Materials	
Teacher Resources: <ul style="list-style-type: none"> <i>Crafting True Stories</i> by Lucy Calkins and Kathleen Tolan (from the Writing Units of Study set). <i>The Writing Strategies Book</i> by Jennifer Serravallo 	
Notes about Third Grade Writing Workshop: <ul style="list-style-type: none"> Typical schedule: writing workshop consists of ten minutes for a minilesson, 35 minutes for writing and conferring (with a few minutes for a mid-workshop teaching point), and five minutes for share. In third grade, children are brought into the whole process of writing, writing not just on booklets with space for drawing and space for writing, but on notebook paper (readingandwritingproject.org). In third grade, children collect a bunch of entries, choose one to develop, and then spend some time rehearsing and 	

- drafting as well as revising and editing their pieces (readingandwritingproject.org).
- During each share session, writers are encouraged to come prepared to discuss some aspect of writing or the writing workshop, or to listen carefully to a piece of writing being read aloud and to ask and answer questions.
 - To support fluency, students will “flash-draft” an entire story in a day several times over the course of this unit and to cycle through the writing process (in Bend 3).

Management Tips/Launching Writer’s Workshop:

- Establish a system for anecdotal notes (see pages 29-30 in *The Writing Strategies Book*).
- Set up the classroom to support independence
 - Plan for the writing environment, set clear expectations for what is to happen during writing time, make resources and materials available to students to allow them to independently problem solve (see page 19 in *The Writing Strategies Book*).
 - Make goals visible (see pages 19-20 in *The Writing Strategies Book*).
 - Establish a writing center so students have access to the materials they will need for Writing Workshop (pages 20-22 in *The Writing Strategies Book*).
- Third Grade Writing Volume Expectations:
 - 1-1 ½ pages in 35 minutes

Unit Overview:

- **Bend 1: Launching and Writing Personal Narratives with Independence**
 - Set up predictable writing workshop routines and procedures.
 - Students will collect narratives in their writing notebooks.
- **Bend 2: Becoming a Storyteller on the Page**
 - Students will select a seed idea, and develop that seed idea by story-telling over and over again. Then draft in a booklet, working fast and furiously, working to relive the moment on the page (flash-draft: this allows students more time revising).
- **Bend 3: Writing with New Independence on a Second Piece**
 - Students will write a second draft with greater independence and the level of their writing will grow.
- **Bend 4: Fixing Up and Fancying Up Our Best Work: Revision and Editing**
 - Students will choose which draft to publish.

Grammar

- Incorporate grammar into the Writing Workshop. Students will have a higher level of transference learning through authentic writing, not textbooks or worksheets.
- To teach grammar well:
 - Limited number of concepts/skills to focus on
 - Revisit with various teaching methods
 - Hold students accountable for learning
- Balance grammar instruction between whole-class minilesson, small-group, and one-on-one instruction.
 - Whole-class: key topics that grade is responsible for teaching (standards-based).
 - Tailored instruction: students who might have some gaps, or students who are ready for more challenging grammatical concepts.
- Teaching methods:
 - Students should know why and when they would want to use a particular grammar move.
 - Gradual release of responsibility - model first, active engagement to practice with teacher and peers, independent work
 - *Direct instruction*- explicitly teach and model in own writing
 - *Mentor texts* - students look for examples of that author using that grammatical move.
 - *Inquiry* - students gather examples of the grammatical move from their reading, later discussing why and when an author might use these, can last up to a week
- Spiraling our grammar instruction:
 - Students have repeated exposure to each grammar or conventions skills
 - Reteach lessons throughout the units of study by moving each lesson forward in the writing process.
 - Each lesson appears about 3 times in our curriculum
 - First unit: introduce grammar as two revision lessons
 - Second unit: same two lessons as drafting lessons, and introduce two new grammar lessons in revision.
 - By the third unit, there are lessons during flashdrafting/freewriting, drafting, and revision.

Mentor text(s)

- *Come on Rain* by Karen Hess (or another text that has the qualities of good writing)

Materials

- Student writing notebooks (*The Writing Strategies Book* page 12):

- List possible writing topics
 - Collect bits of language to use later
 - Experiment with aspects of students writing such as writing multiple possibilities for outlines to structure writing, trying different leads, or creating webs to develop characters
 - used to collect story ideas
 - Place to play around with ideas before moving to a draft
- Drafting booklets:
 - loose-leaf lined paper stapled into booklets for drafting
- Teacher's writing notebook
 - to model your own writing
- Writing folders:
 - To store drafts, mentor texts, checklists, mini charts, other unit resources.
- Narrative Writing Checklist Grades 3 and 4
- Narrative Writing Rubric
- Editing Checklist

Pre- and Post-Assessment

Students will have up to 60 minutes for the pre- and post-assessment.

- Pre-assessment
 - Up to 60 minutes, one sitting
- Post-assessment
 - Up to 60 minutes
 - Can use 2 days. Possible schedule:
 - Day 1 - 40 minutes to draft
 - Day 2 - 20 minutes to revise and edit

Before beginning the unit, writer's complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Do not coach them. Give the following instructions:

"I'm really eager to understand what you can do as writers of narratives, of stories, so today please write the best personal narrative, the best small moment story, that you can write. Make this be the story of one time in your life. You might just focus on a scene or two. Please keep in mind that you'll have only sixty minutes to complete this true story, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that shows off all that you know about narrative writing. In your writing, make sure you:

Write an introduction

- *make a beginning for your story*
- *Show what happened, in order*
- *Use details to help readers picture your story*
- *make an ending for your story.'*

Bend 1	Goals	Suggested Mini Lessons
Launching Writing Workshop + Writing Personal Narratives with Independence	<p>Establish writing workshop routines and procedures.</p> <p>Students understand the kind of writing third-graders can do.</p> <p>Writers learn strategies for coming up with story ideas.</p> <p>Writers collect one entry after another in their writing notebook.</p> <p>Writers set writing goals.</p>	<p>Possible launching teaching points that may or may not warrant whole mini-lessons in third grade. They can be integrated into mid-workshop teaching points, share, or simply as quick reminders during workshop time. You can also find more management tips in <i>A Guide to the Common Core Writing Workshop Intermediate Grades</i> by Lucy Calkins (found in Writing Units of Study) and <i>The Writing Strategies Book</i> by Jennifer Serravallo see Goal 2 Engagement: Independence, Increasing Volume, and Developing a Writing Identity.</p> <p><u>Writers know and follow the writing workshop routines and procedures.</u></p> <ul style="list-style-type: none"> ● INQUIRY: 'When has writing really worked for you? What could the class put in place this year to make it likely that writing is as good as it can possibly be? What kind of writing community do we want to form together?' ● Where, when, and how to gather materials needed from the writing center and can do so without distracting others. . ● How to transition from desks to the meeting area

	<p>Writers work effectively with a writing partner.</p> <p>Writers choose a seed idea to develop in Bend 2.</p> <ul style="list-style-type: none"> ○ Writers walk quietly to the rug with their writing materials (writing folder, drafting booklet, pencils). ○ <i>Begin by calling “tables/groups” that are ready. Set a timer or play a clip of music for students to be settled with materials by the time the timer or music ends. Eventually the class should be able to move quickly and quietly at once.</i> ● How to transition from the meeting area to independent writing spot <ul style="list-style-type: none"> ○ Writers quickly and quietly go off to their writing spot with their materials ○ Writers choose a spot in the classroom where they will not be distracted ○ <i>The Writing Strategies Book - 2.1 Create Your Best Environment ‘</i> ● Writers are problem-solvers. <ul style="list-style-type: none"> ○ 2.6 in <i>The Writing Strategies Book</i>. ● Create a T-chart of situations that may arise and how writers can solve them. ● Writers do not interrupt the teacher when he/she is conferencing. Instead they solve their own problem. ● Writers self-assessing their writing and set goals. ● Writers know how to work well with a partner. <p><u>Writers build stamina to write for extended amounts of time.</u></p> <ul style="list-style-type: none"> ● Writers write the whole time ● Writers like runners, set goals for themselves and push themselves to write more. <ul style="list-style-type: none"> ○ <i>Mark stars or checks on their pages when they produce a certain amount of text.</i> ● Writers sustain work on a piece of writing for a long stretch of time. ● <u>Engagement Inventory</u> <p><u>Writers use a special notebook.</u></p> <ul style="list-style-type: none"> ● Teacher shares their writing notebook
--	---

- Decorate notebook (photographs, quotes, ticket stubs, stickers)
- Use notebook as a “workbench” - to try out new writing techniques, various leads and endings, story blurbs (see Session 1)
 - Generating and collecting story ideas
 - Jotting possible leads and endings
 - To keep track of their goals.
 - To record thoughts, information, sketches
- Writers capture small moments in their writing notebooks.
 - Can create an anchor chart: *In a Writer’s Notebook, Writers will...*
 - *Create a bunch of entries, one after the next, dating each entry*
 - *Record one, two, or three entries in a sitting*
 - *Tell the story of a true small moment in each entry*
 - *Tell stories bit by bit, and include dialogue and details*
- Writers flash-draft a bunch of quick stories or story blurbs.
- Writers choose one topic to develop into a draft.

Writers draft in booklets.

- Writers flash-draft their draft, writing fast and furiously.
- Writers draft and revise their lead, knowing that each lead represents a different way the text could go.
- Skipping lines and only writing on one side of the paper (draft can be scissored apart or have flaps added to the margins during revision)

Writers think about about the kind of writing they want to make and set goals.
(Session 1)

- They do this by imaging the kind of writing they want to make, then setting goals for themselves to write in the ways they imagine. Finally they work hard to reach their goal.
- Writers study pages from exemplar writer’s notebook (printed from CD resource), gaining a clear picture of the kind of writing they are trying to

- make and discuss what they noticed. (Create a T-chart anchor chart *What Third-Grade Notebook Writers...Do/Don't* p. 6)
- Writers revisit the Grade 2 Narrative Writing Checklist to set goal, then decorate their notebooks (see page 9-10).

Writers generate true story ideas. (Session 2)

- They do this by thinking of a person who matters to you, listing small moments, choosing one, and writing the whole small moment story (or see *The Writing Strategies Book 3.1 Important People*).
- Writers build stamina for writing by pushing themselves to write for 30 minutes of independent writing time. Writer's write and write and write, and when they finish one story, they go to their list of possible stories, and write another! (see page 19 or see *The Writing Strategies Book 2.14 Set a "More" Goal for the Whole Writing Time*)
- Writers admire their writing and use stickers to mark the best parts (see page 21).

Writers generate ideas for true stories. (Session 3)

- They do this by thinking of a place that matters, mapping (sketch and label) small moments, choosing one, and writing it.
- When writers finish one story, they begin another (see page 28).
- Writers can be problem solvers, not relying on the teacher to help at every turn. (see charts on pages 30-31 or see *The Writing Strategies Book 2.6 Writers are Problem Solvers*).

Writers draw readers in by telling their stories in scenes rather than summaries. (Session 4)

- They do this by making a mental movie of what happened and telling it in small detail, bit by bit, so that readers can almost see, hear, and feel everything. Zoom in on one small moment and then write that moment bit by bit (see charts on pages 37 and 40)..
- Writing partners work together effectively, helping one another reach their goals (see page 43).

Writers pause to consider what's going well in their writing and what they might try next. (Session 5)

- They do this by looking back at their notebook entries and thinking, 'How have I grown?' And to look forward and ask, 'What can I do to get better?'
- Writers use the Narrative Writing Checklist to assess their notebook entries noting what they are already doing and future goals.
- Writers make plans for meeting their goals (write goals on the top of each notebook page, start each day by scoring yesterday's writing based on goals, jot goals on index card and keep on dest, etc.) (see page 54)

Writers edit as they write to make sure their writing is as clear as possible.
(Session 6)

- **GRAMMAR: Lesson 1** (Spelling)
- Writers rely on strategies to help them spell words correctly when revising:
 - conventional spelling for high-frequency and other studied words and for adding suffixes to base words
 - spelling patterns and generalizations in writing words (*The Writing Strategies Book 8.14 Use Words You Know to Spell Unknown Words*).
 - reference materials, including beginning dictionaries, as needed to check and correct spellings (*The Writing Strategies Book 8.10 Use Your Resources to Spell*).
 - They do this by not waiting until they are finished writing to ask, 'Am I correctly spelling the words I know by heart?' Instead writers take an extra second to think, 'Wait! I know that word,' and then spell the word correctly by thinking about how the word looks.

		<ul style="list-style-type: none"> Writers choose a seed idea. They do this by searching through their notebooks, considering which entry, of all they have written, they want to develop into a finished piece (page 62).
Bend 2	Goals	Suggested Mini Lessons
Becoming a Storyteller on the Page	<p>Students reread their writing, select a seed idea, and develop that seed idea by story-telling over and over again.</p> <p>Writers learn strategies for rehearsing for writing.</p> <p>Students write the whole draft, quickly, in a day or two (flash-draft), working to relive the moment on the page.</p> <p>Students will draft several leads.</p> <p>Students will draft in a booklet, working fast and furiously, working to relive the moment on the page (this allows students more time revising).</p> <p>Students study the mentor text (<i>Come On,</i></p>	<p><u>Writers rehearse for writing.</u> (Session 7)</p> <ul style="list-style-type: none"> One way they do this by storytelling (re-experiencing the event by telling the story over and over) and telling it in lots of different ways (generating alternate leads). Another way writers rehearse is by sketching out the sequence of their story in teeny tiny sketches on one small corner of each page, then story-tell again touching each page. Writers think back over their story to figure out what feeling they are trying to give their readers at different parts of their story. Then, storytell really building up the parts that get those feelings across. Finally they begin drafting in a drafting booklet (see page 70). Writers draft several leads such as with dialogue, small action, or conveying the setting (see page 72). <p><u>Writers draft by writing fast and furiously to capture the mental movie on the page.</u> (Session 8)</p> <ul style="list-style-type: none"> They do this after they carefully crafted their lead. Then drafting fast and furiously without stopping, keeping their mental movie in mind. Writers build stamina by rereading their story as if it is a masterpiece, and let their reading give them a boost for more writing (see page 79). <p><u>Writers revise by trying out mentor authors' craft.</u> (Session 9)</p> <ul style="list-style-type: none"> They do this by studying other authors' craft, naming what the author does so they can try it in their writing asking, 'What does this author do to make their story so powerful and meaningful? How can we do some of that in our own writing?' (See chart on page 85). Writers think, 'What do I want my readers to feel?' (see page 87).

	<p><i>Rain!</i>) trying out storytelling strategies in their own piece</p>	<ul style="list-style-type: none"> Writers work with their partners to assess their work, noticing ways they have and have not met their goals (see page 90). <p><u>Writers revise by developing the heart of their story.</u> (Session 10)</p> <ul style="list-style-type: none"> They do this by rereading their story and asking, ‘What is the heart of my story?’ Then scissoring that section of the draft out, replacing it with a large sheet of lined paper, and rewriting that moment making a movie in their mind, slowing it down, and stretching it out bit by bit with descriptive details. Writers revise by bringing out the internal story using phrases such as, ‘I noticed...’ ‘I wanted to say...’ ‘I wondered...’ ‘I thought...’(see page 100). <p><u>Writers revise by grouping related sentences into paragraphs and then elaborate on those paragraphs.</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by beginning a new paragraph when (or see <i>The Writing Strategies Book 9.19 Knowing When You Need a New Paragraph</i>): <ul style="list-style-type: none"> there is a new subtopic time has moved forward a new person is speaking Writers revise by elaborating short paragraphs by adding actions, dialogue, descriptions, and thoughts (see page 108).
Bend 3	Goals	Suggested Mini Lessons
Writing with New Independence on a Second Piece	<p>Students will plan their own schedules, to become their own job captains.</p> <p>Students will write with greater independence and the level of their writing will grow. They will draw on all they have</p>	<p>*Teacher’s Note (page 112):</p> <ul style="list-style-type: none"> The purpose of this bend is for students to become more self-directed writers. First think about your students’ progress thus far and make sure this bend fits your group of students. <ul style="list-style-type: none"> If your students never really did the strategies you tried to teach last week in Bend 2, you may want to keep them working in sync, working in a step-by-step way that mirrors Bend 2 in a second draft. If your students’ narrative writing is exceptionally strong, you may decide to skip this bend, deciding to spend more

	<p>learned (referring to mentor texts, anchor charts, and goals they have set).</p> <p>Writers go back into their notebooks to collect more entries, choose a new seed idea, and write another draft.</p> <p>Writers write a second draft in one day.</p> <p>time in Bend 4, supporting more extensive revisions and editing.</p> <p><u>Writers draw on all they have learned to begin planning for a second narrative.</u> (Session 12)</p> <ul style="list-style-type: none"> ● They do this by being their own job captain and thinking back over everything they know how to do and they make a work plan for their writing. <ul style="list-style-type: none"> ○ Writers refer to anchor charts. ○ Writers refer to a writing progress guide sheet/checklist (see page 116). ● Before asking the teacher for help, writers think, ‘Do I <i>really</i> need help? Could I solve this on my own?’ (see page 117) ● Writers set new goals for their writing (see page 119). <p><u>Writers revise as they write.</u> (Session 13)</p> <ul style="list-style-type: none"> ● They do this by stopping at times and asking, ‘Does this show all I know?’ and if not, they revise their writing and continue to write. ● Writers choose a seed idea. They do this by searching through their notebooks, considering which entry, of all they have written, they want to develop into a finished piece <p><u>Writers replay life events in ways that let readers feel the experience.</u> (Session 14)</p> <ul style="list-style-type: none"> ● They do this by making a movie in their mind, and instead of just watching the movie in their mind, they put themselves inside the movie, then begin drafting, showing, not telling. ● Writers keep the drafting deadline in mind (see page 130). ● Writers make goals for themselves by looking at their past writing and deciding what to aim for in future writing (see page 132). <p><u>Writers think carefully about the kinds of details they add to their writing.</u> (Session 15)</p>
--	--

		<ul style="list-style-type: none"> They do this by including a balance of dialogue with actions, thoughts, and details about the setting (or see <i>The Writing Strategies Book</i> 6.21 Write the “Inside Story”). . (See <i>If...Then...</i> Chart on page 137 for predictable problem and solutions). <p><u>Writers punctuate dialogue correctly.</u> (Session 16)</p> <ul style="list-style-type: none"> GRAMMAR: Lesson 2 (Punctuating Dialogue) <ul style="list-style-type: none"> Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision. They do this by studying what published writers do to punctuate quotations and try to do those exact same things (see chart on page 141 or see <i>The Writing Strategies Book</i> 9.11 Punctuating (and Paragraphing) Speech). Writers replace summarized conversations with dialogue (see page 143). Writers remember to write from inside the moment (see page 145).
Bend 4	Goals	Suggested Mini Lessons
Fixing Up and Fancying Up Our Best Work: Revision and Editing	<p>Writers decide which piece to publish.</p> <p>Writers craft endings to their stories.</p> <p>Writers use an editing checklist.</p>	<p><u>Writers revise in big, important ways to bring their writing to a whole new level.</u> (Session 17)</p> <ul style="list-style-type: none"> (Writers look between their drafts from Bends 2 and 3 and think, ‘Which is the best? Which is good enough that it deserves to be revised?’) They do this by pretending to be a stranger and rereading their own draft, thinking, ‘Can I follow this? Does it all make sense? Can I add or take away a part to make it clearer?’ Writers revise by reading their story out loud in ways that sound like literature. If it doesn’t sound like literature they do some more revising (see page 153). Writers celebrate their growth and reflect on their goals for the unit (see page 154). <p><u>Writers carefully craft powerful endings.</u> (Session 18)</p> <ul style="list-style-type: none"> They do this by:

- Studying mentor texts noticing what published authors did to make their ending powerful then trying it in their writing.
 - Rereading their draft asking, “What is the important message I’ve conveyed?” Then mark the places that seem to be especially important, and draft an ending that relates back to those places.
 - Rereading their draft, marking important actions, words, and images that could be woven into the ending.
- Writers check that their story makes sense. They do this by reading their draft to a partner asking, ‘Stop me if it’s confusing.’ Then fixing the confusing places.
- Writers try endings on for size. They do this by drafting three possible endings and choosing the best one (see page 160).

Writers edit to make their writing exactly how they intend it for readers. (Session 19)

- They do this by referring on an editing checklist. First reading the first item on the checklist, then reading and editing their piece with that lens. They continue to do this for each item on the checklist - rereading and editing their piece with each lens.
- Writing partners edit each other’s work with a different colored pen (see page 166).

Writers publish their drafts. (Session 20)

- Writers celebrate their pieces by sharing them with a younger class (see pages 169-172).
- Another suggestion: Celebrate each other’s work by sharing and giving compliments.
 - Allow writers to have their work up on a chromebook. Have readers read the author’s writing via Google Docs. Then, have readers leave compliments through use of the “comments” button.
 - Students can use <https://storybird.com/> to tell their own personal narrative.

Grammar/Conventions/Language

Lesson 1 (Spelling)

- Writers rely on strategies to help them spell words correctly when revising:
 - conventional spelling for high-frequency and other studied words and for adding suffixes to base words
 - spelling patterns and generalizations in writing words.
 - reference materials, including beginning dictionaries, as needed to check and correct spellings.

Lesson 2 (Punctuating Dialogue)

- Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision.

ESL Strategies

- Provide students with sentence frames.
- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.
- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have ESL teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment

Strategies for Bends 1-4

- Have ESL teacher help students generate a list in small group of goals they have for writing.
- Have ESL teacher help students generate a list of small moments and pre-teach the concept.
- Have ESL teacher create graphic organizer of small moment ideas with pictures for child to keep in their writing folder.

- Have ESL teacher re-create mini anchor charts that match the anchor charts in your classroom to reference to during small group and whole group instruction.

Modifications (Special Education/Academic Support/ ELL)			
Resources	Modifications (Special Education/Academic Support)	ELL	Gifted Learners
Fundations Reading A-Z Raz Kids Wilson Fluency Kit Framing Your Thoughts Learning Ally	<ul style="list-style-type: none"> • Supplementing the curriculum components (e.g. peer editing for teacher conferencing) • Preteach vocabulary • Reteach concepts • Scaffolding • Multisensory materials • Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities • Near-point models • Extended time • Direct instruction • repetition/opportunities for practice • Voice-to-text • Text-to-speech • Small group instruction 	<ul style="list-style-type: none"> • Manipulatives • Preteach vocabulary • Activate prior knowledge • Identify big picture concepts • Build in time for reteaching and repetition • Model expectations • Think and read aloud • Provide a final product example • Provide language objectives associated with concepts • Act out classroom behaviors with students • Modify assessments 	<ul style="list-style-type: none"> • Differentiation with high level materials • Student led discussions and learning • Student product choice • Additional open ended tasks • Incorporate problem solving activities • Promote creative and critical thinking • Provide flexible environment

		<ul style="list-style-type: none">● Use real objects● Word walls with pictures● Laminated cards or mini anchor charts placed on students individual desks.● Same posters used every time.● Provide sentence frames for explanation questions● Scribe● Thematic word walls● Allow word walls to stay up during assessments● Reduce visual field● Reduce number of problems required● Allow time for instruction● ESL teacher can pre teach the lesson before introducing concept in the classroom.	
--	--	--	--

		<ul style="list-style-type: none">● Verbal prompting● Rework directions and allow verbal clarification before answering questions.● Extended time● Small group instruction● Small group testing	
--	--	---	--

Content Area: Language Arts	Grade: 3
Unit: 2	Unit Name: Mystery: Foundational Skills in Disguise
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>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.</p> <p>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.</p> <p>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.</p> <p>RL3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>RL3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>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.</p> <p>RF3.3 Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF3.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and details.</p> <p>SL3.4 Report on a text with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</p> <p>SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>	

- L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L3.3 Use knowledge of language and its conventions when writing, speaking, reading or listening.
- L3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content.
- L3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meaning.
- L3.6 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).

Technology Standards and 21st Century Skills:

- 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources
- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
- 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> Readers actively monitor for sense, orient themselves to a new book, envision, predict, decode, read fluently, and retell in order to understand a story. Readers know that mystery books have a problem, detectives, clues, a victim, suspects, suspect's motive, witness, and solution. Readers understand characters by thinking who they are and why they might act as they do. 	<ul style="list-style-type: none"> How do I actively monitor my own progress and work toward these goals? How do mysteries tend to go? How do I solve the mystery of the character?
Students will know...	Students will be able to:
<ul style="list-style-type: none"> which fix-up strategies to draw on when confused. what their reading goal is and ways to work towards it. 	<ul style="list-style-type: none"> monitor for sense and reach for fix-up strategies. work towards individual goal.

<ul style="list-style-type: none"> • which parts of their book to slow down and read closely. • how to make inferences and predictions. • reading from a series allows readers to tackle harder and harder books. • mystery readers consider multiple possibilities and think about all of the characters. • to tackle increasingly difficult texts, readers attend to all of the text, the setting, the minor characters, the way characters speak and act in order to make inferences about characters' motivations. • mysteries are stories, so readers draw on everything they know as readers of fiction when they read mysteries. 	<ul style="list-style-type: none"> • read closely and attentively. • make inferences to formulate theories. • Predict based on what has already happened. • synthesize in order to solve the mystery. • explain how • increase reading volume, stamina, and engagement. • analyze characters' personalities, motivations, choices, and reactions. • synthesize or notice common patterns between mystery books.
Assessment Evidence	
Performance Tasks	Other Evidence
<p>Performance Assessment Give a performance assessment prior to beginning the unit.</p> <ol style="list-style-type: none"> 1. Log into your Heinemann account. 2. Enter registration code. 3. Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study <p>Give post-assessment.</p> <p>Benchmark Level(s) for Trimester 1: Independently reading Level N</p> <p>Phonics, Spelling, and Word Study</p> <ul style="list-style-type: none"> • During this time of year, you will want to observe 	<ul style="list-style-type: none"> • Teacher observations • Conference notes • Partner conversation • Random collection of notebooks • Post-its • Readers Notebook • Write longs • Goal-specific work • Reading logs

<p>students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program.</p>	
Resources and Materials	
Teacher's Note:	
<ul style="list-style-type: none"> ● This is a unit on reading that will help lift students' levels of fiction reading so they can read any complex fiction. It aims to develop students' foundational reading skills, with an emphasis on comprehending realistic fiction. ● Students should be reading several books across each bend. ● Monitor volume of reading - check logs. Teach into volume during mid-workshop teaching points. ● In second grade, readers are expected to predict what happens based on what came earlier. In third grade, readers are expected to predict not only what will happen but also how that might happen. 	
Resource	
<ul style="list-style-type: none"> ● <i>Mystery: Foundational Skills in Disguise</i> by Brooke Geller and Alissa Reicherter, the Reading Units of Study set ● <i>The Reading Strategies Book</i> by Jennifer Serravallo ● <i>Words Their Way</i> by Bear, Invernizzi, Templeton & Johnston *For word study instruction 	
Overview	
<ul style="list-style-type: none"> ● Bend 1: Understanding the Mystery <ul style="list-style-type: none"> ○ Students will read several mysteries in partnerships. ● Bend 2: Raising the Level of Mystery Reading <ul style="list-style-type: none"> ○ Students will shift from thinking about each individual mystery to considering patterns across mysteries. ● Bend 3: Reading Mysteries Can Help You Read Any Kind of Fiction <ul style="list-style-type: none"> ○ Students will shift from just reading mystery to any fiction book applying all they have learned to do as mystery readers to any fiction book. 	
Getting Ready	
<ul style="list-style-type: none"> ● Choose read aloud(s) such as: <ul style="list-style-type: none"> ○ Bend 1: <i>The Absent Author</i> by Ron Roy ○ Bend 2: <i>The Diamond Mystery</i> by Martin Widmark 	

- Bend 3: Any fiction book - short chapter book, picture book - showing how you are alert to text details, making and revising predictions, and monitoring for meaning
- Mystery books for partnerships.
- Previous anchor charts from fiction reading units to remind students of all that they know to do when reading fiction.
- Narrative Reading Learning Progression

Interactive Read Aloud:

- 20 minutes every day
 - Can alternate minilesson & Interactive Read Aloud
 - Reading aloud or conversation
- Continue whole-class conversation during Unit 2
 - Whole class conversation 2x per week
- Preparation
 - Select a text in the genre
 - Select unit goals to teach about
 - Do not teach a strategy, instead use prompts to coach
 - Types of Prompts:
 - Think aloud
 - Turn and talk
 - Stop and jot
 - Stop and act
 - Vary the levels (grade-level, mirror class - similar challenges to their text)
- Teaches students how to integrate strategies (not one strategy a day like minilesson)
- Give class prompts if conversation is not flowing.
 - “I wonder...”
 - “Well, what I was thinking...”
 - “I’m not sure, but maybe...”
 - “This makes me think...”

Science Connection Reading Materials

- Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
- Some possible titles that can support your science unit(s):
 - Heredity and Evolution
 - *Boy were We Wrong About Dinosaurs!*
 - *A Dinosaur Named Sue*
 - *MSB Presents Dinosaurs*
 - *Paleontology: The Study of Prehistoric Life*

Pre- & Post-Assessment

Give a performance assessment prior to beginning the unit.

- Log into your Heinemann account.
- Enter registration code.
- Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study
- At the end of the unit, log onto your Heinemann account. Locate the post-assessment, teacher instructions, and student rubric.

After the assessment score it for or with your kids within a few short days. They will need the feedback, as well as the rubrics and learning progressions to start growing as readers.

Bend 1	Goals	Suggested Mini Lessons
Understanding the Mystery	<p>Focus in Bend 1 - <i>getting the mystery</i> - comprehending one mystery at a time</p> <p>Students will be reading mystery books in same-book partnerships -</p>	<p>Note:</p> <ul style="list-style-type: none"> ● Have partnerships and mystery books ready to go prior to Session 1. <p><u>Readers of mysteries ask, 'What's the mystery here?' and 'Who is the crime solver?'</u> (Session 1)</p> <ul style="list-style-type: none"> ● First look over the title, back blurb, and chapter, then ask, 'What's the mystery here? Who is the crime solver?' ● Readers ask, 'What kind of person is my crime solver?' (page 10)

	<p>keeping track of clues, wondering about suspects, noting points of confusion, and discussing their thinking with partners.</p> <ul style="list-style-type: none"> Partners share what they notice from the start of their mystery books. (page 12) Good readers let the blurb help them. First, read the back of the book to yourself. Ask, “What’s the structure of this text? What will be the most important issues this story deals with? What problems will the main character face?” (see page 143 in the <i>Reading Strategies Book</i>) <p><u>Mystery readers try to solve the mystery before the crime solver does.</u> (Session 2)</p> <ul style="list-style-type: none"> First they pay close attention to story details that might be clues, then use those clues to solve the mystery. Mystery readers keep track of more than one possible suspect (page 20). Partners think and discuss details that could be clues and predictions they’ve made so far (page 22). <p><i>Recommended day to hand back your students’ performance assessments.</i> (page 24)</p> <p><u>Mystery readers predict who did the crime by thinking backward.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by pausing and thinking back about what they know about each character, their motives and opportunities. Then asking, ‘Might he be a suspect? Might she?’ Mystery readers consider everyone to be a suspect, by keeping a mental list of all the characters. (page 33) Readers revise or confirm their predictions. (page 35) <p><u>Readers use strategies to deal with problems.</u> (Session 4)</p> <ul style="list-style-type: none"> They do this by noticing when a text feels tricky, then they take action by finding a strategy to tackle the problem (see charts on page 44,48, and 49). Readers reread with a clear purpose by first asking, ‘Why am I
--	--

rereading this tricky part?' (page 46)

- Readers invent strategies to help them deal with tricky parts (page 48).

INQUIRY: 'When a reader writes skillfully to think more about reading, what would that writing look like?' (Session 5)

- They do this by studying mentor writing about reading, noticing what the writer(s) did that they could do, then deciding how they will write differently about their reading.
- Readers pause from reading to check their jots. They do this by looking at the chart, 'Ways to Strengthen Writing about Reading,' thinking, 'Did I do those things?', finally revising jots to make them better (page 57).
- Readers use their writing to prepare for partner talks (page 58).

Great readers of mysteries also often depend on a partner to discuss ideas and solve mysteries. (Session 6)

- They do this by reading, marking spots in their book that they want to talk about, then meeting to retell what they've read so far, discussing new ideas and confusing parts.
 - Good readers prepare for conversation. First, read through your jots. Ask yourself, "Which one will spark conversation? Or, which one do I need to share with my partner?" Put a star next to jot(s) that you think may work for a great conversation. (see **page 335 in the *Reading Strategies Book***)
- Partners can practice reading fluently together (page 65).
- Partners cite the text as they discuss their thinking (page 68).

Readers pause to retell to tackle long books. (Session 7)

- They do this is by pausing at the end of chapters to think, 'What's the main event that happened? Are there small details that *really* matter?'
 - Good readers summarize chunks of what they've read. Readers stop and jot at the end of a chapter about what just happened. They ask, 'Who is in this part? What just

		<p>happened?" (see page 147 in the <i>Reading Strategies Book</i>)</p> <ul style="list-style-type: none"> ● Pause after 15 minutes of reading. Readers set volume and stamina goals. Readers should be reading between 10-12 pages in 15 minutes in their just-right books. They mark with a post-it another 10-12 pages to read in the next 15 minutes (page 74). ● Partners practice retelling (page 76). <p>Prepare for Bend 2: think about ways to elevate kids' thinking as they begin another mystery book and ways they can continue to engage in strategic writing (look over jots) and talking about their books (listen in to conversations).</p>
Bend 2	Goals	Suggested Mini Lessons
Raising the Level of Mystery Reading	<p>Shift from Bend 1 - considering the genre of mystery as a whole, detecting patterns and commonalities across all mysteries.</p> <p>Students will continue to work with their same partnerships to read mystery books.</p> <p>Raise the level of their work by thinking about the genre as a whole and noticing how a particular book is like and unlike others in the genre.</p> <p>Students will read</p>	<p><u>INQUIRY: What's the same across all mysteries? How do mysteries tend to go?</u> (Session 8)</p> <ul style="list-style-type: none"> ● To do those, readers must read lots of mysteries, asking, 'What's the same across all mysteries? How do mystery books go?' Then test out a theory asking, 'Is this true for this book?' ● Readers keep their investigations on track by jotting quick notes about the mystery characteristics they noticed, then reading another book asking, 'Does this book do the same as the first one I read? How about mystery books I've already read?' (page 86) ● Readers identify what they found from reading several short mysteries. (page 88) <p><u>Readers read differently once they know how a genre tends to go.</u> (Session 9)</p> <ul style="list-style-type: none"> ● They do this by reading with a "Look-for List," helping them to predict as they read. ● Tackle predictable problem(s) such as: <ul style="list-style-type: none"> ○ Volume of reading: Are students reading 20 pages in school a day? 20 pages at home? Finishing one book and moving on to another? ○ Writing about reading: If student is writing a lot about nothing,

	<p>lower-level mystery books noticing how mysteries tend to go.</p> <ul style="list-style-type: none"> teach to write less, think more (page 93). Readers approach mysteries differently (page 94). <p><u>When strong readers run into trouble they get help from their reading partner.</u> (Session 10)</p> <ul style="list-style-type: none"> They do this by recognizing when they are stuck, having a conversation with their partner, and listening to their partner suggest possible strategies. Readers prepare for partner talk, they do this by looking over their Post-its, places marked in book as important clues or suspects, jottings in their reader's notebook, and come with something prepared to discuss (page 101). Partners offer positive energy and more specific strategies by helping them tackle challenging parts of the text, then acting like a teacher by offering strategies to try out (page 103). <p><u>Expert mystery readers are always on the lookout for what mystery writers refer to as 'red herrings.'</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by pausing at clues and wondering if it is a real clue or a red herring to throw readers off track. When readers get to the end of a book they go back and reread a scene to catch some clues that they didn't see the first time, pause to write about their reading, review their work against their learning progressions to see if they have grown, and/or pick up a new book, read the blurb, and start reading! (page 110) Expert mystery readers use expert mystery lingo (see chart on page 112). <p><u>Mystery readers go back and think over the clues they missed along the way.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this when they get to the solution of a mystery and it totally surprises them. They review the missed (hidden) clues, then read future mysteries in a special way, even more alert than ever to hidden
--	---

- clues. (see chart on page 119)
- Mystery readers don't let clues slip by. They do this by jotting down clues they have noticed in their books (page 121).
 - Partners meet to discuss clues they have gathered by sharing the clues they have gathered and what they are thinking about them (page 123).

Mystery readers know that the text will teach them how to read it. (Session 13)

- Readers ask, 'What mind-work is this part of the text signaling me to do? Should I gallop along, turning pages, reading forward? Or, is this part signaling me to slow down, to closely read, or reread?'
- When readers encounter figurative language they notice it, mark it, and plan to discuss what they think it means (page 130).
- Readers close read parts of their mystery books (see chart on page 132).

***Remind readers to finish their current mystery novels within the next two days (see page 133).**

Readers think about how they can get stronger as readers. (Session 14)

- They do this by self-assessing, setting specific goals, and then working on achieving those goals.
 - Good readers reflect on the past and plan for the future. Look over your reading log. Then, think, "What do all of these good books have in common?" Make some resolutions about the kind of books you'll choose in the future. (**see page 67 in the Reading Strategies Book**)
- Mystery readers do many things as they read. To do this they look over the learning progressions and anchor charts. (page 136)
- Readers celebrate the end of the bend by sharing how they have grown as readers ('I used to... but now I...' (page 137)

***This marks the end of reading mysteries. Bend III launches into the new**

		work around transference to other forms of fiction.
Bend 3	Goals	Suggested Mini Lessons
Reading Mysteries Can Help You Read Any Kind of Fiction	<p>Students will shift from reading mysteries to any kind of fiction.</p> <p>Students will apply what they've learned about reading mysteries to any fiction book.</p>	<p>NOTE: Pre-select books for partnerships to read, prior to first minilesson (see coaching on page 142)</p> <p><u>Skilled readers of mysteries can use mystery-reading skills to read <i>any</i> fiction book really well.</u> (Session 15)</p> <ul style="list-style-type: none"> One way they do this is by thinking, ‘What <i>might</i> the mystery be in this book? If my goal is to read this book like I read mysteries, trying to figure things out, what might I be trying to figure out?’ (see charts on page 144) When readers come across confusing parts in a story, they do exactly what they do when reading a mystery. They ask themselves questions then pay close attention to details thinking, ‘How might this detail fit?’ (page 146) Readers revisit reading logs to study their data and set goals (page 148). <p><u>Fiction readers solve mysteries that relate to character and plot.</u> (Session 16)</p> <ul style="list-style-type: none"> They do this by pausing and puzzling over small details about their characters, then thinking who they are and why they act the ways they do to help them understand the story more deeply. Readers also notice tiny details about secondary characters (page 155). Readers connect tiny details from across the book (page 157). <p><u>Fiction readers use clues to drive predictions.</u> (Session 17)</p> <ul style="list-style-type: none"> They do this by first thinking about what has happened already in the story and about the characters, then asking, ‘What will happen next?’ and ‘How will this all turn out?’ Readers read forward alertly and keep Post-its handy for quick and thoughtful jots (page 164).

	<ul style="list-style-type: none"> Readers self-assess their prediction work using the “Envisioning/Predicting” strand of the Narrative Learning Progression (page 166). <p><u>Celebration - Skilled readers do not just read with alertness, they think about their thinking.</u> (Session 18) - 2 days</p> <ul style="list-style-type: none"> Day 1 prepare to “teach” another third grade class or plant seeds of excitement with second-graders. Skilled readers prepare to “teach” others by creating a tool or chart (ex. a tip sheet with a few important strategies, a list of questions that are important to ask, etc.) that shares the thinking work they do as readers (see examples on pages 169-171). Readers will rehearse how tomorrow’s seminar will look and sound (page 170). Day 2 - Two classes get together. Students teach first then watch a video clip (see suggestions on page 170), pausing the video every so often to encourage your students to keep teaching their buddies. Students can write blogs about which mystery book they enjoyed the most through www.blogger.com (it’s free). Students can use the Chatterpix app through use of a smartphone or iPad to record the cover of their favorite mystery books talking about why readers should choose them.
--	--

Language/Grammar/Conventions

ESL Strategies

- Help students write down reading goals.
- Have students share topics that they find interesting. Also, help students choose books based on the child’s background knowledge, reading level, and level of complexity. ELL’s who are new to the country might come in reading at a kindergarten level and might feel embarrassed to choose level A books. Please see ESL teacher for books at the child’s level, that look appropriate for their age.
- See ESL teacher for wordless books.

- See ESL teacher for books in the child's native language.
- Reading Logs- ELL's often have parents that work at night and the reading log is often not signed. Please see the ESL teacher for clarification on how to handle this type of situation.
- ELL's often heavily rely on reading for meaning. Have the ELL pick books they like based on interest, but also books that are themed for the specific time of the year. This will help build background knowledge, schema, and vocabulary.
- ESL teacher pre-teach new terminology.
- Choose reading partners with high level of language acquisition. Choose someone who could model great reading.
- Provide a question ring for the ELL. This ring would have general questions that the ELL could ask his or her reading partner. Make the ring with pictures and a sentence to match.
- Have a reading workshop schedule in the student's book box so they know what part of reading workshop comes next. (with pictures)
- Strategy for Sight Word Recognition- have student alternate between sight word ring and reading independently during reading workshop.
- Many new ELL's will have a print work goal. Reinforce 1:1 match, looking at the picture and beginning sound to solve tricky words, thematic books, skipping unknown words to see what would make sense, ect. See ESL teacher for strategies that would fit the individual child's need.

Bend 1-

- Encourage students to take a detailed picture walk before reading their books. They should closely look at each picture and ask for clarification about any unknown vocabulary.
- Have ESL teach pre-teach vocabulary, genre, and strategies.
 - Evidence, alibi, suspect, red herring, motive, alert, detective, mystery, clues.
- "Let the Blurb Help You"- explain to students the meaning of a "blurb".
 - Read the blurb.
 - What information in the blurb will help you?
 - Make sure student knows the difference between back cover and front cover
 - Higher Level Students- Let's talk about what a theme in this book might be.
 - Teach ELL's key phrase to look for to help support students.
 - Find out what happens...
 - A beautiful story about... _____ and _____.
- Reinforce use of figurative language with strategies from previous units.
- Use of graphic organizer to organize thoughts with post its.
- Provide list of character traits and feelings.

Bend 2-

- Give ELLs post its to stop and jot, stop and draw, write down words they might not understand, parts that make them feel a certain emotion, etc)
- Teach ELLs that series books have very predictable plots.
 - What do you know about other books in this series?
 - Is there a pattern to how stories go in other books you have read?
 - Have student make predictions.
- Have ELLs make connections to the problems.
- Modify version of checklist that ELLs could use as they read through their books. This checklist will remind ELLs what to look for.
- Teach ELLs the important of tenses and how it could be a clue to some kind of back story.

Bend 3-

- Explain terminology and provide examples of positive vs. negative results.
- Implement and reinforce lesson learned strategies.
- Have students empathize with the character to understand their emotions.
- Ask ELLs what advice they would give to the character. This helps them with the lesson being learned.

Content Area: Language Arts	Grade: 3
Unit: 2	Unit Name: Writing to Change the World, Essays and Speeches
Writing	
New Jersey Student Learning Standards for English Language Arts	
<p>W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <ul style="list-style-type: none"> 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. <p>W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ul style="list-style-type: none"> 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 <p>W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.)</p> <p>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</p> <p>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.</p> <p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL3.2 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.</p>	

SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L3.6 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).

Technology Standards and 21st Century Skills:

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

8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.

8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

8.1.8.B.1 Synthesize and publish information about a local or global issue or event.

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

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

Enduring Understandings	Essential Questions
<p>Well-supported opinions can and do change the world and make a difference.</p> <p>Writers live more wide-awake lives, taking in all that is happening around them and writing in ways that move others to action and new thinking.</p>	<ul style="list-style-type: none">• What is a persuasive review?• How do we make reviews more persuasive?• How do writers revise and edit for precision and clarity?

This unit supports writers in developing skills that will eventually be called upon when they write literary and persuasive essays.	
Students will know...	Students will be able to:
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Published piece(s) Pre and Post - Assessment <p>Benchmark Levels for Trimester 2 Average combined score of 25.5-33 on post writing task and published pieces of writing</p> <p><u>Phonics, Spelling, and Word Study</u></p> <ul style="list-style-type: none"> During this time of year, you will want to observe students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program. 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks Drafts

● Resources and Materials

Teacher's Note:

- During Bend 1 your class will come up with an idea in the school they would like to change. You'll want to do some engineering so that your students ask for something that is within the range of possibility and so that the principal says yes.
- The unit can make a big impact on the school if you take the time to orient your school community to expect that third-graders will be making an effort to make a difference.

Overview of Bends:

- Bend I - Launching Work on Persuasive Speeches
 - Students will gather and support bold and brave opinions as they write persuasive speeches.
- Bend II - Raising the Level of Persuasive Writing
 - Writers will work for an extended amount of time on one persuasive speech, taking it through the writing process.
- Bend III - From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters
 - Students will transfer and apply everything they have learned about writing persuasive speeches to writing other types of opinion pieces.
- Bend IV - Cause Groups
 - Students will work in collaborative groups to support causes.
 - They may create speeches, petitions, or editorials and assign different members of a small group to write on a different project.

Materials

- Writer's notebook
- Writing folders
- Opinion Writing Checklist Grades 3 and 4
- Opinion Writing Rubric
- Editing Checklist
- Bend 4: Research materials (texts, articles, websites) for students to research their cause.

Pre- and Post-Assessment

Students will have up to 60 minutes for the pre- and post-assessment.

- Pre-assessment
 - Up to 60 minutes, one sitting
- Post-assessment
 - Up to 60 minutes
 - Can use 2 days. Possible schedule:
 - Day 1 - 40 minutes to draft
 - Day 2 - 20 minutes to revise and edit

Before beginning the unit, writer's' complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Do not coach them. Give the following instructions:

"Think of a topic or issue that you know and care about, an issue around which you have strong feelings. You will have sixty minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. Draw on everything you know about essays, persuasive letters, and reviews. Please keep in mind that you'll have sixty minutes to complete this, so you will need to plan, draft, revise, and edit in one sitting. In your writing, make sure you:

- *"Write an introduction*
- *State your opinion or claim*
- *Give reasons and evidence*
- *Organize your writing*
- *Acknowledge counterclaims*
- *Use transition words*
- *Write a conclusion."*

Use the Opinion Writing Rubric to score assessments.

Bend 1	Goals	Suggested Mini Lessons
<p>Launching Work on Persuasive Speeches</p>	<p>Students will write persuasive speeches.</p> <p>After the shared class topic, students will produce at least one or two persuasive speeches in their notebooks a day.</p> <p>State a claim and provide reasons and examples for many pieces.</p> <p>Use a checklist to self-assess and set goals.</p> <p>Students will choose a seed topic to take through the writing process during Bend 2.</p>	<p>*Note - During the beginning of the bend students will work as a class on a shared topic (ex. we need more magazines in the school library). They will write the speech, revise it, and deliver it to the principal (Session 1).</p> <p><u>Speech writing is a kind of persuasive writing.</u> (Session 1)</p> <ul style="list-style-type: none"> Writers (or speakers) do this type of writing by giving a thesis statement, then giving reasons that convince the audience, details, and examples that support the opinion. Writers revise their speech making sure their reasons convince their audience (in about 10 minutes - see page 8) GRAMMAR: Lesson 3 (Parts of Speech) <ul style="list-style-type: none"> Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences. <p><u>Writers of persuasive speeches develop an idea by thinking of problems and solutions.</u> (Session 2)</p> <ul style="list-style-type: none"> One way writers of persuasive speeches come up with ideas is by seeing problems and imagining solutions (begin anchor chart <i>How to Write a Persuasive Speech</i> p. 13). <ul style="list-style-type: none"> 'Our _____ doesn't have... It is just...' 'Maybe we could... Also, maybe...' Opinion writers write strong, bold thesis statements (see page 16). Writers share their best work to help others get ideas (see page 19). <p><u>Writers of persuasive speeches develop an idea by noticing people, places, or things.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by listing noteworthy people, places, things, or ideas they might otherwise walk right past and choosing one to write about, helping others see how noteworthy they are. Writers aim for volume, writing a page or more (see page 26). Writers use the Opinion Writing Checklist Grades 3 and 4 to self-assess that each new piece is better than the last and set goals (see page 28).

		<p><u>Persuasive writers add more by considering their audience.</u> (Session 4)</p> <ul style="list-style-type: none"> • They do this by addressing them directly, naming and talking back to the worries or concerns the audience might have about the writer's idea and asking questions the reader and the writer might have (see charts and writing prompts on pages 33, 34, and 37). • GRAMMAR: Lesson 4 (Commas) <ul style="list-style-type: none"> ◦ Writers use commas in addresses. • Writers reread their speech with an audience in mind, imagining questions the audience might ask (see page 39). <p><u>Writers edit as they write.</u> (Session 5)</p> <ul style="list-style-type: none"> • They do this by not waiting until they finish to go back and fix up their writing. Instead they pause and take a second to think, "I can fix that spelling." Finally writers draw on everything they know to spell the best they can. <ul style="list-style-type: none"> ◦ spell correctly the words you know by heart ◦ give other words your best shot ◦ circle words you are unsure of and come back to it later • GRAMMAR REVIEW: Lesson 1 (Spelling) <ul style="list-style-type: none"> • Writers rely on strategies to help them spell words correctly when revising: • Writers use tools to spell well (see page 48). • Partners check each other's entries for misspellings (see page 50). <p><u>Writers grow and develop by setting goals.</u> (Session 6)</p> <ul style="list-style-type: none"> • They do this by pausing, looking back on their progress and asking, 'Am I getting better? What should I work on next? What will help me to get better?' Then assessing their best piece of writing using the Opinion Writing Checklist Grades 3 and 4, and setting new goals (see chart on page 55). • Writers use their partners to ensure their goals are suited to them and they have a plan to achieve their goals (see pages 56-57). • Writers choose a seed idea that they will develop in the next bend (see page 58).
Bend 2	Goals	Suggested Mini Lessons

<p>Raising the Level of Persuasive Writing</p>	<p>Writers will work on one piece for an extended period of time, taking it through the writing process.</p> <p>Writers will use facts and details to support reasons, rather than just listing reasons.</p> <p>Students will write long about their topics, categorize the evidence they collect, and decide which evidence belongs in their speeches.</p> <p>Students will deliver a speech to at least a small group.</p>	<p><u>Writers collect reasons and evidence to support their thesis.</u> (Session 7)</p> <ul style="list-style-type: none"> They do this by gathering all they know about their topic to prove their opinion (what they think about the problem and ideas for the solution), then thinking of the subtopics and listing them in a way that's kind of like a table of contents, and finally by planning for their research (putting a question mark where more research is needed). Writers will gather more research by going online, finding a book on it, asking someone about it, and/or taking a survey (see pages 67-68). Writers can gather information by observation (see page 69). <p><u>Writers organize and categorize their evidence.</u> (Session 8)</p> <ul style="list-style-type: none"> One way they do this is by figuring out several possible ways to group (or to make categories) out of evidence, then deciding on one way that seems to work best. Finally writers can easily see where more evidence is needed (see chart on page 74). Writers make a plan to gather more evidence (see page 75). Another way to determine the best way to organize evidence is by teaching our writing partner (see page 78). <p><u>Writers make their speeches more persuasive by adding examples to show what they mean.</u> (Session 9)</p> <ul style="list-style-type: none"> They do this by giving specific examples anytime they tell the reader something, they need to show it using a specific example, such as an image or mini-story to make their opinion come to life (see chart on page 82). Writers make sure their evidence matches the opinion and reasons (see page 83). <p><u>Writers consider their audience by including their most convincing evidence.</u> (Session 10)</p> <ul style="list-style-type: none"> One way they do this is by carefully reading each piece of evidence and asking, 'Will the audience care?' Writers think, 'What do I want my audience to think do after reading my speech?' Then they make sure every part of their speech works toward that goal (see page 91). Writers organize their writing in preparation for drafting (see page 93).
---	--	--

		<p><u>Writers use paragraphs to organize their drafts and use transition words to construct a cohesive draft.</u> (Session 11)</p> <ul style="list-style-type: none"> • They do this by looking for where a new idea begins then beginning a new paragraph. Some sections have just one paragraph, while others have more than one. • GRAMMAR: Writers write in paragraphs to make their writing clearer; where there is a new idea, there is a new paragraph • Writers use transition words to link different parts of their opinion writing (see page 101). <p><u>Writers choose words that sound right and evoke emotion.</u> (Session 12)</p> <ul style="list-style-type: none"> • Writers revise their speeches to make them more powerful by directly addressing the audience, repeating key phrases, including a personal story, using specific nouns and verbs, and saying the exact thesis brave and bold (see anchor chart on page 107). • Writers look for ways to add an emotional punch by deciding what emotion(s) they want an audience to feel and then revising it to bring out that emotion (see pages 110-111). <p><u>Writers take their time to proofread their errors.</u> (Session 13)</p> <ul style="list-style-type: none"> • Writers use an editing checklist to proofread their drafts. • Writing partners help do a final proofread once the writer has worked on editing a piece first. • Writers take a hard look at their piece by checking it with their goals in mind (see page 115). • Mini-celebration: writers practice rehearsing with partners (can film speeches the following day, see page 115).
Bend 3	Goals	Suggested Mini Lessons
From Persuasive Speeches to Petitions,	Students will transfer and apply everything they learned about	<p><u>Writers tailor their writing to fit the qualities of each form of opinion writing.</u> (Session 14)</p> <ul style="list-style-type: none"> • They do this by noticing the techniques all opinion writers use: giving a thesis statement, listing reasons, addressing the audience, giving evidence to support

Editorials, and Persuasive Letters	<p>speech writing to other types of opinion pieces.</p> <p>Students will go through the writing process more quickly and with greater independence, generating ideas, planning, drafting, revising, and editing their new opinion writing piece.</p> <p>Students will learn strategies for raising the level of their work.</p> <p>Students will publish a second piece.</p>	<p>reasons, and using transition words (see chart on page 124). Then thinking of a new topic to write about, and the form of opinion writing that would be best.</p> <ul style="list-style-type: none"> ● GRAMMAR REVIEW: Lesson 2 (Punctuating Dialogue) <ul style="list-style-type: none"> ● Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision. <p><u>Writers make work plans in order to meet a deadline.</u> (Session 15)</p> <ul style="list-style-type: none"> ● They do this by thinking, 'What do I need to do first? Next?' (see charts on page 130). ● Writers can be their own problem solvers (see page 132). ● Writers remember to use evidence to support their claims (see page 135). <p><u>Writers use surveys and interviews to collect evidence to use in persuasive pieces.</u> (Session 16)</p> <ul style="list-style-type: none"> ● They do this by asking questions to help them get information to prove their points. <p><u>Opinion writers rely on several strategies to help them create introductions that draw their readers into their text.</u> (Session 17)</p> <ul style="list-style-type: none"> ● They do this by trying out several different ones, asking a question, telling a surprising fact, and giving background information, before deciding which will have the biggest impact on their audience (see chart on page 143). Finally writers develop a clear, focused thesis. ● Writers refer back to their goals to make sure they are doing all the things they have learned to do (see page 146). ● Writers make their conclusions stronger by talking straight to the audience for a call to action and stating their position again (see chart on page 147). <p><u>Writers take note of the progress they have made.</u> (Session 18)</p> <ul style="list-style-type: none"> ● They do this by assessing their work against a checklist or goal sheet and setting new goals for themselves. ● Writers revise not just their current draft, but also their on-demand pieces from the beginning of the unit and their speeches from Bend 2 (see page 154).
Bend 4	Goals	Suggested Mini Lessons

Cause Groups	<p>Student groups will work collaboratively to convince others to act for their cause through writing speeches, editorials, or petitions.</p> <p>Students will publish their third and final piece, deciding who to send their work to reach their particular audience.</p>	<p>*Note - Create cause groups prior to this lesson. Since students will be well versed in taking themselves through the process, your teaching can focus on helping students incorporate research into their writing.</p> <p><u>Writers consider different audiences who can help address a cause.</u> (Session 19)</p> <ul style="list-style-type: none"> • They do this by wanting to make a real world difference and asking, 'Who can help me solve this problem?' and 'Who might be causing this problem?' Then thinking of different audiences and ways you can reach them. • Group members work toward their personal goals (see page 162). • Groups will create a proposal using a template (see page 163). <p><u>Writers need to be well informed on their topic in order to be convincing.</u> (Session 20)</p> <ul style="list-style-type: none"> • They build their background knowledge by reading up on their topic, then seeing how that reading changes what they already know and think. Finally writers think about what they learned about their topic, write it in their own words, and then go back to check for any important names or statistics to cite. • Writers use domain-specific words to sound like experts (see page 168). • Groups create webs of what they learned through researching their topic (see page 170). <p><u>Writers bring all the revision work they have learned to their drafts.</u> (Session 21)</p> <ul style="list-style-type: none"> • They do this by referring to the Opinion Writing Checklist, anchor charts, and list of goals to revise as they draft (see chart on page 173). <p><u>Writers make sure their writing is free of errors.</u> (Session 22)</p> <ul style="list-style-type: none"> • GRAMMAR: They do this by using an editing checklist and professional proofreader marks to correct the spelling and punctuation mistakes, so their readers can take them seriously and are convinced of their opinion. • Writing partners help proofread (see page 181). • Writers think, 'Where in the world will my published piece go?' (see page 183). <p><u>Celebration</u> (Session 23)</p> <ul style="list-style-type: none"> • See pages 184-185 for suggested ways to celebrate the end of this unit.
---------------------	---	---

		<ul style="list-style-type: none"> • Have students record one another giving their written speeches. • Have students type their speech up and post it out using www.blogger.com.
--	--	---

Language/Grammar/Conventions

Lesson 3 (Parts of Speech)

- Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
- *The Writing Strategies Book:* 7.3 Precise Nouns
- *The Writing Strategies Book:* 7.5 Verbs that Match the Meaning
- *The Writing Strategies Book:* 7.20 Choose Your Pronouns
- *The Writing Strategies Book:* 7.24 Know When to Keep an Adverb
- *The Writing Strategies Book:* 7.25 Work for More-Precise Language (by Taking Out Adjectives and Adverbs)

Lesson 4 (Commas)

- Writers use commas in addresses.

Review Previous Grammar Lessons:

Lesson 1 (Spelling)

- Writers rely on strategies to help them spell words correctly when revising:
 - conventional spelling for high-frequency and other studied words and for adding suffixes to base words
 - spelling patterns and generalizations in writing words.
 - reference materials, including beginning dictionaries, as needed to check and correct spellings.

Lesson 2 (Punctuating Dialogue)

- Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision.

ESL Strategies

- Provide students with sentence frames.
- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.

- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have esl teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment
- See your ESL teacher for Words Their Way for ELL's as a resource.

Bend 1-

- ESL teacher should preteach vocabulary and concept before it is introduced in classroom.
- Provide students with multiple examples at their level.
- Give students different topics to write about.
- Come up with a list for students together.
- Modify the list of pages ELL is expected to write based on level.
- Provide sentence starters and frames.
- Modify and recreate Opinion Writing Checklist with pictures and less wording. (keep the same content, modify the amount).
- Small group instruction
- Recreate anchor charts for writing folders for consistency and easy strategies.
- Checklist with pictures
- Partner with student who is a model writer and student.
- Help ELLs with narrow down their writing to one “seed idea”.

Bend 2-3

- ESL teacher will provide student with adequate time to research in computer lab or in small group.
- ESL teacher will provide ELLs with books about their topic.

- ELLs will draw pictures on each page to easily remember how they planned out their story. The goal would be for the picture and the word to match.
- ESL teacher will introduce the concept of verbs tenses. ELLs will incorporate it into their writing.
- Provide ELLs with more time.
- Provide student with word bank of transition words to keep in writing folder.
- Provide ELL with checklist including grade level and ESL goals. Make sure checklist has pictures.

Bend 4-

- Group ELL with one more ELL student and students with high levels of language.
- Modify template if needed
- Sentence starters for conversations
- Preteach all vocabulary
- Small group instruction
- Provide students with books on their level, interest levels, and books that are appropriate for their age group.
- Provide ELL with word bank pertaining to their topic
- Remake mini anchor charts to match the anchor charts in their classrooms.
- Checklist with pictures

Resources	Modifications(Special Education/Academic Support)	ELL	Gifted Learners
Fundations Reading A-Z Raz Kids Wilson Fluency Kit Framing Your Thoughts Learning Ally	<ul style="list-style-type: none"> • Supplementing the curriculum components (e.g. peer editing for teacher conferencing) • Preteach vocabulary • Reteach concepts • Scaffolding • Multisensory materials • Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities 	<ul style="list-style-type: none"> • Manipulatives • Preteach vocabulary • Activate prior knowledge • Identify big picture concepts • Build in time for reteaching and repetition • Model expectations 	<ul style="list-style-type: none"> • Differentiation with high level materials • Student led discussions and learning • Student product choice • Additional open ended tasks • Incorporate problem

	<ul style="list-style-type: none"> ● Near-point models ● Extended time ● Direct instruction ● repetition/opportunities for practice ● Voice-to-text ● Text-to-speech ● Small group instruction 	<ul style="list-style-type: none"> ● Think and read aloud ● Provide a final product example ● Provide language objectives associated with concepts ● Act out classroom behaviors with students ● Modify assessments ● Use real objects ● Word walls with pictures ● Laminated cards or mini anchor charts placed on students individual desks. ● Same posters used every time. ● Provide sentence frames for explanation questions ● Scribe ● Thematic word walls ● Allow word walls to stay up during assessments 	<p>solving activities</p> <ul style="list-style-type: none"> ● Promote creative and critical thinking ● Provide flexible environment
--	---	---	--

		<ul style="list-style-type: none">● Reduce visual field● Reduce number of problems required● Allow time for instruction● ESL teacher can pre teach the lesson before introducing concept in the classroom.● Verbal prompting● Rework directions and allow verbal clarification before answering questions.● Extended time● Small group instruction● Small group testing	
--	--	---	--

Content Area: Language Arts	Grade: 3
Unit: 3	Unit Name: Reading to Learn - Grasping Main Ideas and Text Structures
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>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.</p> <p>RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>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.</p> <p>RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p> <p>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).</p> <p>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.</p> <p>RI.3.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p>RF3.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words</p> <p>RF3.4 Read with sufficient accuracy and fluency to support comprehension.</p>	
Technology Standards and 21st Century Skills:	
<p>8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources</p> <p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.</p> <p>8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.</p>	

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

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

Enduring Understandings	Essential Questions
<ul style="list-style-type: none">Students will read expository texts with eagerness, interest, and fluency, determining the main ideas and recognizing the text structure.Students will be able to glean what matters most from texts that often contain an overwhelming amount of information.Readers read differently when they know they are going to participate in conversations, and those conversations help grow ideas.Students will be able to navigate narrative nonfiction with a lens of story and learning information from the text.	<ul style="list-style-type: none">How can I read nonfiction texts in a way that I can determine what is most important and combine information and ideas?How can I organize nonfiction reading for myself so that I read nonfiction often, and work towards goals that I set for myself as a nonfiction reader?Can I use nonfiction reading strategies to grasp the central ideas and supporting details? Can I use a boxes-and-bullets, nonfiction text structure to help me organize my understanding of the texts I read?
Students will know...	Students will be able to:
<ul style="list-style-type: none">expository texts follow the template “boxes and bullets” (big ideas followed by supportive information).readers read differently when they know they are going to participate in conversations, and those conversations help grow ideas.readers read narrative nonfiction like a story and learn information from the text.strategies to determine the main idea(s) and key details of a text.common ways that parts of a text connect.	<ul style="list-style-type: none">read long stretches of nonfiction texts.read to learn what the author wants them to learn rather than to pinpoint facts.read nonfiction texts with fluency.determine importance.determine main ideas that can be supported by key details from the text.explain how different parts of a text connect.think and grow ideas as they read nonfiction.

<ul style="list-style-type: none"> previewing a text prior to reading will boost their comprehension. 	
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Pre-assessment Post-assessment <p>Benchmark Level(s) for Trimester 2: Independently reading Level O</p> <ul style="list-style-type: none"> During this time of year, you will want to find an independent stage of spelling development for each student using the Primary Spelling Inventory from the <i>Words Their Way</i> program. Any student(s) that test into the DC Spelling Stage will need to take the Upper Elementary Spelling Inventory. 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks
Resources and Materials	
<p><u>Classroom Library & Other Materials</u></p> <ul style="list-style-type: none"> Plenty of accessible (leveled) expository nonfiction books with a clear text structure Add articles from the expository text set (see Online Resources) to your library Narrative nonfiction texts for Bend 3. “My Reading Life” folders <p><u>Resources:</u></p> <ul style="list-style-type: none"> <i>Reading to Learn - Grasping Main Ideas and Text Structures</i> - Book 2 in Reading Units of Study <i>The Reading Strategies Book</i> by Jennifer Serravallo <p><u>Online Resources, such as:</u></p> <ul style="list-style-type: none"> Informational Reading Learning Progression for third grade 	

- articles from the expository text set
- <https://newsela.com/>

Reading Partners

- Establish reading partners
- Partners meet during the share portion of the lesson.
- See page xiii for what partners will talk about.

Read Alouds

- Choose read alouds that connect to current science unit(s).
- Suggested texts:
 - *Gorillas (Living in the Wild: Primates)* by Lori McManus
 - *Frogs and Toads* by Bobbi Kalman and Tammy Everts
 - *Cactus Hotel* by Brenda Z. Guiberson and Megan Lloyd

Science Connection Reading Materials

- Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
- Mentor text set can be connected to main topic of unit.
- Some possible titles that can support your science unit(s):
 - Motion & Stability
 - *Experiments with Motion*
 - *Five Notable Inventors*
 - *Forces in Action*
 - *Grip, Slip, Slide*
 - *How Things Work*
 - *Magnetism*
 - *MSB: Amazing Magnetism*
 - Earth's Systems and Human Activity
 - *Acorn to Oak Tree*
 - *Coral Reefs*
 - *Do Tornadoes Really Twist?*
 - *Extreme Weather*

- *Floods*
- *Floods!*
- *Forest*
- *Hurricane Katrina*

Pre-Assessment

Give a performance assessment prior to beginning the unit.

- Log into your Heinemann account.
- Enter registration code.
- Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study
- At the end of the unit, log back onto your Heinemann account. Locate the post-assessment, teacher instructions, and student rubric.

Bend 1	Goals	Suggested Mini Lessons
Determining Importance in Expository Texts	<p>Students will read vast amounts of just-right expository texts with eagerness, interest, and fluency.</p> <p>Nonfiction readers ‘rev up their minds’ by previewing the text.</p> <p>Students will learn strategies for determining the main ideas and key</p>	<p><u>Nonfiction readers get ready to read by revving up their minds..</u> (Session 1)</p> <ul style="list-style-type: none"> ● Even before they start reading a text, they preview it by identifying the parts, looking at the text features, and thinking about how the book might go (see anchor chart on page 7). ● Begin anchor chart, <i>Rev Up Your Mind before Reading Nonfiction</i>, see page 9. ● Readers use prior knowledge to predict how a text will go (see page 12). ● Partners share with others a summary of their text (see page 13). <p><u>Expository readers take in and remember the important things in a text.</u> (Session 2)</p> <ul style="list-style-type: none"> ● They do this pausing after chunks of text and summarizing the main ideas and supporting details in a boxes and bullets format (see page 18). <ul style="list-style-type: none"> ○ Good readers notice the main idea and supporting details. First, identify the topic--what the whole section of chapter is mostly about. Next, find a subtopic or smaller part of the topic. Finally, list details you learned that connect to the topic and subtopic. (see page 224 in

	<p>details.</p> <p>Readers will read until their minds are full then pause, tapping the palm of their hand, readers name the text's main idea, and then across their fingers, they list the supporting points.</p> <p>Students will recognize the text structure.</p> <p>Students will take brief notes in boxes and bullets format, only after spending a large chunk of time reading.</p>	<p>the Reading Strategies Book)</p> <ul style="list-style-type: none"> • Begin new anchor chart, <i>To Learn from Expository Texts</i>, see page 20. • Nonfiction readers read just-right books to read long and strong (see page 23). <p>Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work (see Online Resources and page 25 for more details).</p> <p><u>Nonfiction readers take in more when they organize information into categories as they read.</u> (Session 3)</p> <ul style="list-style-type: none"> • They do this when the headings are not helpful or there are no headings. Readers chunk the texts themselves by thinking and figuring out how the information is organized or looking for pop-out sentences that alert them to the big subtopics, the main ideas. • Readers record only the most important information in an organized way, such as boxes and bullets, after reading a large chunk of text (see page 34) <ul style="list-style-type: none"> ○ Good readers organize the information that they have learned. First, draw a box and several bullets beneath it on a post-it or in your notebook. Think about the information you just read. Ask yourself, “Does this sentence say what this part is mostly about (the box), or is it a detail (bullet)?” Place that information onto your post-it or notebook page. (see page 226 in the Reading Strategies Book) • Partners talk off of their notes, using them as a guide, and begin growing a conversation by sharing what they learned (see page 35). <p><u>When nonfiction readers read nonfiction texts, they can become experts, teaching others what they know.</u> (Session 4)</p> <ul style="list-style-type: none"> • They do this by share the main ideas and supporting details, use an explaining voice and gestures, and use a teaching finger to point out illustrations (see anchor chart on page 39). • Readers read differently when they know they will teach someone else (see page 43).
--	---	--

		<p><u>Expository readers often revise the main idea to become more specific or more general.</u> (Session 5)</p> <ul style="list-style-type: none"> They do this by coming up with one main idea of the passage, or part of the passage, then reading on expecting it will be revised. <p><u>Readers become more skilled readers by analyzing their own reading skills.</u> (Session 6)</p> <ul style="list-style-type: none"> They do this by referring to the learning progression and reflecting on what they do well and what they could improve upon, creating clear goals as well as plans for achieving those goals (see pages 55-57). Partners show one another how they are working toward their goal (see page 58).
Bend 2	Goals	Suggested Mini Lessons
Lifting the Level of Thinking about Expository Texts	<p>Students will learn to think and talk back to texts.</p> <p>Readers read differently when they know they are going to participate in conversations, and those conversations help grow ideas.</p> <p>Students will be able to distinguish first person and third person, and name what an author's perspective is on a</p>	<p><u>Nonfiction readers read to learn, monitoring for significance and working to find something of interest in the text.</u> (Session 7)</p> <ul style="list-style-type: none"> To do this readers read with engagement, wanting to learn. They read monitoring for sense and stop when the text seems confusing or uninteresting. Then they back up and reread, self-correcting, seeing the text through the eyes of a learner. Readers notice surprising parts of text, knowing that is a place that teaches something and it is something to share with their partner. Partners let the text spark conversation (see page 68 for details and an anchor chart). <p><u>Readers prepare for a text discussion.</u> (Session 8)</p> <ul style="list-style-type: none"> One way to do this is to first find a big idea in the text or an interesting point, then think more about that idea using thought prompts to push their thinking and extend the conversation (see chart on page 73). Readers use Post-its to mark places where they paused to think while reading (see page 76). Partners share their thinking by going back to an interesting part of the text,

	topic.	<p>reading that part aloud, and sharing their thoughts using some of the thought prompts (see page 77).</p> <ul style="list-style-type: none"> Good readers prepare for conversation. First, read through your jots. Ask yourself, “Which one will spark conversation? Or, which one do I need to share with my partner?” Put a star next to jot(s) that you think may work for a great conversation. (see page 335 in the <i>Reading Strategies Book</i>) <p><u>Nonfiction readers talk back to the author’s perspective and ideas about a topic.</u> (Session 9)</p> <ul style="list-style-type: none"> They do this by first determining the author’s perspective. Readers think about if the words, phrases, or punctuation could clue them into how the author feels about the topic. Next, the reader decides if they agree or disagree with the author’s perspective. Finally the reader says, ‘I see your perspective on this topic. I see it similarly,’ or ‘I see what you are saying, but I see things differently.’ Readers pay attention the descriptive words an author uses to determine the author’s perspective (see page 82). Readers use prompts to study and discuss perspective (see chart on page 84). <p><u>Readers celebrate the end of Bend 2 by lifting the level of their conversation.</u> (Session 10)</p> <ul style="list-style-type: none"> Readers know that good conversations are mostly the same whether they are about texts or not (see chart on page 86). Readers keep their conversation grounded in the text (see page 88).
Bend 3	Goals	Suggested Mini Lessons
Synthesizing and Growing Ideas in Narrative Nonfiction	Students will be able to navigate narrative nonfiction with a lens of story, noticing they contain elements of a story.	<p>*Note - This bend starts with students mostly reading biographies and midway through the bend, you will broaden students’ understanding of this genre by suggesting that narrative nonfiction involves more than biographies.</p> <p><u>Readers of nonfiction stories use their knowledge of how stories go to organize their understanding of the text.</u> (Session 11)</p>

	<p>Students will return to the work of word solving that they learned in Unit 1. <i>You may want to bring back the chart, ‘Readers Climb the Hurdle of Hard Words by…’.</i></p> <p>Students will read narrative nonfiction, such as biographies through the lens of reading for information.</p> <p>The unit ends with a celebration in which students make a monument to their reading lives.</p> <ul style="list-style-type: none"> They do this first by revving up their minds for reading by asking, ‘What sort of text is this?’ and then bring what they know about that kind of text to their reading. Readers infer character traits in biographies. They do this by rereading a part that shows the character doing something, deciding something, or saying something important. Then think, ‘What does this show about my character?’ (see page 97) Readers summarize/retell their biography following a story structure template (see page 98). <p><u>Readers recognizing the important details as they read and include them when summarizing.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this by thinking, ‘Why is this person famous? What are they known for?’ Then they review pages to locate passages that connect to the important storyline that runs through the whole text. Readers assess their summary work against the learning progression (see page 103). Readers think and recognize how parts of the book they are reading go with an earlier part (refer to page 104 and the ‘Analyzing Parts of a Text in Relation to the Whole’ strand of the learning progression). <p><u>Nonfiction readers choose whether or not to stop and try to solve an unknown word or to read on.</u> (Session 13)</p> <ul style="list-style-type: none"> Readers keep a careful balance between not stopping when they come across every hard word, but they do stop to figure out tricky parts when they become confused or lose meaning (see page 108). Readers collect important words related to their informational topic (see page 109). Readers use the correct pronoun for any repeating nouns when writing and talking about their text (see page 109). <p><u>Narrative nonfiction readers read through different lenses.</u> (Session 14)</p> <ul style="list-style-type: none"> They do this by reading with the lens to understand the story, thinking about
--	--

who the person is, what he or she is like, what obstacles he or she faces, and what her or she has achieved. They also read with the lens to learn information by asking, ‘What information am I learning here? What are the main ideas and key details? What boxes and bullets could I make out of what I’m learning?’

- See anchor chart on page 116.
- The text can give you clues as to which lens to read through (see page 117).
- Strong readers think about how the information they have learned fits with the storyline (see page 118).

Readers seek out unifying ideas behind the texts they read. (Session 15)

- One way readers find the main idea or a reason to tell the story is by asking, ‘What did the main subject learn?’ (see chart on page 122 and 123).
- *Take a look at page 126, Guided Reading to Move Kids Up a Level of Text Complexity, if you have students that may be ready to move up a level.*
- Readers identify the moment or moments of choice that are central to the whole story of the narrative to help them figure out a unifying idea, a lesson everyone can learn (see page 126).

Readers use strategies they've developed for reading biographies on any text that is narrative nonfiction. (Session 16)

- They do this by thinking of the main subject(s) in narrative nonfiction as ‘characters,’ thinking of their traits, motivations, struggles, and life lessons, using the ‘Somebody...wanted...but...so...’ formula to synthesize (see page 133).
- Readers prepare to read narrative nonfiction by thinking about whether the text is an achievement story or a disaster story (see pages 137-138).

Readers shift between using narrative and expository strategies when reading hybrid nonfiction.

(Session 17)

- They do this by thinking, ‘What mind-work does this part of the text want me to do?’ Then reading the narrative parts like a story, and collecting main ideas

		<p>and supporting details when reading expository parts (see anchor chart on page 143).</p> <p><u>Readers become their own coach by studying and self-assessing their work.</u> (Session 18)</p> <ul style="list-style-type: none"> They do this by using the learning progression to self-assess their work, thinking about what they are doing well and how they can get stronger and then coach themselves to keep doing that work (see pages 147-150). <p><u>Readers celebrate their growth and learning as nonfiction readers.</u> (Session 19)</p> <ul style="list-style-type: none"> <i>Suggestion:</i> students create a monument of their nonfiction reading life (see pages 151-154). Students can create a Google slides presentation about their topic in order to teach others about it (applying what was learned about main idea and important, supportive details).
--	--	--

Language

ESL Strategies Bends 1-2

- Re-create mini anchor chart that matches anchor chart on page 7 for ELL's book box.
- Have ESL teacher pre-teach or review text features.
- Make sure child knows the difference between a fiction and nonfiction book. Have a newcomer ESL sort into two piles fiction and nonfiction books.
- Have ELL's go on a text feature scavenger hunt before introducing the lesson to refresh their memory (higher level ELL's) or help introduce the concept (entering level ELL's).
- Help ELL's choose nonfiction books they have a lot of background knowledge in.
- Choose some books that are themed towards the time of year to help build vocabulary, background knowledge, and schema.
- Have ELL's look at the cover, the text features, and the pictures to help activate prior knowledge and new vocabulary.
 - “Think about what you already know”
 - “What is the same...What is different?”
 - “Picture what you are learning.”
- Help ELL compare and connect to the information the author is giving them.

- Give student a copy of a KWL chart to keep in their book box, along with post it notes.
- Entering-Beginning Level ELLs- give students post it notes during independent reading time. Have students “Read with a Sense of WOW”. Every Time the student comes to a fact that he/she did not know before, they post it note the page, along with the fact they learned. This will make it easier for the ELL to summarize what they learned to their partners and the class.
 - “Wow! I never knew....”
- Remind students to check out the cover and inside of the books to see what might be interesting to them. Have them take a ‘trip’ inside the book by looking at the pictures. Have ELL’s tell you what they see on each page.
- Give ELL’s sentence starters or sticks while having whole group conversations or conversations with their peers.
- ELL should notice what repeats in order to determine the main idea.
- Try to pick nonfiction books with headings to help with comprehension.

***** Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work-***

- For Emerging and Entering level ELL’s, please have your ESL teacher modify the rubric to fit the child’s needs. The rubric will have the same content, but will be easier for the child to understand.
- Add pictures to the rubric to help ELLs visualize.
- Students are able to take Pre/Post assessments with ESL teacher in a small group setting with extended time.

Bend 3-

- Have ESL teacher pre-teach the concept of biographies a few days before you introduce the lesson.
- Provide students with a list of character traits with pictures to match to keep in their book box.
- Provide students with sentence starters or a modified version of a story structure template.
- Have students stop and jot character traits while reading their biographies to help aid in the area of comprehension.
- Have students “put on the character’s face to understand how the person felt in the biography.
- Ask ELL’s how the character was acting, how they were thinking, and how does that help them determine how the character feels.
- Role play the character.

Other ESL Strategies-

- ELL’s should lean on the pictures.
- Have ELL’s touch each page and explain what happened from beginning to end.
- Use retelling prompts and visuals
- ELL’s should check the title and retell while thinking about the title.
- Use a BME graphic organizer. For lower ELL’s have students draw pictures of the beginning, middle, and end.

- Higher level ELL's can "stop and jot or stop and draw" throughout their book to aid in comprehension.
- Provide ELLs with a feeling chart to help with character feelings.
- Partner with ELL with a higher level student to model appropriate behavior, language, and reading.
- Newcomer ELLs need basic strategies in order to solve tricky words.
 - Check the pictures for help.
 - Provide a detailed picture walk for ELL's clarifying any unknown vocabulary.
 - Read with 1:1 match
 - Use multiple strategies and integrate multiple sources of information.
 - Have student look at the picture, the beginning sound, and have them think, "What would make sense?"
 - Provide an alphabet linking chart or a blends and digraphs chart in the child's reading folder or book box to reference to throughout reading workshop.

Content Area: Language Arts	Grade: 3
Unit: 3	Unit Name: The Art of Information Writing
Writing	
New Jersey Student Learning Standards for English Language Arts	
<p>W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension. Develop the topic with facts, definitions, and details. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information. Provide a conclusion. <p>W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.)</p> <p>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.</p>	

W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into 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.

SL3.1 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.

SL3.2 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.

SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L3.6 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).

Technology Standards and 21st Century Skills:

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

8.1.P.B.1 Create a story about a picture taken by the student on a digital camera or mobile device

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

8.1.5.D.1 Understand the need for and use of copyrights.

8.1.5.D.2 Analyze the resource citations in online materials for proper use.

8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.

8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

Enduring Understandings	Essential Questions
<p>Students will develop strategies to write effectively about an area in which they have an expertise.</p> <p>Writers will know many things that they can teach others.</p> <p>Writers know there are many ways (formats) to share ideas and knowledge with others.</p>	<ul style="list-style-type: none"> How do information writers try on topics and then revise those topics, with an eye toward greater focus? How do writers plan and organize chapters prior to drafting? How do writers draft information books, incorporating all we know about a topic? How do information writers edit information books and then prepare them for publication?
Students will know...	Students will be able to:
<ul style="list-style-type: none"> The structure of informational texts How to write informational texts about topics at which they are experts. How to organize their information into appropriate categories Strategies to elaborate upon their information in a variety of ways To work with partners to improve their work To prepare for final publication by editing, sharing, and celebrating their work. 	<ul style="list-style-type: none"> Write introductions Logically organize information Include text features that help the reader Elaborate on their topic by including facts, definitions, and concrete details, descriptions, and anecdotes Connect paragraphs and chapters across their books, using transition words (<i>another, for example, also, because, but, and</i>) Write a satisfying conclusion Draft and revise
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Pre and Post Writing Assessment Published Writing <p>Benchmark Levels for Trimester 2</p>	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks

Average combined score of 25.5-33 on post writing task and published pieces of writing	<ul style="list-style-type: none"> • Rough drafts
Resources and Materials	
<p><u>Resource(s):</u></p> <ul style="list-style-type: none"> • <i>The Art of Information Writing</i> by Lucy Calkins and Colleen Cruz in Writing Units of Study set • <i>The Writing Strategies Book</i> by Jennifer Serravallo 	
<p><u>Getting Ready/Materials</u></p> <ul style="list-style-type: none"> • Mentor texts – informational texts with clear examples of structure, ones that resemble what you hope your students will write, such as: <i>National Geographic for Kids</i>, <i>Sports Illustrated for Kids</i>, and <i>DK Readers</i> (early chapter books) <ul style="list-style-type: none"> ◦ <i>Deadliest Animals</i> (Nat Geo) Melissa Stewart ◦ <i>VIP Pass to a Pro Baseball Game Day</i> (<i>Sports Illustrated for Kids</i>) by Clay Latimer • Your own expert book to serve as a demonstration text • Writing notebooks • Drafting booklets • Nonfiction texts and articles research groups are using in reading 	
<p><u>Online Resources, such as:</u></p> <ul style="list-style-type: none"> • Informational Writing Rubric and Information Writing Checklist Grades 3 and 4 – throughout the unit have students pause and self-assess their work, setting and revising goals • Third grade exemplar piece of writing 	
Pre- and Post-Assessment	
<p>Students will have up to 60 minutes for the pre- and post-assessment.</p> <ul style="list-style-type: none"> • Pre-assessment <ul style="list-style-type: none"> ◦ Up to 60 minutes, one sitting • Post-assessment <ul style="list-style-type: none"> ◦ Up to 60 minutes ◦ Can use 2 days. Possible schedule: <ul style="list-style-type: none"> ■ Day 1 - 40 minutes to draft ■ Day 2 - 20 minutes to revise and edit 	

Before beginning the unit, writer's complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Give the following instructions:

"Think of a topic that you've studied or that you know a lot about (ex. Soccer, recess, an animal). [Tomorrow], you will have sixty minutes to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. [If you want to find and use information from a book or another outside source to help you with this writing, you may bring that with you tomorrow]. Please keep in mind that you'll have only sixty minutes to complete this. You will have only this one period, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that shows all that you know about information writing. In your writing, make sure you:

- Write an introduction
- Elaborate with a variety of information
- Organize your writing
- Use transition words
- Write a conclusion."

Bend 1	Goals	Suggested Mini Lessons
Organizing Information	<p>Students will choose a topic in which they are an expert.</p> <p>Students will learn that a table of contents can be a tool for structuring an expository piece.</p> <p>Students will try out different text structures to determine how to</p>	<p>*Note - Prior to Session 1 students should have decided on a topic in which he or she has expertise.</p> <p><u>Informational writers rehearse for their informational book by teaching others.</u> (Session 1)</p> <ul style="list-style-type: none">● They do this by (see charts on page 10):<ul style="list-style-type: none">○ Explaining what the whole book will be about.○ Telling a bit about the big things you'll teach (kind of like a table of contents!).○ Trying to say at least a few sentences about each part of your topic.○ Talking like an expert.○ Using fancy words and explaining what they mean.○ Using hands and body or making quick sketches to show what things look like.

	<p>organize their piece before drafting.</p> <ul style="list-style-type: none"> Writers use their teaching to think about their rough draft. They ask, 'Does this feel like a topic I can write an information book on? Is this the best way to begin?' (see page 8). Writers write long on their topics, filling pages with all they know (see page 11). <p><u>Information writers make plans for how to organize their writing.</u> (Session 2)</p> <ul style="list-style-type: none"> They do this by making one plan of how to divide the topic into parts, then thinking about a different possible plan, trying out a few different plans. Finally, deciding on a plan and jotting down the table of contents. Writers revise their table of contents making sure their book has a logical structure (see page 17 and chart on page 20). <p><u>Writers think about their topic in new ways by considering different organizational structures.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by exploring a few different structures (boxes and bullets, cause and effect, problem and solution, compare-and-contrast), noting how those structures affect the way they think about a topic, then starring the structures they may want for their book. Writers collect information to go in each chapter in order to prepare for drafting. (see page 28 and 30). <p><u>Information writers build a book by putting pieces of information alongside each other.</u> (Session 4)</p> <ul style="list-style-type: none"> One way writers do this is by first analyzing a passage from an exemplar text noticing how published authors put facts together. Then writing fast and furiously their own book, beginning with a chapter they consider to be the easiest to write. GRAMMAR: Lesson 5 (Sentences) <ul style="list-style-type: none"> Writers vary their sentence structure by producing simple, compound, and complex sentences. <p><u>Writers plan their chapters.</u> (Session 5)</p> <ul style="list-style-type: none"> They do this by using everything they learned about organizing a table of contents and applying that to organizing any chapter (see charts on page 38 and
--	---

		<p>39). Then making plans for each chapter, making sure the organization they planned will actually come out in the drafted chapter.</p> <ul style="list-style-type: none"> • Writers use code words to help with planning (see page 41). • Writer's use the Information Writing Checklist Grades 3 and 4 to try to master the third grade goals. They do this by looking over their piece of writing and the third grade exemplar piece, seeing how it meets the third grade goals. Then creating new goals (see pages 42-43). • GRAMMAR REVIEW: Lesson 2 (Punctuating Dialogue) <ul style="list-style-type: none"> ◦ Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision.
Bend 2	Goals	Suggested Mini Lessons
Reaching to Write well	<p>Students will draft and revise at the same time.</p> <p>Students will use concrete strategies to lift the level of their work.</p>	<p><u>Informational writers revise by elaborating.</u> (Session 6)</p> <ul style="list-style-type: none"> • One way they do this is by studying mentor texts, taking note of all of the different kinds of information that writers use to teach readers about subtopics. <ul style="list-style-type: none"> ◦ quotations, statistics, anecdotes, observations, descriptions, vocabulary, words, lists, labels, different punctuation (colons, dashes, parentheses). • Informational writers use transitional words to glue their text together (see page 53). <p><u>Writers make connections within and across chapters.</u> (Session 7)</p> <ul style="list-style-type: none"> • They do this by making sure the order of the chapters and sections makes sense and using transitional words to glue parts of the text together, making sure each piece connects logically to the piece that comes before it. • GRAMMAR REVIEW: Lesson 1 (Spelling) <ul style="list-style-type: none"> • Writers rely on strategies to help them spell words correctly when revising: <ul style="list-style-type: none"> ◦ Writers use resources to help them spell (see page 60). • Writers look between the Information Writing Checklist Grades 3 and 4 and their latest writing, checking what goals their writing meets and what goals they are still learning (see page 61). Finally setting new goals.

Informational writers balance their writing with facts and ideas. (Session 8)

- They do this by rereading each section of the their and deciding if it needs more facts or more ideas ('So what?' and 'What does that tell me?') (see chart on page 67).
- Writers elaborate short sections by filling a page, writing with much, much more detail and with more ideas. 'The important thing about this is...' and 'This makes me realize...' (see page 68).
- Informational writers shift between big ideas and small examples, details, and explanations (see page 70).
- **GRAMMAR REVIEW: Lesson 3** (Parts of Speech)
 - Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

Informational writers research to find more information. (Session 9)

- They do this by researching to search for the perfect example, using books, websites, people and places as sources. First flipping through a nonfiction book looking for new information that can be added into the writing, then jotting down facts that fit within chapters of their book, taking note of the book's title, author, and copyright year.
- Information writers include vocabulary words in their book (see page 76).
- Informational writers learn from published authors how to incorporate expert vocabulary into their writing (see chart on page 78).

Writers have the courage to make large-scale revisions. (Session 10)

- They do this by having the courage to write the chapter or to write the first or last half over again, 'How can I say this in other words that will help people understand?'
- Writers use mentor texts to notice places they admire and then try some of those things in their writing (see page 81).
- **GRAMMAR: Lesson 6** (Conjunctions)
 - Writers use coordinating and subordinating conjunctions.

		<p><u>Writers learn strategies for developing a powerful introduction by studying mentor texts.</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by reading introductions in mentor texts and asking, ‘What do our mentor authors do when writing powerful introductions for information writing?’ Then after answering the question, they ask, ‘How can we apply those strategies to our own introductions?’(see chart on page 85). Writers do this same work, studying mentor texts, when crafting powerful conclusions (see page 87).
Bend 3	Goals	Suggested Mini Lessons
Moving Toward Publication, Moving Toward Readers	Students prepare for publication by keeping in mind their audience, fact checking, using text features, and being aware of grammar and conventions.	<p><u>Writers make a plan for revision.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this by stopping before they are completely done with their pieces and take stock, rereading what they have done so far and thinking about any anchor charts, checklists, or mentor texts, asking, ‘What is working? What do I want to do to make this as strong as possible?’ Writers draw on narrative writing skills to insert small moment stories in their informational book (see page 96). Writers include comparisons or metaphors in their informational book (see page 97). GRAMMAR REVIEW: Lesson 4 (Commas) <ul style="list-style-type: none"> Writers use commas in addresses. <p><u>Writers revise by making sure their writing is clear.</u> (Session 13)</p> <ul style="list-style-type: none"> They do this by looking for places that are confusing or undeveloped. Then revising these areas. GRAMMAR: (Teach coordinating conjunctions and subordinating conjunctions through guided practice, see pages 102-103). <p><u>Informational writers use text features to enhance their writing.</u> (Session 14)</p>

		<ul style="list-style-type: none"> They do this by thinking, ‘What text feature will help the reader learn?’ Then they think what the text is mainly about, and that helps them decide what should be popped out or highlighted (see charts on page 107). Writers print out images from the computer to enhance their text features (see page 110). Writers refer to mentor texts to get ideas of what they might include and how to best use them (see page 111). <p><u>Informational writers fact-check making sure their writing is as accurate as possible.</u> (Session 15)</p> <ul style="list-style-type: none"> They do this by scanning their own drafts for facts they are a bit unsure of, then looking to another source or two to confirm that these facts are true. Finally writers revise those facts. Writers fact-check their text features (see page 113). <p><u>Informational writers edit by punctuating their paragraphs.</u> (Session 16)</p> <ul style="list-style-type: none"> GRAMMAR: They do this by looking for long chunks of text, then rereading it carefully looking for where ideas change, then breaking the text up to make it more readable by inserting the paragraph symbol. Writers edit using a different colored pen. GRAMMAR: Writers edit their pronouns by spelling them out making sure the reader will know who's who and what's what (see page 120). Writers celebrate by using their finished informational books as a lesson plan to teach others (see page 122).
Bend 4	Goals	Suggested Mini Lessons
Transferring Learning from Long Projects to Short Ones	Students will work with greater independence by transferring skills to a new piece.	<p>*Note - Writers will draw upon everything they have learned to write about a new topic. This time they will write a short text, including subsections rather than chapters, doing so in just a few days.</p> <p><u>Writers carry their writing skills with them when planning a new project.</u> (Session 17)</p>

- They do this by using what they know about planning well-organized informational texts, whether they are writing in writing workshop or writing an article or paper in social studies.
- Writers make a plan by considering different text structures (see page 132).
- Writers draft their short text in a day or two (see page 133).

Writers revise by self-assessing their work.

(Session 18)

- They assess their own writing by seeing what works and what doesn't. Writers think, 'Did I do what I set out to do? Did my plan work?' Then revising if needed. Finally asking, 'What work still needs to be done? What can I improve on?', using all they know about revision, and jotting a to-do list.
- Writers ask a set of questions to determine if their draft is done (see chart on page 140).

Information writers use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts. (Session 19)

- They do this by studying other types of informational writing (speeches, brochures, lectures, letters, reports, etc.). Then thinking about their audience and asking, 'What form of writing should I take?' Then choosing the genre that best fits their audience and planning and drafting their writing.
- Writing partners double-check one another's work (see page 150).

Writers draw on everything they know to make every project the best it can be. (Session 20)

- They do this by looking through their work to find a place where they did something they could remind other students to do.
- Writers read each item on the Information Writing Checklist Grades 3 and 4 and assess their latest piece of writing (see page 156).
- Writing partners hold each other accountable by looking over each other's checklist and talking back to each other, saying things like, 'Show me the evidence.'

		<p><u>Celebration</u> (Session 21)</p> <ul style="list-style-type: none"> • See pages 158-159 for how to celebrate. • See pages 160-181 for sample published pieces.
Grammar/Conventions		
<p>Lesson 5 (Sentences)</p> <ul style="list-style-type: none"> • Writers vary their sentence structure by producing simple, compound, and complex sentences. 		
<p>Lesson 6 (Conjunctions)</p> <ul style="list-style-type: none"> • Writers use coordinating and subordinating conjunctions. 		
<p><u>Review Previous Grammar Lessons:</u></p>		
<p>Lesson 1 (Spelling)</p> <ul style="list-style-type: none"> • Writers rely on strategies to help them spell words correctly when revising: <ul style="list-style-type: none"> ◦ conventional spelling for high-frequency and other studied words and for adding suffixes to base words ◦ spelling patterns and generalizations in writing words. ◦ reference materials, including beginning dictionaries, as needed to check and correct spellings. 		
<p>Lesson 2 (Punctuating Dialogue)</p> <ul style="list-style-type: none"> • Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision. 		
<p>Lesson 3 (Parts of Speech)</p> <ul style="list-style-type: none"> • Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences. 		
<p>Lesson 4 (Commas)</p> <ul style="list-style-type: none"> • Writers use commas in addresses. 		
<p>ESL Strategies</p>		
<ul style="list-style-type: none"> • Provide students with sentence frames. 		

- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.
- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have esl teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment
- See your ESL teacher for Words Their Way for ELL's as a resource.

Bend 1-

- Have ESL teacher pre-teach the concept before introducing it to the class.
- Provide student with graphic organizer as a prewriting strategy.
- Help student come up with an expert topic. Most newcomer ELLs will write about their language, culture, or country as their expert topic.
- Provide ELL with a list or word bank of “fancy words” that they could use in their story.
- Modify the number of chapters. For Entering-Beginning level students 2-3 pages is enough.
- Have ESL teacher research their topics before teaching the lesson. Research will be printed out and put in their writing folders as a tool to help them learn and write.
- Recreate rubric with pictures and easier language for ELL's.

Bend 2-

- Provide students with a list of transition words to keep in their writing folder. Use basic transition words for newcomer ELLs.
- Ask ESL teacher to provide a basket of books for the ELL's to use that are easier to read, but look age appropriate.

- Have students research with ESL teacher in small group setting, create graphic organizer, and plan story with ESL teacher before working in the classroom.
- Put the page number in the corner on every piece of writing paper as an easier way for the kids to keep track of the order of their story.
- Integrate their word study goals into their writing to reinforce phonics, vocabulary, and spelling.
- Use modified checklist with pictures based on the ELL's goals.
- Make sure ELL's know that a story has a beginning, middle, and end. Often, newcomer ELLs will write a different story on each page.

Bend 3-

- ELL's should receive a couple of extra days to complete their draft.
- Pair ELL with a student of higher language acquisition. A student who would model appropriate language, vocabulary, and writing skills.
- Modified checklist

Modifications (Special Education/Academic Support/ ELL)			
Resources	Modifications(Special Education/Academic Support)	ELL	Gifted Learners
Fundations Reading A-Z Raz Kids Wilson Fluency Kit Framing Your Thoughts Learning Ally	<ul style="list-style-type: none"> • Supplementing the curriculum components (e.g. peer editing for teacher conferencing) • Preteach vocabulary • Reteach concepts • Scaffolding • Multisensory materials • Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities • Near-point models 	<ul style="list-style-type: none"> • Manipulatives • Preteach vocabulary • Activate prior knowledge • Identify big picture concepts • Build in time for reteaching and repetition • Model expectations 	<ul style="list-style-type: none"> • Differentiation with high level materials • Student led discussions and learning • Student product choice • Additional open ended tasks • Incorporate problem

	<ul style="list-style-type: none"> ● Extended time ● Direct instruction ● repetition/opportunities for practice ● Voice-to-text ● Text-to-speech ● Small group instruction 	<ul style="list-style-type: none"> ● Think and read aloud ● Provide a final product example ● Provide language objectives associated with concepts ● Act out classroom behaviors with students ● Modify assessments ● Use real objects ● Word walls with pictures ● Laminated cards or mini anchor charts placed on students individual desks. ● Same posters used every time. ● Provide sentence frames for explanation questions ● Scribe ● Thematic word walls ● Allow word walls to stay up during assessments 	<p>solving activities</p> <ul style="list-style-type: none"> ● Promote creative and critical thinking ● Provide flexible environment
--	--	---	--

		<ul style="list-style-type: none">● Reduce visual field● Reduce number of problems required● Allow time for instruction● ESL teacher can pre teach the lesson before introducing concept in the classroom.● Verbal prompting● Rework directions and allow verbal clarification before answering questions.● Extended time● Small group instruction● Small group testing	
--	--	---	--

Content Area: Language Arts	Grade: 3
Unit: 4	Unit Name: Character Studies
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>RL3.1 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.</p> <p>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.</p> <p>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.</p> <p>RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>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.</p> <p>RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p> <p>RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)</p> <p>RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>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.</p> <p>RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF.3.4 Read with sufficient accuracy and fluency to support comprehension.</p>	
Technology Standards and 21st Century Skills:	
<p>8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources</p> <p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.</p>	

- 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

Enduring Understandings	Essential Questions
<p>Readers get to know characters by studying them deeply, first observing, then coming up with ideas, and then searching for patterns that reveal deeper character traits and evidence-based theories.</p> <p>Readers understand how stories tend to go and the characters follow a predictable path.</p> <p>Readers compare and contrast characters across books, studying their traits, motivations, reactions to problems, and life lessons they teach and learn.</p>	<ul style="list-style-type: none"> ● How do I study characters deeply in order to reveal deeper character traits and evidence-based theories? ● How do I understand the kind of story arc characters tend to follow? ● How do I compare characters across books?
Students will know...	Students will be able to:
<ul style="list-style-type: none"> ● strategies for solving unknown words. ● when reading longer more complex texts they need to think about the characters across the story. ● what characters do in stories influences the events that unfold as well as how other characters react. ● to express the theme of the story in a sentence with details and their thinking from the story. ● each event of a story builds on another (one part makes problem worse, another shows the problem being solved, and so on). 	<ul style="list-style-type: none"> ● infer deeper character traits and motivations. ● develop evidence-based theories. ● envision and predict. ● figure out how a character changes across a book. ● identify the theme or big lessons the character has learned. ● compare and contrast different story elements across books. ● grow ideas and talk back to the text.

Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> Pre-assessment and Post-assessment <p>Benchmark Level(s) for Trimester 2: Independently reading Level O</p> <p><u>Phonics, Spelling, and Word Study</u></p> <ul style="list-style-type: none"> During this time of year, you will want to observe students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program. 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks Book club conversations Post-its Readers Notebook Goal-specific work
Resources and Materials	
<p><u>Reader's Workshop Materials</u></p> <ul style="list-style-type: none"> "My Reading Life" folder with reading logs, Post-its, and a pencil Reading notebook Book bins/baggies (for in class reading materials) Large Ziploc baggies for students to carry books between home and school (child reads same book in school and at home) Reading logs (author, title, start and end time, total time, start and end page, and book level) students update at home and in school Short stack of just-right books (students always have "books in waiting," so they are not constantly roaming the classroom library) Post-its ("talk back" to books, on-the-run reading responses, etc.) <p><u>Mentor Text(s):</u></p> <ul style="list-style-type: none"> <i>Because of Winn-Dixie</i> by Kate DiCamillo <i>Peter's Chair</i> by Ezra Jack Keats <i>Make Way for Dyamonde Daniel</i> by Nikki Grimes 	

Online Resources, such as:

- Narrative Reading Learning Progression
- Performance Assessment

Lots of Character Books for Independent Reading and Book Clubs

- Bend 3: Gather books for book clubs that go together in some way (similar characters, problems, or themes) for comparative work
- G/H/I/J (Henry and Mudge or Frog and Toad books) will read about 2-3 books a day
- K/L/M (Magic Tree House series) will read about a book a day or 4-5 books a week
- N/O/P/Q will read about 2-3 books a week
- R/S/T will read about a book every 4-5 days, or 4-5 books a month

Science Reading Materials

- Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
- Some possible titles that can support your science unit(s):
 - Earth's Systems and Human Activity
 - *Coral Reefs*
 - *Do Tornadoes Really Twist?*
 - *Extreme Weather*
 - *Floods*
 - *Floods!*
 - *Forest*
 - *Hurricane Katrina*
 - Molecules/Organisms & Ecosystem
 - *Acorn to Oak Tree*
 - *African Acrostics*
 - *Almost Gone*
 - *Animals of Long Ago*
 - *Baby Animals*
 - *Bats*
 - *Boy, Were We Wrong About Dinosaurs!*
 - *The Emperor's Egg*
 - *Endangered Animals*

- *Forest*
- *In the Garden with Dr. Carver*
- *Ladybugs*
- *Life in a Coral Reef*
- *Nic Bishop: Butterflies and Moths*
- *Ocean*
- *Planting the Trees of Kenya*

Pre- and Post-Assessment

Give a performance assessment prior to beginning the unit and at the end of the unit.

- Log into your Heinemann account.
- Enter registration code.
- Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study
- At the end of the unit, log onto your Heinemann account. Locate the post-assessment, teacher instructions, and student rubric.

Bend 1	Goals	Suggested Mini Lessons
Getting to Know a Character as a Friend	<p>Students will study characters by observing them, growing ideas, noticing patterns that reveal character traits and motivations.</p> <p>Students will turn their ideas into text-based theories, based on what they observe the character doing over</p>	<p>*Note- students will read independent books and discuss those books with a reading partner during share (see page xiii for ways to share).</p> <p><u>Readers initially get to know a character by observing them.</u> (Session 1)</p> <ul style="list-style-type: none"> ● Readers do this when they begin a new book, they notice and jot observations, about how the characters talk and act. ● (See pages 8-9 for making sure students are reading just-right books and keeping up their reading rate.) ● Partners are able to have effective book conversations (see page 10). ● Begin anchor chart, <i>Getting to Know a Character</i>. ● Good readers get to know their characters well to make sure they care about how they feel, talk, act, and think. Readers imagine themselves in the same

	<p>and over again.</p> <p>Students will use theories to make predictions.</p> <p>Students will self-assess and reflect on the work they have done so far.</p>	<p>situation, or remember a time when we were, and think, “How did we feel or how would we feel?” Then, readers use a word to describe the feeling, using a chart if need be. (see page 166 in the <i>Reading Strategies Book</i>)</p> <p><u>Readers wonder what their character is like.</u> (Session 2)</p> <ul style="list-style-type: none"> They do this by studying their observations, things the character says, does, and thinks, to come with an idea about the character. Then thinking, ‘What kind of person is this? What does this <i>tell</i> me about this character?’ Readers continue to grow new ideas about their character and find evidence to support those new ideas (see page 18). Partners ground their conversations in ideas about the text (see page 20). Good readers back up ideas about characters with evidence. First, readers focus on an idea and hold onto it on a sticky note or in their mind. Next, readers reread to find a line where the character says or does something that connects to the idea. Lastly, readers explain how that line or scene proves their theory. (see page 171 in the <i>Reading Strategies Book</i>) <p>Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work (see Online Resources and page 22 for more details).</p> <p><u>Readers develop a theory about the character.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by reading on in their book, noticing patterns in a character’s actions and feelings, and adding on to their initial ideas to come up with a big idea, or theory, about the character. Readers notice and are alert to when a character breaks the pattern of their typical behavior. They wonder why the author would decide to change the character’s behavior (see page 31). Partners read aloud a scene from their book to practice reading fluently (see page 32). Good readers notice when their character acts “out-of-character”. Readers notice when their characters are acting unusual. They compare how they are acting to how they’ve acted in the past. Readers ask, “What’s unusual
--	---	---

		<p>about the character's behavior at this part? What's different about how the character is acting?" Then, readers form an idea of theory about the character. (see page 180 in the <i>Reading Strategies Book</i>)</p> <p><u>Readers grow bigger theories about a character.</u> (Session 4)</p> <ul style="list-style-type: none"> • They do this by digging deeper into their original theories by asking, 'Why might the character be this way?' and then thinking, 'My bigger idea about the character is that...' • Readers theories about their character may change (see page 39). • Writers extend their theory by using thought prompts to write long (see page 40). <p><u>Readers use their theory about a character to make predictions.</u> (Session 5)</p> <ul style="list-style-type: none"> • They do this by using the knowledge they have gained about the character, a sense of who the character is, what he or she tends to do again and again, and what he or she really wants, to make strong predictions. • Readers revisit their predictions to check whether or not they came true (see page 49). <p><u>Readers set clear goals for themselves.</u> (Session 6)</p> <ul style="list-style-type: none"> • One way they do this is by studying their work and thinking, 'How can I develop even stronger ideas about my character? What goals can I set that will help me read even better?' • Readers refer to the 'Inferring about Characters and Other Story Elements' strand on the Narrative Learning Progression to make a goal to lift the level of their reading work. (see page 53) • Readers set goals by noticing the patterns of their stop and jots (see page 54-55). • Readers celebrate the end of Bend 1 by sharing their best jot about the main character (see page 55).
Bend 2	Goals	Suggested Mini Lessons
Following a	Students will begin to	*Note - During this bend clubs should read at least one book and in Bend 3

Character Across a Story	<p>work in book clubs.</p> <p>Students will understand all stories face problems.</p> <p>Students will understand how stories tend to go, the story mountain (or arc).</p>	<p>they will read more books. See page xiii for how create effective book clubs.</p> <p><u>Readers understand that characters move across a story in predictable ways.</u> (Session 7)</p> <ul style="list-style-type: none"> • Readers know that characters travel along a story mountain. First, they expect the character will face a problem, next they expect the problem will get worse, then about halfway through the book they know the character will reach a turning point, and finally the problem will be resolved. • Readers prepare for book club conversations (see page 65). • Book clubs begin their conversation by sharing their book jots (see page 67). <p><u>Readers expect characters to face problems.</u> (Session 8)</p> <ul style="list-style-type: none"> • They notice what problems characters face and how they react to those problems in order to understand the character in deeper ways. • Another way readers develop a character theory is by noticing ways the character typically responds to problems. ‘When faced with trouble, _____ is the kind of person who....’ (see page 74). • Book clubs create a set of rules by asking, ‘What sort of norms can we establish to make our book club the best it can be?’ (see page 76). <p><u>Readers pay attention to the roles secondary characters play in the main character’s journey.</u> (Session 9)</p> <ul style="list-style-type: none"> • They do this by asking, ‘Why did the author put this character into this story? How does he support the main character in his journey?’ • Readers consider <i>all</i> the roles the secondary character can play (ex. advisor, sidekick, challenger) (see page 83). • Good readers notice interactions between characters. First, notice where the main character is interaction with another character. Think about the secondary character’s actions and how they are making the main character feel, think, and act. Then, develop a theory. (see page 179 in the Reading Strategies Book) <p><u>Readers notice the roles illustrations play in a story.</u> (Session 10)</p>
---------------------------------	--	---

- They do this by asking, ‘Why might authors include illustrations?’ and ‘What do pictures contribute or add to stories?’ (see chart on page 91).
- Readers compare illustrations across a book (see page 91).

Readers pay close attention to the climax of a story. (Session 11)

- They do this when they are close to finishing the book. Readers expect the tension to build, noticing how the main character is tested and reacts, then thinking, ‘What is my character facing, and why is this important?’
- Readers learn a lot about their character by studying the choices he or makes or doesn’t make during the climax (see page 100).
- Book clubs use what they know about story structure to guide their conversation (see chart on page 102).

Readers notice the main character resolves his or her biggest problems at the end of the book. (Session 12)

- They do this by noticing how the character resolves the problem and asking, ‘What strength did this character draw on to solve this problem? How has the character changed?’

Readers determine what lessons the character learns. (Session 13)

- They do this by thinking after the character has resolved their problem, ‘What does the character know now that he didn’t at the start of the story? What lessons can he teach others about life?’
- Readers use sentence starters to help come up with a lesson. ‘In life...,’ ‘Often people...,’ and ‘It’s important to...’
- When developing a strong idea, readers need text support from across the book (see page 114).
- Authors include the lesson throughout the entire story, and readers can sometimes find evidence of this in past jottings (see page 117).
- Good readers notice what the characters can teach us. Readers list out some positive traits of a character in their book. They think about his/her actions and why they did that. Then ask, “What can this character teach me about living to be a better person?” (**see page 197 in the Reading**

		<p>Strategies Book)</p> <p><u>Readers think about how all the parts in a book fit together.</u> (Session 14)</p> <ul style="list-style-type: none"> • They do this when they get to the end of the book, first identifying key parts, then thinking about the job of the part and how it connects to other scenes across the story, thinking, ‘What does this part do?’ and ‘How does it connect to other parts in the story?’ • Readers assess their writing by studying the ‘Analyzing Author’s Craft’ strand on the learning progression (see page 127).
Bend 3	Goals	Suggested Mini Lessons
Comparing and Contrasting Characters across Books	<p>Readers will learn different ways to compare and contrast books, such as characters, how characters respond to trouble, and lessons the author is trying to teach you.</p> <p>Readers celebrate the end of the unit by recommending text sets, ways different books can go together.</p>	<p>*Note- Books clubs should still have access to books they read in Bend 2 for comparison work.</p> <p><u>Readers think comparatively across books that go together in some way.</u> (Session 15)</p> <ul style="list-style-type: none"> • One thing readers can compare are the main characters by studying their traits, actions, likes, and dislikes, thinking, ‘In what ways are the characters similar? Do they say and do similar things? Do they care about the same stuff?’ Readers also notice the differences asking, ‘In what ways are these characters different?’ • Readers also compare secondary characters (see page 135). • Readers ground their comparisons in text support (see page 137). <p><u>Readers compare how characters tackle trouble.</u> (Session 16)</p> <ul style="list-style-type: none"> • They do this by first looking at the kinds of problems the characters have and then examining their reactions. Think, ‘How do these characters react to their problems? Are there similarities? Differences?’ • Readers consider what advice past characters might give current book characters (see page 147). <p><u>Readers develop debatable ideas about characters across books.</u> (Session 17)</p> <ul style="list-style-type: none"> • They do this by exploring a big question with no right answer. Readers use

		<p>mini-arguments to share their ideas, supporting their claim with evidence from the text (see charts on page 151 and 152).</p> <ul style="list-style-type: none"> Good readers debate to make conversation more interesting and open up our thinking. Readers can ask, “I am not sure, but have you considered...?” or “Or could it be...” (see page 348 in the <i>Reading Strategies Book</i>) <p><u>Readers compare texts by studying the lessons characters learn.</u> (Session 18)</p> <ul style="list-style-type: none"> They compare similar themes and lessons characters learn across books, by asking, ‘What big issues were resolved in each story?’ and ‘What big lesson did each character learn?’ Readers refer to the ‘Determining Themes/Cohesion’ strand on the learning progression to raise the level of their interpretation and comparison work. <p><u>Readers celebrate all they have learned by sharing their love of characters.</u> (Session 19)</p> <ul style="list-style-type: none"> See pages 170-172 for details on clubs creating text sets that can be displayed in the classroom library. Students can use Chatterpix to have their book characters tell about themselves and provide a profile of themselves for new readers to preview. Good readers think about other books that remind them of a current book they are reading. First, readers remind themselves of what they learned from those books. Next, readers think about whether any of the lessons from those books apply to the one they are currently reading. (see page 204 in the <i>Reading Strategies Book</i>)
--	--	---

Language/Grammar/Conventions

ESL Strategies-

- Help students write down reading goals.
- Have students share topics that they find interesting. Also, help students choose books based on the child’s background knowledge, reading level, and level of complexity. ELL’s who are new to the country might come in reading at a

kindergarten level and might feel embarrassed to choose level A books. Please see ESL teacher for books at the child's level, that look appropriate for their age.

- See ESL teacher for wordless books.
- See ESL teacher for books in the child's native language.
- Reading Logs- ELL's often have parents that work at night and the reading log is often not signed. Please see the ESL teacher for clarification on how to handle this type of situation.
- ELL's often heavily rely on reading for meaning. Have the ELL pick books they like based on interest, but also books that are themed for the specific time of the year. This will help build background knowledge, schema, and vocabulary.
- ESL teacher pre-teach new terminology.
- Choose reading partners with high level of language acquisition. Choose someone who could model great reading.
- Provide a question ring for the ELL. This ring would have general questions that the ELL could ask his or her reading partner.
- Have a Reading Workshop schedule in the student's book box so they know what part of reading workshop comes next. (with pictures)
- Strategy for Sight Word Recognition- have student alternate between sight word ring and reading independently during reading workshop.
- Many new ELL's will have a print work goal. Reinforce 1:1 match, looking at the picture and beginning sound to solve tricky words, thematic books, skipping unknown words to see what would make sense, ect. See ESL teacher for strategies that would fit the individual child's need.

Bend 1-

- Readers pay attention to how the character acts, how they speak, what they say, and what they think. Provide student with a copy of a feeling chart with pictures and words. (See ESL teacher)
- Have ESL teacher teach a mini lesson to the class or small group about character feelings and introducing new vocabulary.
- ELL's should look at the character's face and "put on" the characters face. This will help them internalize how the character is feeling. "How do you feel when you make that face?"
- ELL's should check the picture to get clues about how the character feels.
- For higher ELL's, introduce the concept of synonyms. This will prevent them from using the same word repeatedly. For example, "You are right, the character does looks happy. Can you give me another word for happy?".
- Have ELL's pay attention to the speech bubbles in their story or have them try to think about what words would go in a speech bubble if there is not one in the book already. This helps the ELL visualize and determine how the character is feeling by understanding what he/she might be thinking.
- Provide ELL with sentence starters for small/whole group conversations.

- ESL teacher should pre-teach how a character's feeling might change over time. A strategy would be for the ELL to stop and jot on a post it note each time the character's feelings throughout the course of the book. Higher ELL's would stop and jot and newcomer ELLs would draw pictures that represented the feeling. (happy/sad face).
- Provide graphic organizer that gives ELLs a chance to show how the character changes over time. They can use this as a visual tool to help aid in comprehension. They can look across each sticky note to explain how the character changed throughout the course of the book.
- Role play characters.
- Provide ELLs with a character trait list with pictures to match.
- Readers theater to promote fluency
- Ask ELL how the character is behaving over and over again.
- To make inferences about theories, provide the ELL with sentence frames to promote higher order thinking. For example, " Maybe the character is feeling _____ because _____".
- Have ELL's write their predictions down.
- Reinforce idea of synonyms to help with character traits.

Bend 2-

- Provide students with graphic organizer to help with the concept of a story mountain.
- Provide a ring of sentence starters and conversations starters for book club conversations.
- Beginning Level ELLs- it might be hard for beginner ELLs to stop and jot. A modification would be to have them stop and sketch on their post its to represent feelings.
- ELLs should study the pictures and the character feelings.
- Have ESL teacher preteach vocabulary. (climax, reacts, conversation, different feeling words, problem, solution).
- Have ELLs look at their post it notes with character traits written on them. Lay them out and have students explain how the character changed in the beginning, middle, and end.
- Lesson Learned- Ask the ELL what the character did over and over and if they could give the character advice, what advice would they give. This will help them with the concept.
- Teach positive vs. negative traits.
- Teach this concept with a book that shows a clear lesson learned.
- Recreate mini anchor charts in the classroom for the ELLs book box. They will use this as a resource in small group and whole group instruction. Consistency across teachers is key.

Bend 3-

- ESL teacher should preteach all new vocabulary. (similar, same, different, text support, secondary characters, compare,

- debate, argument).
- Create graphic organizer for comparisons.
 - Pre teach how to cite text evidence.
 - Sentence starters or debate ring for ELLs to use in small group or with partner.

Content Area: Language Arts	Grade: 3
Unit: 4	Unit Name: Baby Literary Essay
Writing	
New Jersey Student Learning Standards for English Language Arts	
<p>W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <ol style="list-style-type: none"> 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. <p>W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.)</p> <p>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</p> <p>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.</p> <p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p>	

SL3.2 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.

SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L3.6 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).

Technology Standards and 21st Century Skills:

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

8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.

8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

8.1.8.B.1 Synthesize and publish information about a local or global issue or event.

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

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

Enduring Understandings

Essential Questions

Writers plan for literary essays by closely reading a text, developing a strong opinion, supporting their opinion with text evidence.

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?

Writer write literary essays by including a strong thesis, introduction, evidence to support the thesis, and a conclusion.	<p>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?</p> <p>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?</p>
Students will know...	Students will be able to:
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> ● Published piece(s) ● Pre and Post - Assessment <p><u>Phonics, Spelling, and Word Study</u></p> <ul style="list-style-type: none"> ● During this time of year, you will want to observe students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program. 	<ul style="list-style-type: none"> ● Teacher observations ● Conference notes ● Partner conversation ● Random collection of notebooks ● Drafts
● Resources and Materials	
<p>Teacher Resources:</p> <ul style="list-style-type: none"> ● TCRWP, Writing Curricular Calendar, Third Grade, 2017-2018 Unit 4 - Baby Literary Essay: <ul style="list-style-type: none"> ○ http://connect.readingandwritingproject.org/file/download?google_drive_document_id=0B7BccMltK6LqcVRHWU4tY1JHaFU&user_id=NTk1MDM=&user_email=Q0xvd2Vuc3RlaW5Ac2Nob29scy5ueWMuZ292&user_name=Q2xhaXJlIExvd2Vuc3RlaW4= 	

- Or see document in curriculum folder
- *The Writing Strategies Book* by Jennifer Serravallo
- *If... Then... Curriculum* in Writing Units of Study set, see page 43

Teacher's Note:

- 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.
- 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.
- Your third grade students will not only learn the structure of an essay, but will learn to read and reread a text in search of evidence to support their claims.
- Remember that in Changing the World, your students already learned to group their information into categories to support their opinions, and that in the Art of Information Writing, they were briefly introduced to boxes and bullets as an organizational structure. What's new here for them will be gathering their evidence from a story.
- What's new here for them will be gathering their evidence from a story.
- Students will draft quickly and often during the first few days of each bend, then select their best draft to revise and edit
- The structure for third grade opinion writing is not as complex as that of fourth and fifth. Some of your students will be perfectly ready for a boxes-and-bullets structure. They are used to categorizing evidence from Changing the World, and may find it easy to state an opinion ("Opal is kind), and add one or two categories underneath it, ("- she takes care of animals, - she takes care of people"). Keep in mind, as well, that students need not worry about reasons and evidence for their claims. Instead, the two are somewhat interchangeable at this level. They might say 'because' and mean 'for example' and vice versa. The most important work is that students state a clear opinion or thesis, and they support their idea with evidence from the text. Also keep in mind that there is no magic to three bullets. Third graders do NOT have to write five paragraph essays! Nor do their bullets need to be parallel. A third grade essay might sound like "Opal is kind" followed by two parts, part one - because she takes care of Winn Dixie and part two - when she worries about her father."

Overview of Bends:

- **Bend I - Structuring Essays about Stories**
 - Structure and organization of essay writing.
 - Whole class 'boot camp,' engaging students in the shared planning and writing of an essay about a story.
 - Students will learn to state an opinion about a story clearly, find details to support that idea, and then craft an essay from beginning to end.

- Students will write a few quick essays, develop and evaluate details in support of an idea and organize their writing into paragraphs.
- **Bend II - Raising the Level of Our Literary Essays**
 - Students will learn techniques and strategies for lifting the level of their writing.
 - Increasing their independence as they move through the drafting and revision cycle again.
 - Students will begin this bend with new stories, and work together to come up with possible thesis statements. As in Bend I, you'll want students to rehearse and then flash draft an initial essay, this time with less support and instruction. You will also teach them techniques for raising the level of their introductions and conclusions, including specific evidence, and creating cohesion across their essays.
- **Bend III - Applying What We've Learned to Writing About Any Text**
 - Children will apply what they've learned about supporting an opinion about a story to supporting an opinion about any text. This bend specifically supports students in reading nonfiction closely, looking for the author's big idea, and supporting that idea with evidence from the text.
 - Readers can work in partnerships or small clubs, reading nonfiction articles.

Getting Ready

- Choose short stories students will study in **Bend I**. Give copies of the short text(s) to students.
 - Helpful to come back to previous read alouds
 - A few mentor texts for whole-class work, or boot camp. These texts can then become those that thread through your minilessons and whole-class teaching.
- In **Bend II**, you can also refer to *Because of Winn Dixie*, or another whatever your read aloud text is for the Character Study unit, IF you are demonstrating writing with more independence about longer texts.
- For **Bend 3**, you will need a small collection of nonfiction, one of which will be used for boot camp.
 - TCRWP suggests *Harry Houdini: Chained to Magic* from the expository text set in *Unit 3: Reading to Learn* (see the Session 1 online resources at Heinemann.com to access this text set).
 - Helpful to choose a nonfiction text that students are already familiar with.

Anchor Charts

- “When Writing a Literary Essay” see Bend I
- “Transition Words and Phrases” from Changing the World

Materials

- Writer’s notebook

- Writing folders
- Opinion Writing Checklist Grades 3 and 4
- Opinion Writing Rubric
- Editing Checklist

Pre- and Post-Assessment

Students will have up to 60 minutes for the pre- and post-assessment.

- Pre-assessment
 - Up to 60 minutes, one sitting
- Post-assessment
 - Up to 60 minutes
 - Can use 2 days. Possible schedule:
 - Day 1 - 40 minutes to draft
 - Day 2 - 20 minutes to revise and edit

Before beginning the unit, writer's' complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Do not coach them. Give the following instructions:

"Think of a topic or issue that you know and care about, an issue around which you have strong feelings. You will have sixty minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. Draw on everything you know about essays, persuasive letters, and reviews. Please keep in mind that you'll have sixty minutes to complete this, so you will need to plan, draft, revise, and edit in one sitting. In your writing, make sure you:

- *"Write an introduction*
- *State your opinion or claim*
- *Give reasons and evidence*
- *Organize your writing*
- *Acknowledge counterclaims*
- *Use transition words*

- Write a conclusion.”

Use the Opinion Writing Rubric to score assessments.

Bend 1	Goals	Suggested Mini Lessons
Structuring Essays About Stories	<p>Structure and organization of essay writing</p> <p>Growing ideas about texts</p> <p>Write a few quick essays.</p> <p>Expect that these essays may not have conclusions, and that they will be rapid, fast drafts. The goal is for your students to have the feel for the structure of a literary essay. They will start to see the patterns from one to the next.</p>	<p>Anchor chart:</p> <p><i>When Writing a Literary Essay...</i></p> <ul style="list-style-type: none"> • Name the story you are writing about • State your big, bold opinion, or thesis • Give evidence from the story <ul style="list-style-type: none"> ○ summarize part of the story ○ quote exact lines • Use transitional phrases to lead into evidence <ul style="list-style-type: none"> ○ For example, In the beginning... • Explain why evidence matters <ul style="list-style-type: none"> ○ This is important because... • Use all you know from writing essays to set goals and make your writing stronger <p><u>Essay Bootcamp</u></p> <ul style="list-style-type: none"> • Literary essayists gather ideas from a text. They do this by reading a text closely and jotting down their ideas. • For example: If you read aloud <i>Those Shoes</i>, some opinions might be: <ul style="list-style-type: none"> ○ Jeremy is jealous. ○ Jeremy becomes a good friend. ○ Shoes mean a lot to Jeremy. ○ Jeremy can be selfish. ○ People are kind to Jeremy. • As a class choose one opinion/thesis to develop. • Opinion writers gather evidence. They do this by rereading the text and underlining parts of the story that support the thesis.

- Writers conclude their essays by saying what happens at the end of the story, the lessons the character learns, or restating the thesis.
 - *As you are going through the essay you can be recording a boxes and bullets outline for the essay on chart paper.*
- Writers rehearse or practice their ideas and evidence before writing. They do this by writing it “in the air”/saying it out loud to their partner.
- Writers flash-draft. They do this after saying out loud their whole essay. Writers refer back to the anchor chart making sure to include the introduction
 - *As students are flash-drafting you can coach into the whole class such as, “Don’t forget to look back at the text for specific evidence,” or, “Make sure to look up at our whole class plan as you draft!” As students are drafting walk around the room jotting notes for future teaching points/small-group lessons.*

Writers develop a second essay on the same shared text.

- They do this by choosing a new thesis, finding evidence to support the thesis, rehearsing their essay in the air, and finally drafting it.
 - *You may decide to follow yesterday’s format.*
- Writers develop their text evidence by practicing summarizing or lifting exact lines and quoting. They do this by rereading the text skimming for lines that best support the thesis, lines that help the reader see and hear the story. For instance:
 - if you choose the idea that “People are kind to Jeremy,” you could support this by summarizing the scene where his grandma buys him shoes. Or you could say, For example, his grandma says, “Let’s check out those shoes you’re wanting so much.” Show them both versions and ask them to talk about the impact of each on themselves as readers. They might ponder which was stronger, more powerful. Then, ask them to look at their own writing and see if they want to lift exact lines, and which lines they should lift from the text. They could work in partners, finding several lines to lift and then ranking them just as they ranked their evidence in the lesson. Remind students to select lines, not whole paragraphs!
- *By the end of day two, your students should have another flashdraft. Again, this essay may not have a conclusion; that is, it may not even be entirely finished. Your*

students will have time to go back to these drafts and address any missing parts later in revision.

Writers draft a third literary essay, choosing another idea.

- They do this by choosing a new thesis, finding evidence to support the thesis, rehearsing their essay in the air, and finally drafting it.
 - *Students may just need a quick reminder.*
- Literary essay writers choose a thesis that carries through the whole text. They do this by developing a thesis about character change or lessons characters learn.
 - For example, if you are using this *Those Shoes*, then students might state a claim like, ‘Jeremy changes,’ or they might say how the character changes, for instance, ‘Jeremy changes from being selfish to being giving.’ Then, you could channel students to write essays about character change or the lessons characters learn.
- **GRAMMAR REVIEW: Lesson 3** (Parts of Speech)
 - Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

Writers revise by lifting the level of their flash-drafts.

- Writers lead into their evidence with transitional phrases, and then they elaborate on their evidence by explaining why it matters.
- Anchor charts:
 - “Transition Words and Phrases” from Changing the World
 -

Writers lead into their evidence or quote:	Writers explain why their evidence matters!
In the story it says, “...” One part of the story that shows this is when.... In the beginning, for example...	This is important... This means... In other words... This matters because...

		<table border="1"> <tr> <td>In the middle... By the end...</td><td>This shows how... The character could have... but instead...</td></tr> </table>	In the middle... By the end...	This shows how... The character could have... but instead...
In the middle... By the end...	This shows how... The character could have... but instead...			
		<ul style="list-style-type: none"> Writers choose one essay to revise, edit, and publish. They do this by using the opinion writing checklists, self-assessing and setting goals for the work they need to do by asking themselves questions like, "What have I done well?" and "What do I need to work on?" to determine their revision work for the day. GRAMMAR REVIEW: Lesson 4 (Capitalizing) <ul style="list-style-type: none"> Writers capitalize appropriate words in titles while writing. <p><u>Celebration</u></p> <ul style="list-style-type: none"> Students can get into small groups and show each other their favorite essays. They should give each other compliments, and pat themselves on the back. 		
Bend 2	Goals	Suggested Mini Lessons		
Raising the Level of Our Literary Essays	<p>Write literary essays with less teacher support.</p> <p>Students can write about a short text or their book club book.</p> <p>Students will spend more time planning and rehearsing their essay before drafting.</p>	<p>*Teacher Notes:</p> <ul style="list-style-type: none"> invite students to gather with their book club and begin to think about some big, bold opinions about characters in those books. Or, lay out several copies of a variety of familiar short texts, allowing students to form groups around the texts they want to write about. <p><u>Literary essayists draw on strategies they've learned to develop opinions about their stories.</u></p> <ul style="list-style-type: none"> They do this by thinking about character traits, character change, and lessons characters learn. Essayists choose an idea they can support with strong evidence. <ul style="list-style-type: none"> <i>Book clubs can work together to come up with big ideas about their book.</i> Writers support their claim. They do this by finding examples from the text to support what they are saying. Writers organize their evidence with boxes and bullets in their writing notebooks. For example: <ul style="list-style-type: none"> <i>Jeremy is desperate for special sneakers</i> <i>In the beginning of the story, he dreams about the sneakers.</i> 		

- *Later, he thinks about the sneakers while he is trying to concentrate on his homework.*

Literary essayists draft their essay.

- Writers use all they know about drafting literary essays to write well. They do this by looking over anchor charts, shared demonstration text from day one, and the checklist to help them set goals.
- **GRAMMAR REVIEW: Lesson 5** (Sentences)
 - Writers vary their sentence structure by producing simple, compound, and complex sentences when drafting.

Essayists develop strong opinions.

- They do this by first studying the relationships between characters. Then noticing parts when two characters interact and asking, 'What's interesting or unusual about their relationship?' Finally writing about their ideas in their notebook.
 - *Refer to the prompts for character change from Session 12 of Character Studies to support students' thinking.*
 - *By the end of this day (or the next if writers need one more day to draft), writers will have flash drafts of two possible essays.*
- **GRAMMAR REVIEW: Lesson 6** (Conjunctions)
 - Writers use coordinating and subordinating conjunctions when drafting.

Essay writers include an introduction.

- They do this by including the title of the story, and a big, bold opinion. Next writing a little sentence about the story that is a hook.
 - *A third grade introduction is its own paragraph and will include 1-2 sentences.*
 - INQUIRY: What do you notice about these introductions:
 - *Those Shoes, by Maribeth Boelt, is a sad story about a boy named Jeremy who really, really wants a pair of sneakers. Jeremy is a character who is jealous.*
 - *Jeremy, in Those Shoes, is jealous. Jeremy wishes he had special shoes and he wishes he had more money.*

		<ul style="list-style-type: none"> ■ <i>Jeremy learns to be a good friend. Jeremy is the main character in Those Shoes. Jeremy starts out selfish and becomes kind.</i> ■ <i>In Those Shoes Jeremy learns to be kind. This great story teaches that shoes aren't as important as friends.</i> ● <i>Students can write or revise their introductions on both of their essay drafts, and also spend time finishing their essays.</i> <p><u>Writers push themselves to find evidence from different parts of the text.</u></p> <ul style="list-style-type: none"> ● They do this by looking at the beginning, the middle and the end of the story, pulling an example from each one. Or, thinking, 'Is there another part of the story that might have an example for me to use?"' ● Literary essayists can only support an idea when a text offers them evidence. <p><u>Essay writers include a conclusion.</u></p> <ul style="list-style-type: none"> ● They do this by, starting a separate paragraph, restating their opinion, and offering some extra thinking about why they like the book or why the story is important, or a lesson the reader learns. Examples: <ul style="list-style-type: none"> ○ <i>In conclusion, Jeremy is a jealous boy. It's hard not to be jealous when other people have stuff and you don't.</i> ○ <i>Jeremy learns to be kind. It's not easy to be kind when you want stuff. But he learns to be kind and he makes a friend.</i> ○ <i>Jeremy learns to be a good friend. He started out selfish but he learns to be kind.</i> ● <i>Then your students can add conclusions, or revise their conclusions, for any of the essays they have written so far, and they can finish the essay they started yesterday.</i> <p><u>Celebration - During the share of the last day of this Bend,</u></p> <ul style="list-style-type: none"> ● Writers celebrate their growth from Bend 1 to Bend 2 by comparing their essays. They might study the two essays themselves first, jotting post-its to mark the various ways their writing is new and improved.
Bend 3	Goals	Suggested Mini Lessons

<p>Applying What We've Learned to Writing About Any Text</p>	<p>Students will apply what they know about writing about stories to writing about any text, including nonfiction pieces.</p>	<p>*Teacher's Note:</p> <ul style="list-style-type: none"> It will help if students are familiar with the nonfiction pieces they are writing about in Bend III, so you might take a little time to read aloud a few nonfiction texts to students prior to writing workshop. <p><u>Bootcamp...Again!</u></p> <ul style="list-style-type: none"> Just like writers know how to write an opinion about a character, and support their ideas with evidence, they can also write about a big idea in a nonfiction text, and support that with evidence. They do this by reading a nonfiction text, generating ideas about this text. <i>If you read aloud Harry Houdini: Chained to Magic (Heinemann, Unit 2 Reading to Learn, Session 1, expository text sets)</i>, some examples: <ul style="list-style-type: none"> <i>Harry is hardworking.</i> <i>Success takes a lot of work.</i> <i>Harry is brave.</i> <i>Magic takes a lot of determination.</i> <i>Chains can be used in different kinds of magic tricks.</i> Create a shared class outline, rehearse how the essay could go by writing in the air, and then send kids off to draft. <p><u>Writers plan for an essay with more independence.</u></p> <ul style="list-style-type: none"> They do this by reading another text closely, jotting down their ideas, marking up their texts with evidence for those ideas. Finally they plan for an essay, which they might 'write in the air.' <i>Students can do this work within clubs on a different nonfiction text.</i> GRAMMAR: Lesson 7 (Capitalizing) <ul style="list-style-type: none"> Writers capitalize appropriate words in titles when revising. <p><u>Writers write powerful drafts.</u></p> <ul style="list-style-type: none"> They do this by, using anchor charts and their checklists, and revising as they go - remembering to include paragraphs, brief introductions and conclusions, transition words, and about paraphrasing and quoting.
---	---	--

	<ul style="list-style-type: none"> Using the plan they developed the previous day (within clubs), students now independently draft their essay. Lesson 8 (Subject-Verb Agreement) <ul style="list-style-type: none"> Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and plural forms of nouns, pronouns, and verbs to do this. <i>The Writing Strategies Book</i>: 9.18 Match the Number of the Subject to the Number of the Verb <p><u>Writers revise and edit.</u></p> <ul style="list-style-type: none"> Opinion writers revise and edit their essays before publishing them. They do this by reading their essay with their partner (see <i>The Writing Strategies Book</i> 10.7 Tell Me: Does it Make Sense? And 9.4 Repeated Readings to Check a Checklist) looking for places where their thinking is unclear, evidence is missing, or any other issues that might occur, and comparing their essay to the Opinion Writing Checklist. GRAMMAR: Lesson 9 (Plural) <ul style="list-style-type: none"> Writers form and use regular and irregular plural nouns and verbs <p><u>Celebration</u></p> <ul style="list-style-type: none"> Suggestion: have students lay their first literary essay and their nonfiction essay side by side, and have the students visit each other's writing, complimenting as they go. Students can even leave notes (on post-its or small slips of paper) inside of books, letting readers know that if they enjoyed one story they might find it interesting to then read the other and compare or contrast them.
Language/Grammar/Conventions	
Lesson 7 (Capitalizing)	<ul style="list-style-type: none"> Writers capitalize appropriate words in titles when revising.
Lesson 8 (Subject-Verb Agreement)	<ul style="list-style-type: none"> Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and

plural forms of nouns, pronouns, and verbs to do this.

- *The Writing Strategies Book*: 9.18 Match the Number of the Subject to the Number of the Verb

Lesson 9 (Plural)

- Writers form and use regular and irregular plural nouns and verbs

Review Previous Grammar Lessons:

Lesson 1 (Spelling)

- Writers rely on strategies to help them spell words correctly when revising:
 - conventional spelling for high-frequency and other studied words and for adding suffixes to base words
 - spelling patterns and generalizations in writing words.
 - reference materials, including beginning dictionaries, as needed to check and correct spellings.

Lesson 2 (Punctuating Dialogue)

- Writers learn to punctuate dialogue properly with a comma and quotation marks, and we punctuate as needed in revision.
- *The Writing Strategies Book* 9.11: Punctuating (and Paragraphing) Speech

Lesson 3 (Parts of Speech)

- Writers are able to explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
- *The Writing Strategies Book*: 7.3 Precise Nouns
- *The Writing Strategies Book*: 7.5 Verbs that Match the Meaning
- *The Writing Strategies Book*: 7.20 Choose Your Pronouns
- *The Writing Strategies Book*: 7.24 Know When to Keep an Adverb
- *The Writing Strategies Book*: 7.25 Work for More-Precise Language (by Taking Out Adjectives and Adverbs)

Lesson 4 (Capitalizing)

- Writers capitalize appropriate words in titles when revising.
- *The Writing Strategies Book*: 8.5 When's It Big? When's It Small?

Lesson 5 (Sentences)

- Writers vary their sentence structure by producing simple, compound, and complex sentences.
- *The Writing Strategies Book*: 9.24

Lesson 6 (Conjunctions)

- Writers use coordinating and subordinating conjunctions.

ESL Strategies

- Provide students with sentence frames.
- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.
- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have esl teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment
- See your ESL teacher for Words Their Way for ELL's as a resource.

Bend 1-

- ESL teacher should preteach vocabulary and concept before it is introduced in classroom.
- Provide students with multiple examples at their level.
- Give students different topics to write about.
- Come up with a list for students together.
- Modify the list of pages ELL is expected to write based on level.

- Provide sentence starters and frames.
- Modify and recreate Opinion Writing Checklist with pictures and less wording. (keep the same content, modify the amount).
- Small group instruction
- Recreate anchor charts for writing folders for consistency and easy strategies.
- Checklist with pictures
- Partner with student who is a model writer and student.
- Help ELLs with narrow down their writing to one “seed idea”.

Bend 2-3

- ESL teacher will provide student with adequate time to research in computer lab or in small group.
- ESL teacher will provide ELLs with books about their topic.
- ELLs will draw pictures on each page to easily remember how they planned out their story. The goal would be for the picture and the word to match.
- ESL teacher will introduce the concept of verbs tenses. ELLs will incorporate it into their writing.
- Provide ELLs with more time.
- Provide student with word bank of transition words to keep in writing folder.
- Provide ELL with checklist including grade level and ESL goals. Make sure checklist has pictures.

Bend 4-

- Group ELL with one more ELL student and students with high levels of language.
- Modify template if needed
- Sentence starters for conversations
- Preteach all vocabulary
- Small group instruction
- Provide students with books on their level, interest levels, and books that are appropriate for their age group.
- Provide ELL with word bank pertaining to their topic
- Remake mini anchor charts to match the anchor charts in their classrooms.
- Checklist with pictures

Modifications (Special Education/Academic Support/ ELL)

Resources	Modifications(Special Education/Academic Support)	ELL	Gifted Learners
Fundations Reading A-Z Raz Kids Wilson Fluency Kit Framing Your Thoughts Learning Ally	<ul style="list-style-type: none"> ● Supplementing the curriculum components (e.g. peer editing for teacher conferencing) ● Preteach vocabulary ● Reteach concepts ● Scaffolding ● Multisensory materials ● Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities ● Near-point models ● Extended time ● Direct instruction ● repetition/opportunities for practice ● Voice-to-text ● Text-to-speech ● Small group instruction 	<ul style="list-style-type: none"> ● Manipulatives ● Preteach vocabulary ● Activate prior knowledge ● Identify big picture concepts ● Build in time for reteaching and repetition ● Model expectations ● Think and read aloud ● Provide a final product example ● Provide language objectives associated with concepts ● Act out classroom behaviors with students ● Modify assessments ● Use real objects ● Word walls with pictures ● Laminated cards or mini anchor charts placed on students 	<ul style="list-style-type: none"> ● Differentiation with high level materials ● Student led discussions and learning ● Student product choice ● Additional open ended tasks ● Incorporate problem solving activities ● Promote creative and critical thinking ● Provide flexible environment

		<p>individual desks.</p> <ul style="list-style-type: none">● Same posters used every time.● Provide sentence frames for explanation questions● Scribe● Thematic word walls● Allow word walls to stay up during assessments● Reduce visual field● Reduce number of problems required● Allow time for instruction● ESL teacher can pre teach the lesson before introducing concept in the classroom.● Verbal prompting● Rework directions and allow verbal clarification before answering questions.● Extended time	
--	--	--	--

		<ul style="list-style-type: none">• Small group instruction• Small group testing	
--	--	---	--

Content Area: Language Arts	Grade: 3
------------------------------------	-----------------

Unit: 5	Unit Name: Research Clubs: Elephants, Penguins, and Frogs, Oh My!
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>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.</p> <p>RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>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.</p> <p>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.</p> <p>RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI.3.6. Distinguish their own point of view from that of the author of a text.</p> <p>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).</p> <p>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.</p> <p>RI.3.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.</p> <p>RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p>	
<p>RF3.3 Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF3.4 Read with sufficient accuracy and fluency to support comprehension.</p>	
<p>W3.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</p>	
<p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly</p>	

SL3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats.
SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
SL3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
SL 3.5 Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.
SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Technology Standards and 21st Century Skills:

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources
8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.
CRP4. Communicate clearly and effectively and with reason.
CRP7. Employ valid and reliable research strategies.

Enduring Understandings	Essential Questions
Students will be engaged in research, collecting facts and growing ideas. Students will learn that passionate, nonfiction reading can inspire world-changing ideas and actions.	<ul style="list-style-type: none">• How do I keep my energy high so I stay engaged while researching and working with my club?• How do I collect facts, grow ideas, and organize my notes to best fit the text structure?
Students will know...	Students will be able to:
<ul style="list-style-type: none">• to read easiest and broadest texts first to give themselves an overview of the background knowledge to handle more challenging texts.• to preview a text to access prior knowledge and	<ul style="list-style-type: none">• preview a set of texts, choosing a subtopic, and reading across books on just that subtopic.• synthesize information across texts, organizing what they are learning about that one subtopic.

<ul style="list-style-type: none"> anticipate the major text structures before reading. some common ways that parts tend to connect (cause/effect, first/second/next, compare/contrast). strategies to infer what words mean in texts and to build their vocabulary. 	<ul style="list-style-type: none"> determine a main idea of a text with supporting key details from across the text. compare and contrast important ideas and information across different texts. see how parts connect (to each other and to the whole) by asking, ‘How does this part connect to what I have read before?’ (ex. ‘Oh, this is showing a picture of what was described in this part here,’ or ‘Oh, this text box connects to what I read here. It’s giving me more information about what the author said <i>here</i>’.).
Assessment Evidence	
Performance Tasks	Other Evidence
<p>Performance Assessment</p> <p>Give a performance assessment prior to beginning the unit.</p> <ol style="list-style-type: none"> Log into your Heinemann account. Enter registration code. Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study <p>Give post-assessment.</p> <ol style="list-style-type: none"> At the end of the unit, log onto your Heinemann account. Find the post-assessment, teacher instructions, and student rubric. <p>Benchmark Level(s) for Trimester 3: Independently reading Level P</p> <p>Phonics, Spelling, and Word Study</p> <ul style="list-style-type: none"> During this time of year, you will want to observe 	<ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks Post-its Readers Notebook Write longs Goal-specific work

<p>students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program.</p>	
Resources and Materials	
Teacher's Note:	
<ul style="list-style-type: none"> ● Gist of the unit: <ul style="list-style-type: none"> ○ Bend 1: each club studies its own animal ○ Bend 2: clubs study another animal (rotate club baskets) ○ Bend 3: clubs compare and contrast those animals and research an overarching concept like adaptation or survival ● Teach students how to organize and take notes in their reading notebooks. <ul style="list-style-type: none"> ○ Do not provide worksheet organizers, instead teach students how to develop their own graphic organizers. ● This unit is challenging for students and is a precursor to the research unit in fourth grade and sets the stage for independent research projects students will tackle in fifth grade. 	
Pacing	
<p>Research Clubs Writing About Research</p> <p>Bend I:</p> <ul style="list-style-type: none"> ● Launch the units simultaneously. ● Teach reading prior to writing for Session 1, and make sure your read aloud comes prior to the launch of Writing about Research. ● Students begin researching their first animal. ● This bend should end slightly before Bend I of Writing about Research. 	<p>Research Clubs Writing About Research</p> <p>Bend I:</p> <ul style="list-style-type: none"> ● Launch Bend I right after launching the Research Clubs unit. ● Students begin writing a club book about their first animal. ● This bend should extend slightly past the end of Bend I of Research Clubs. This will give students a day to start investigating their second animal in reading workshop before they start writing about it.
<p>Bend II:</p> <ul style="list-style-type: none"> ● Launch Bend II a day before launching Bend II in 	<p>Bend II:</p> <ul style="list-style-type: none"> ● Launch Bend II in writing after students have had one

<p>writing. This gives students a bit of time to research their second animal as a club before they start writing about the animal.</p>	<ul style="list-style-type: none"> or two days to read about their second animal. Students begin writing a club book about their second animal.
<p>Bend III:</p> <ul style="list-style-type: none"> Launch Bend III a few days before launching Bend III in writing. This gives students a few days to grow ideas across their two animals and begin researching those ideas before they begin to write about their ideas. 	<p>Bend III:</p> <ul style="list-style-type: none"> Launch Bend III in writing after students have had two or three days to synthesize information and compare and contrast across their two animals in reading workshop. Students begin writing a club book about big ideas they are growing, and place a special emphasis on text structure, particularly comparing and contrasting.

Getting Ready/Mentor Texts:

- Check the Unit 4 Google folder for a list of books for each animal found in classroom libraries and the Book Room.
- Establish research clubs prior to Session 1
- Create small collections of various-leveled, high-interest books on a handful of animals (ex. a bin on sharks, a bin on wolves, etc.)
 - select animals based on your available resources
 - include easy levels such as J/K/L that offers an overview of the topic
- Club folder in each club's book bin, containing:
 - blank paper
 - packet of texts that clubs will use through the unit (found in the online resources).
 - (*Suggestions: teachers who taught this unit found it was much easier for children to work outside of their notebooks in little booklets that were lined or white paper folded over and stapled. Others had their students tab their notebook into the subtopics, ex. Growing Up, Habitat, so forth, with five or six blank pages for note-taking.*)
- Text set for your class topic. If using penguins for Bend 1, suggested mentor texts include:
 - The Life Cycle of an Emperor Penguin* by Bobbie Kalman and Robin Johnson
 - Penguins* by Bobbie Kalman
 - The Penguin* by Beatrice Fontanel
- Text for Bend 2, if using frogs suggested mentor texts include:
 - The Lifecycle of a Frog* by Bobbie Kalman and Kathryn Smithyman

- *Frogs and Toads* by Bobbie Kalman and Tammy Everts
- *Frogs!* by Elizabeth Carney

Science Connection Reading Materials

- Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
- Mentor text set can be connected to main topic of unit.
- Some possible titles that can support your science unit(s):
 - Molecules/Organisms & Ecosystem
 - *Acorn to Oak Tree*
 - *African Acrostics*
 - *Almost Gone*
 - *Animals of Long Ago*
 - *Baby Animals*
 - *Bats*
 - *Boy, Were We Wrong About Dinosaurs!*
 - *The Emperor's Egg*
 - *Endangered Animals*
 - *Forest*
 - *In the Garden with Dr. Carver*
 - *Ladybugs*
 - *Life in a Coral Reef*
 - *Nic Bishop: Butterflies and Moths*
 - *Ocean*
 - *Planting the Trees of Kenya*

Pre-Assessment

Give a performance assessment prior to beginning the unit.

- Log into your Heinemann account.
- Enter registration code.
- Find preassessment, teacher instructions, student rubric and more in the My Online Resources Grade 3 Reading Units of Study

Give post-assessment.

Bend 1	Goals	Suggested Mini Lessons
Researching a Topic	<p>Students will study an animal.</p> <p>In small groups students will organize the work of studying a particular animal.</p> <p>You will help the class co-construct a whole-class study of an animal (the Units of Study book has chosen penguins as their topic).</p> <p>Students will gather texts and preview them to glean an overview of the subtopics contained within the topic.</p> <p>Students will read a text after previewing it, expecting to confirm or revise their expectations.</p> <p>Students will draw on prior knowledge to anticipate</p>	<p>*Note - Select a class topic (the Units of Study book studies penguins). You may want to assign children who need extra support to that same topic. Research clubs should be established prior to Session 1.</p> <p><u>Researchers get started to learn about a topic.</u> (Session 1)</p> <ul style="list-style-type: none"> They do this by looking over their resources, putting them in order by difficulty, then reading an easy book to get an overview, and finally skimming the table of contents and illustrations to glean main subtopics and reading across books in one subtopic after another. Begin anchor chart, <i>To Research...</i>, and see charts on pages 6-7. Readers notice that the same subtopic can be worded differently from book to book (see page 8). <p><u>Researchers combine information to synthesize across texts.</u> (Session 2)</p> <ul style="list-style-type: none"> They do this by identifying subtopics within the topic. Then, as they read about the same subtopic in several texts, they synthesize (or put together) the information so that related bits go side by side. Experienced readers synthesize automatically as they read (see page 16). Clubs synthesize their thinking (see chart on page 17). <p>Set aside time for students to study the rubrics and learning progressions next to their pre-assessment work (see Online Resources and page 19 for more details).</p> <p><u>Researchers use the topics special vocabulary.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by reading about their topic, creating a word bank of the technical vocabulary, and use the vocabulary as they chat about their

	<p>what the text will contain.</p> <p>Students will keep a high-level of engagement while researching.</p> <p>Students will collect both information and ideas.</p>	<p>subjects.</p> <ul style="list-style-type: none"> Clubs build a word bank (see page 26). Clubs have a conversation and take notes on what they are learning (see page 28). <p><u>Strong readers pitch in to collaborate.</u> (Session 4)</p> <ul style="list-style-type: none"> They do this by keeping their energy high, working with enthusiasm and commitment, in order to help keep the group's energy high (see chart on page 34). Nonfiction readers envision ('building a mental model') (see page 35). Readers revisit their goals to make sure they are working towards them (see page 37). <p><u>Nonfiction readers grow ideas.</u> (Session 5)</p> <ul style="list-style-type: none"> They do this by studying the subject of their research much the same way they study characters in fiction - paying close attention to the traits, motivations, and struggles of their nonfiction subject. Researchers generate more complex ideas by flipping through their notes, skimming them, and asking, 'How are my ideas changing?' Then writing to answer their own questions (see page 45 and chart on page 46). <p><u>Researchers ask big questions that propel their learning forward.</u> (Session 6)</p> <ul style="list-style-type: none"> They do this by first revisiting their research topics, rereading their notes and asking, 'Why?' and 'Why not?' questions. Then generating a couple of possible answers, 'Could it be that...? Maybe it's because...' Finally, reading on, testing their tentative theories. Readers revisit the 'Critical Reading' strand on the Informational Reading Learning Progression (see page 49). Readers celebrate the end of Bend 1 (<i>suggestion:</i> introduce them to the website SoundBoard (www.soundboard.com) where they can choose a sound clip of their animal to play in the background as they read aloud a passage about their animal). (see pages 49-50).
--	---	---

Bend 2	Goals	Suggested Mini Lessons
A Second Cycle of Research	<p>Students will continue to work with the same clubs studying a different animal, beginning the research process all over again, drawing on all they have learned. This gives students the chance to work with greater independence.</p> <p>Students will read nonfiction fluently.</p> <p>Students will use strategies to determine the main idea and key supporting details of their texts.</p> <p>Students will notice the structure of a chunk of text they are reading, and take notes that reflect the text structure.</p> <p>Students will be able to compare and contrast.</p>	<p>*Note - Redistribute bins of nonfiction books on animals, making sure each group gets a different animal than in Bend 1. Change your animal as well, the Units of Study book studies frogs in Bend 2.</p> <p><u>Nonfiction readers plan how to study a new topic.</u> (Session 7)</p> <ul style="list-style-type: none"> They do this by using all they know about reading and research - about their repertoire of reading and research strategies - and they make a plan for the study on which they're embarking (see sample plans on page 57). Each club member works toward the research plan during independent reading (see page 58). Club members discuss what they can do to make their club more effective this time around (see page 59). <p><u>Nonfiction readers use an explaining voice to read with fluency.</u> (Session 8)</p> <ul style="list-style-type: none"> They do this by reading with a teacher's voice, an explaining voice (see chart on page 62). Readers practice reading a passage fluently, then read aloud the passage to their club (see page 66). (<i>Notice the student sample notebook pages for how readers take notes with attention to structure on page 66.</i>) <p><u>Readers use the text's structure to help organize their notes and learning.</u> (Session 9)</p> <ul style="list-style-type: none"> They organize their notes based on the text structure of the nonfiction book they are reading by making subsections in their notebooks, popping out the main ideas, and showing how the smaller details go with them. <ul style="list-style-type: none"> Researchers consider text structure. First, read through the text one time. Then, think, "How is the information being presented? What's the overall structure?" Then, think back to

		<p>what you learned before. Develop a main idea statement that takes the whole text and structure into account. (see page 240 in the <i>Reading Strategies Book</i>)</p> <ul style="list-style-type: none"> • Begin chart, <i>Researchers Take Notes that Follow the Structure of Their Texts</i>, see page 71. • Readers recognize transition words as clues to organizational structure (see page 73 and charts on page 76). • Readers use their notes to teach others (see page 75). <p><u>Readers recognize when authors use a compare-and-contrast structure in their nonfiction texts.</u> (Session 10)</p> <ul style="list-style-type: none"> • They do this by looking over a text with text structures in mind and thinking, ‘How is this structured?’ Then using the keywords they know to identify if the text is organized sequentially, by main ideas and supporting details (boxes and bullets), or compare and contrast. • Readers generate compare and contrast thinking by thinking before reading, ‘What do I already know about this topic?’ Then reading on and comparing what the text says with what they already knew (see page 85). • Readers plan their teaching, making sure their lessons are structured (see page 86). <p><u>Readers recognize when authors use a cause-and-effect structure in their nonfiction texts.</u> (Session 11)</p> <ul style="list-style-type: none"> • INQUIRY: What kinds of words and phrases signal a cause-and-effect structure? How can we take notes to fit with this structure? (see charts on pages 90-91) • (Readers will now know four text structures and <i>Researchers Take Notes</i> anchor chart is complete.) • Readers distinguish between cause-and-effect and problem and solution text structure (see page 93). • Readers define new vocabulary words as they read and assess the work they did when they found challenging words by using the ‘Word
--	--	--

		<p>Work' strand on the learning progression and setting a new goal (see pages 94-95).</p> <p><u>Nonfiction readers think deeply about the choices the author made to grow ideas.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this by reading closely to understand why the author made those choices. They ask, 'Why might the author have chosen to include this particular bit of information? To structure the text in this particular way? What does the author want me to know and think when I read this part of the text?' Readers compare how authors present information (see chart on page 101). Readers reflect on their work and set goals. They do this by carefully looking between their notes and the 'Comparing and Contrasting' and 'Analyzing Author's Craft' strands of the learning progression, then being honest about their work they are doing and list three things they might work on next (see page 103).
Bend 3	Goals	Suggested Mini Lessons
Synthesizing, Comparing, and Contrasting	<p>Students will compare and contrast animals they studied from Bend 1 and Bend 2.</p> <p>Students will research a more overarching concept like adaptation or survival, noting how the concept, applies to the two animals they have studied in their clubs and to other animals they have also learned about.</p>	<p><u>Researchers develop expertise on a topic by learning about the bigger field of knowledge.</u> (Session 13)</p> <ul style="list-style-type: none"> They do this by looking across books (of the two different animals they studied in Bends 1 and 2) at similar subsections to thinking about similarities and differences and looking for patterns and relationships in the information. <ul style="list-style-type: none"> Researchers compare the new information to what is already known. While reading, compare and contrast the information that you are reading to what you already know. (see page 250 in the <i>Reading Strategies Book</i>) Readers use anchor charts as checklists to make a plan for what work they need to do (see page 112). <p><u>Readers grow big questions and ideas that lead to more thinking, talking, and</u></p>

	<p>Students will apply what they have learned about animals to a real-world problem such as the challenge to design a better zoo given what they know about animals, how they can protect endangered animals by asking, ‘How might I go about solving the different parts of this problem?’</p>	<p><u>reading.</u> (Session 14)</p> <ul style="list-style-type: none"> They do this by researching the similarities and differences between the things they are studying and asking, ‘Why? Are others the same? What explains this?’ Then think about possible answers, ‘Could it be...?’ Finally readers make plans for more reading, this time guided by questions and hunches (see charts on pages 116 and 118). Readers assess their jots against the ‘Comparing and Contrasting’ and ‘Critical Reading’ strands of the learning progression to lift the level of their work (see page 120). <p><u>Experts don't just think about their topic, they also think about their process.</u> (Session 15)</p> <ul style="list-style-type: none"> They do this by asking, ‘What should I do next?’ Then taking stock, and finally going forward with a plan. As experts learn more and question more, their thinking leads them back to the text, and they read differently because their reading is guided by specific questions (see page 126). Nonfiction readers make individual plans and goals to push their thinking forward (see page 126). <p><u>Researchers develop evidence-based theories.</u> (Session 16)</p> <ul style="list-style-type: none"> They do this after they have read books, collected information, studied patterns, and grown theories. They ask, ‘What does the evidence suggest? How can I study all the evidence to grow new theories that are evidence-based?’ Readers record the evidence they have been gathering (see page 132). Readers explain to their clubs their theory and how the information fits with their theory (see page 134). <p><u>Researchers study all of the evidence they find to grow new evidence-based theories.</u> (Session 17)</p> <ul style="list-style-type: none"> They do this by not just reading about their focused topic, but also
--	---	--

	<p>reading around the topic (the more general information that surrounds the topic), looking for help learning about the big theories they have developed.</p> <p><u>Readers research a solution to a real-world problem.</u> (Session 18)</p> <ul style="list-style-type: none"> • They do this by thinking about all the aspects of the problem, then ask, 'How might I go about solving the different parts of this problem? What information will I need, and where can I get it?' Then, they sketch a plan for what they will do first, next, and next (see charts on pages 148-149). • When researchers feel stuck they brainstorm what they might do next to gather more information to solve their problem (see page 151). • Clubs debate when disagreements arise over possible solutions (see page 152). <p><u>Celebration: Finding Solutions to Real-World Problems.</u></p> <ul style="list-style-type: none"> • See pages 154-157 for a suggested celebration about students applying their learning to solving real-world problems. • Students will develop their own class version of National Geographic or Time for Kids using Google Docs or Google Slides. • Students will present a news segment of their topic/animal and discuss why it is in danger. Students will record this and allow it to be shared with other classes or schools in the district.
--	--

Language

ESL Strategies/

- Help students write down reading goals.
- Have students share topics that they find interesting. Also, help students choose books based on the child's background knowledge, reading level, and level of complexity. ELL's who are new to the country might come in reading at a kindergarten level and might feel embarrassed to choose level A books. Please see ESL teacher for books at the child's level, that look appropriate for their age.
- See ESL teacher for wordless books.
- See ESL teacher for books in the child's native language.

- Reading Logs- ELL's often have parents that work at night and the reading log is often not signed. Please see the ESL teacher for clarification on how to handle this type of situation.
- ELL's often heavily rely on reading for meaning. Have the ELL pick books they like based on interest, but also books that are themed for the specific time of the year. This will help build background knowledge, schema, and vocabulary.
- ESL teacher pre-teach new terminology.
- Choose reading partners with high level of language acquisition. Choose someone who could model great reading.
- Provide a question ring for the ELL. This ring would have general questions that the ELL could ask his or her reading partner. Make the ring with pictures and a sentence to match.
- Have a reading workshop schedule in the student's book box so they know what part of reading workshop comes next. (with pictures)
- Strategy for Sight Word Recognition- have student alternate between sight word ring and reading independently during reading workshop.
- Many new ELL's will have a print work goal. Reinforce 1:1 match, looking at the picture and beginning sound to solve tricky words, thematic books, skipping unknown words to see what would make sense, ect. See ESL teacher for strategies that would fit the individual child's need.

Bend 1-

- Lower Level ELLs should be assigned the same topic as the whole class topic.
- Have higher level ELLs pick topics they have a good amount of background knowledge in.
- ESL teacher- pull out students to preteach vocabulary and provide resources for ELLs on their topics.
- Create mini anchor chart for writing folder.
- Modify rubric for ELLs with picture and simple sentences.
- Create a word bank for lower level ELLs
- Help create word bank for developing ELLs
- Introduce and go over vocabulary for ELLs
- Provide conversational sentence starters for ELLs in small group or whole group discussions.
- Provide graphic organizer for note taking.
- Try to teach based on real world experiences.
- Give ELL 1 goal at a time to focus on
- ELLs should lean on the pictures for support. They should add more facts by looking at the pictures.
- Provide ELLs with videos on their topics or non fictions books on CD.
- Lower level ELLs can stop and sketch a picture as they read and learn new facts
- Provide extra time for ELLs

Bend 2-

- ELL teacher- pre teach new vocabulary and show videos of new topic to build background knowledge.
- Provide conversation sentence frames for small group discussions.
- ELLs will “read like the teacher” to build fluency.
- Students can highlight transition words in their text with highlighter tape to give them a visual cue.
- ELLs should still rely heavily on the pictures.
- Provide a graphic organizer for main idea and supporting details. (See ESL teacher)
- Teach ELLs common words and phrases that signal cause and effect
- Pre Teach new vocabulary- cause and effect, problem and solution
- Teach higher level ELLs to use context clues to figure out the meaning of tricky words.
- Teach ELLs how to use the glossary.
- Extension activity- have ELL draw and label a new vocabulary word they learned when they read during independent reading time. This will help build vocabulary, schema, and encoding skills.

Bend 3-

- Provide a clear checklist for ELLs
- Model the terms similarities and differences.
- Model terms compare and contrast
- Provide graphic organizer for theory and evidence
- Provide ring of sentence starters for small group and whole group discussions.

Content Area: Language Arts	Grade: 3
Unit: 5	Unit Name: Writing About Research

Writing

New Jersey Student Learning Standards for English Language Arts

Standards Mastered

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.

W3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others

W3.7 Conduct short research projects that build knowledge about a topic.

W3.8 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.

SL3.1 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.

SL3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats.

SL3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL3.4 Report on a topic or text with appropriate facts and details, speaking clearly at an understandable pace.

SL3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L3.2 Demonstrate a command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L3.3 Use knowledge of language and its conventions when writing and speaking.

L3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content.

Technology Standards and 21st Century Skills:

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

8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.

8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

8.1.8.B.1 Synthesize and publish information about a local or global issue or event.

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

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

Enduring Understandings	Essential Questions
<ul style="list-style-type: none">Writers draw on previous information writing strategies by looking at past writing from Unit 3, anchor charts, checklists, and mentor texts.Writers elaborate their chapters by balancing their facts with ideas and noticing writing techniques mentor texts include and applying those strategies to their own writing.Writers lift the level of their writing by using peer conferencing and goal-setting.	<ul style="list-style-type: none">How can I raise the level of my research-based information writing, in particular, by working on structure and development?How can I transfer over everything I've learned so far about information writing to this new book?How can I lift the level of my information writing, so that my writing includes strong elaboration and a variety of text structures?How can I use everything I know to help me write informational texts that advance big ideas?
Students will know...	Students will be able to:

<ul style="list-style-type: none"> strategies to structure their writing in an organized, cohesive way. strategies to grow ideas. strategies to elaborate their informational writing. strategies to lift the level of their writing. to revise with the support of a mentor text. 	<ul style="list-style-type: none"> build on their knowledge of information writing. build on their knowledge of how to use mentor texts to raise the quality of their writing.. introduce their topic. study mentor texts, articulating qualities of good writing. provide a sense of conclusion at the end of the informational book. develop topics with facts, definitions, details, and illustrations.
Assessment Evidence	
Performance Tasks <ul style="list-style-type: none"> Published informational book Pre- and Post-Assessment (see ** in Pre- and Post-Assessment section below) <p><u>Phonics, Spelling, and Word Study</u></p> <ul style="list-style-type: none"> During this time of year, you will want to observe students ability to apply phonics and spelling patterns as they read and write words during your assessments and teacher observations during the <i>Words Their Way</i> program. 	Other Evidence <ul style="list-style-type: none"> Teacher observations Conference notes Partner conversation Random collection of notebooks Drafts
Resources and Materials	
<p>Resource(s):</p> <ul style="list-style-type: none"> <i>If...Then...Curriculum</i> by Lucy Calkins, pages 16-26 TCRWP Writing Curricular Calendar, Third Grade, 2017-2018 Unit 6 - Writing About Research <ul style="list-style-type: none"> See link or file in Google Drive curriculum folder <i>The Art of Information Writing</i> by Lucy Calkins and Colleen Cruz in Writing Units of Study set <i>The Writing Strategies Book</i> by Jennifer Serravallo 	

Teacher's Note:

- Begin the reading unit, *Research Clubs*, a few days before launching this writing unit, so students will have gathered some research and will begin Day One with lots and lots to say.
- Extension of *The Art of Information Writing*, this time making more space for research.
- This unit provides students with additional practice to master the skills expected of them, and gives you the opportunity to teach toward independence.
- Outside of writing time students will be reading to learn, expanding their knowledge on the topic.
- Choose a topic in which you have many resources: books, videos, primary documents. You'll want the whole class to study many subtopics within the main topic (such as animals).
- Research clubs will draft an informational book in each bend, writing a total of three books.
- Schedule reading workshop and read aloud before writing workshop each day, so students will read about their animal and then have information to write.

Pacing :

Research Clubs	Writing About Research
Bend I: <ul style="list-style-type: none">• Launch the units simultaneously.• Teach reading prior to writing for Session 1, and make sure your read aloud comes prior to the launch of Writing about Research.• Students begin researching their first animal.• This bend should end slightly before Bend I of Writing about Research.	Bend I: <ul style="list-style-type: none">• Launch Bend I right after launching the Research Clubs unit.• Students begin writing a club book about their first animal.• This bend should extend slightly past the end of Bend I of Research Clubs. This will give students a day to start investigating their second animal in reading workshop before they start writing about it.
Bend II: <ul style="list-style-type: none">• Launch Bend II a day before launching Bend II in writing. This gives students a bit of time to research their second animal as a club before they start writing about the animal.	Bend II: <ul style="list-style-type: none">• Launch Bend II in writing after students have had one or two days to read about their second animal.• Students begin writing a club book about their second animal.
Bend III:	Bend III:

- | | |
|--|---|
| <ul style="list-style-type: none"> • Launch Bend III a few days before launching Bend III in writing. This gives students a few days to grow ideas across their two animals and begin researching those ideas before they begin to write about their ideas. | <ul style="list-style-type: none"> • Launch Bend III in writing after students have had two or three days to synthesize information and compare and contrast across their two animals in reading workshop. • Students begin writing a club book about big ideas they are growing, and place a special emphasis on text structure, particularly comparing and contrasting. |
|--|---|

Overview of Bends:

- Bend I: Transferring Previous Learning on Information Writing to Write Research-Based All-About Books
 - Research clubs will draft a book about the animal they are studying in reading.
 - Each member will be responsible for drafting at least 2 chapters.
- Bend II: Writing All-About Books with An Emphasis on Structure
 - Research clubs will draft a new book about a new animal they are studying in reading.
 - Writers will draft with a focus on structure.
 - Each member will be responsible for drafting at least 2 chapters.
- Bend III: Writing Books that Advance Big Ideas
 - Clubs will draft their third book about a big idea, such as: animal adaptations, differences in animal habitats
 - Write books that advance the big ideas the club has been exploring.
 - Clubs will choose which of their 3 books to publish and celebrate.

Materials/Mentor Text(s)

- Can use the same mentor texts as you are using in reading, and pull in new resources:
 - *Deadliest Animals* (Nat Geo) Melissa Stewart
 - *VIP Pass to a Pro Baseball Game Day (Sports Illustrated for Kids)* by Clay Latimer
 - *Plants Bite Back!* by Richard Platt
- Your own writing to model as you teach.
- Writer's notebook
- Writing folders
- Information Writing Checklist Grades 3 and 4
- Information Writing Rubric
- Editing Checklist

- Mentor texts such as DK Readers
- Previously created anchor charts from Unit 2, *The Art of Information Writing*
- Writing paper to reflect particular structural choices.

Pre- and Post-Assessment

****Instead of giving the informational writing pre-assessment, refer to their informational writing post-assessment from Unit 3 to tailor your teaching to the data you gather from this assessment.**

*****Be sure to give the informational writing post-assessment after the unit is complete.**

Students will have up to 60 minutes for the post-assessment.

- Post-assessment
 - Up to 60 minutes
 - Can use 2 days. Possible schedule:
 - Day 1 - 40 minutes to draft
 - Day 2 - 20 minutes to revise and edit

Before beginning the unit, writers complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Give the following instructions:

"Think of a topic that you've studied or that you know a lot about. [Tomorrow], you will have sixty minutes to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. [If you want to find and use information from a book or another outside source to help you with this writing, you may bring that with you tomorrow]. Please keep in mind that you'll have only sixty minutes to complete this. You will have only this one period, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that shows all that you know about information writing. In your writing, make sure you:

- Write an introduction
- Elaborate with a variety of information
- Organize your writing
- Use transition words
- Write a conclusion."

Bend 1	Goals	Suggested Mini Lessons
Transferring Previous Learning on Information Writing to Write Research-Based All-About Books	Transfer learning from <i>The Art of Information Writing</i> . Write to grow ideas. Strategies to elaborate chapters. Write club books about animals they are researching in reading.	<p>*Teacher's Note -</p> <ul style="list-style-type: none"> Launch this unit by asking students to recall all the work they've done with information writing earlier in the year. They do this by asking, "What do I already know how to do as an information writer? What do I do particularly well?" Students can look back at the writing they did in the Art of Information Writing. Students are working in clubs to write their books, but you'll want to make sure that they spend a significant portion of each writing workshop period writing, not talking about their work. Clubs will be writing one book. Each student will be responsible for drafting at least 2 chapters. <p><u>Information writers write to grow their ideas</u></p> <ul style="list-style-type: none"> 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...' Then they study another picture closely, write long off it, filling a page or more with their observations, and so on. Information writers make quick sketches and then add labels and captions to those sketches in order to hold onto the content they are learning. Another way they do this is by studying videos about their topic with their minds on high, first just watching the video, then watching the video again jotting notes about what they're learning, and then writing long off their notes <ul style="list-style-type: none"> One video you might use: penguin chicks trying to survive in a blizzard Another way to do this is by taking notes in a boxes and bullets format. They do this by first reading a chunk of text and thinking and jotting, 'What is the most important part?' Next thinking, 'What facts support this important part?' Finally jotting quick notes about what they just learned (not recopying sections from the book). Another way to do this is by using the writers notebook to question and wonder. They do this by first writing their questions and wonderings. Then hypothesizing answers to their 'I wonder why?,' or 'How come?' questions. Finally writing through possible

		<p>answers using prompts such as, ‘Maybe...,’ ‘Could it be that...,’ ‘But what about...’ and ‘The best explanation is...’</p> <ul style="list-style-type: none"> ● GRAMMAR REVIEW: Lesson 5 (Sentences) <ul style="list-style-type: none"> ● Writers vary their sentence structure by producing simple, compound, and complex sentences. ● <i>The Writing Strategies Book</i>: 9.24 <p><u>Writers think more deeply about their topics.</u> (page 21)</p> <ul style="list-style-type: none"> ● They do this by first looking back over the writing they've collected in their notebooks, then writing long about what they think about these observations. <ul style="list-style-type: none"> ○ I know some things about... ○ One thing I know... ○ Another thing I know... ○ This makes me realize... ○ This helps me understand... ○ I used to think... but now I know... ○ My thinking changed because... ● GRAMMAR REVIEW: Lesson 6 (Conjunctions) <ul style="list-style-type: none"> ○ Writers use coordinating and subordinating conjunctions. <p><u>Writers recall what they already learned earlier in the year about table of contents.</u> (pages 21-22)</p> <ul style="list-style-type: none"> ● They do this by looking back over their information books they wrote in Unit 2 or mentor text(s). <ul style="list-style-type: none"> ○ Students should note the logical structure for their chapters. ○ Students should note the first chapter should orient the reader into their topic. ○ Students should note some of the chapters will be written in a genre that matches the topic. ● <i>Draw on Sessions 2 and 3 in The Art of Information Writing for ideas for how you could help students plan out their table of contents.</i> ● Writers draft their table of contents based on what they have already learned about their topic.
--	--	--

- Clubs come back together to piece together a final table of content, thinking, “Do my chapters follow a logical sequence?” Next, clubs make decisions about what chapters they’ll be in charge of writing and signing up for those chapters.
- GRAMMAR REVIEW: Lesson 7** (Capitalizing)
 - Writers capitalize appropriate words in titles when revising.

Writers rehearse prior to drafting chapters.

- Writers are reminded of all the work they did in *The Art of Information Writing*, by referring back to anchor charts.
- Writers rehearse for drafting chapters by first teaching others, listing subtopics across their fingers, and elaborating on areas that seem especially interesting. Then listening to learners’ questions and confusions, thinking about how the information can be explained more clearly. (*If...Then...* page 22)
- Writers begin drafting their chapters drawing on all they learned about information writing.
- Writers draft in their own words. They do this by closing their nonfiction research books when they write, then writing by relying on their notes and knowledge of the topic. Later writers will return to the nonfiction research books to plug in precise names, specific quotes, and so on. (*If...Then...* page 22)
- Ask students to draft on loose leaf paper outside of their writing notebook, so they'll be able to combine the chapters they are writing with the others in their research group. Expect to see students drafting chapters that are at least a page long, perhaps even longer.
- GRAMMAR REVIEW: Lesson 8** (Subject-Verb Agreement)
 - Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and plural forms of nouns, pronouns, and verbs to do this.
 - The Writing Strategies Book*: 9.18 Match the Number of the Subject to the Number of the Verb

Writers elaborate their chapters.

- Remind writers of previous lessons from Unit 2:
 - chapters need a structure

		<ul style="list-style-type: none"> ○ writers bring a variety of information into a chapter ○ (<i>If... Then...</i> pages 22-23) ● INQUIRY: Writers look at mentor texts to see the sorts of information that published authors put together when writing information texts. Then writers try to write in a similar way. <ul style="list-style-type: none"> ○ <i>Create an anchor chart of the techniques your class notices. Ex:</i> <ul style="list-style-type: none"> ■ <i>quotations, statistics, anecdotes, observations, descriptions, vocabulary words and definitions, diagrams, pictures, lists, labels, different punctuation: colons, dashes, parentheses.</i> ● Writers add to or revise their chapters by incorporating these techniques. ● GRAMMAR REVIEW: Lesson 9 (Plural) <ul style="list-style-type: none"> ● Writers form and use regular and irregular plural nouns and verbs <p><u>Information writers strengthen their writing by collaborating with others.</u></p> <ul style="list-style-type: none"> ● They do this by sharing their chapters with their club, and thinking, ‘What do I know that I could add to this information? And, where, precisely, should I add that new information in?’ ● Writers celebrate the growth they have made across the unit. One way to do this is by studying their work next to the Grade 3 Information Writing checklist to see what they are doing well in their chapters and to set goals for the upcoming bend.
Bend 2	Goals	Suggested Mini Lessons
Writing All-About Books with An Emphasis on Structure	<p>Write another all-about book, about the second animal they are studying.</p> <p>Write within a text structure.</p>	<p>*Teacher's Notes:</p> <ul style="list-style-type: none"> ● Launch this bend one or two days after Bend II begins in the Research Clubs unit. If you're launching the two bends at the same time, you might choose to begin by revisiting the writing to grow ideas work that students did at the beginning of Bend I. <p><u>Information writers plan out their new all-about book with greater independence.</u></p> <ul style="list-style-type: none"> ● They do this by transferring over all they know about planning out an entire book and planning out possible parts of their chapters. Writers look back the table of contents on their first animal, thinking, “How many of these chapters would be the same for our second animal? Are there any we should revise?”

	<p>Develop cross-text(s) synthesis skills.</p> <ul style="list-style-type: none"> • Draw on Sessions 2, 3, and 5 in <i>The Art of Information Writing</i>. • Clubs develop their table of contents and decide who will draft which chapters (at least 2 chapters per student). <p><u>Information writers learn to elaborate by studying mentor texts.</u></p> <ul style="list-style-type: none"> • They do this by noticing the elaboration techniques the author used to teach readers about their subtopics, and trying those techniques as they draft their chapters. • Draw on Session 6 from <i>The Art of Information Writing</i>, Studying Mentor Texts to Learn Elaboration Strategies. • They do this by first studying a page from a mentor text, then listing the sorts of information the author has put together, and finally comparing the published book to their own writing (<i>If... Then..</i> page 24) • Possible revision techniques to teach: <ul style="list-style-type: none"> ○ partner sentences (if you can write one sentence about something, you can write two or more) ○ sequencing (going from the main idea to details that support it) ○ vocabulary (using specific words pertaining to the topic) ○ adding extra pages (charts, diagrams, timelines, captions, front covers, back covers, and blurbs) • Possible elaboration strategies: <ul style="list-style-type: none"> ○ say more by asking questions and answering it ○ giving an example ○ comparing and contrasting a detail to something the reader may know • GRAMMAR: Lesson 10 (Abstract Nouns and Verb Tenses) <ul style="list-style-type: none"> ○ Writers use abstract nouns (e.g., <i>childhood</i>) and the simple (e.g., <i>I walked; I walk; I will walk</i>) verb tenses appropriately. <p><u>Information writers weave together facts and ideas in their writing.</u></p> <ul style="list-style-type: none"> • Draw on Session 8 from <i>The Art of Information Writing</i>: Balancing Facts and Ideas from the Start. • They do this by reading facts, asking, 'So what?', and then adding their own ideas. • GRAMMAR: Lesson 11 (Adjectives and Adverbs)
--	--

- Writers form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.

Information writers try out different ways their chapters might go.

- Reference the “Researchers Take Notes that Follow the Structure of their Texts” chart from Bend II of the *Research Clubs* unit or the tables of contents you made in Session 3 of *The Art of Information Writing*.
- They do this by taking a drafted chapter, thinking, ‘What structure could I try in this chapter? How would that go?’, then making a plan for the chapter, and redrafting the chapter with the new text structure in mind.
- Writers rewrite their own chapters, using text structures to help them try out new ways their chapters could go, elaborating with a variety of information and weaving in ideas as they write.

Information writers make sure their research is accurate.

- Draw on Session 9 in *The Art of Information Writing*, Researching Facts and Ensuring Text Accuracy
- They do this by collaborating with their research clubs. First searching through their notebooks, books or picking the brains of their co-researchers for the perfect fact or example. Then going back into their draft to add the fact(s) into their chapters.
- Writing partners give different kinds of feedback on our writing. One way they do this is by reading through the draft and giving tips to make writing techniques stronger. Another way they do this is by reading through the draft and checking the information to be sure it’s accurate.

Information writers include introductions and conclusions.

- See Session 11 in *The Art of Information Writing*, Creating Introductions through Researching Mentor Authors.
- See What Do Our Mentor Authors Do When Writing Powerful Introductions? chart on p. 86 in *The Art of Information Writing*.
- Writers try out several introductions before choosing the best one.
- Writers draft introductions for each chapter and draft an introduction to their club book.

		<ul style="list-style-type: none"> Writers draft strong conclusions for their entire book and for each chapter. See mid-workshop teaching point in Session 11, Writing Conclusions that Leave Readers Understanding What They Just Read and conclusions in mentor texts. <p><u>Information writers edit their writing.</u></p> <ul style="list-style-type: none"> GRAMMAR: See Session 16 in <i>The Art of Information Writing</i>: Punctuating with Paragraphs. <ul style="list-style-type: none"> Writers paragraph when their information shifts from one topic to the next. By adding paragraphs writers revise their writing when they notice that some paragraphs are underdeveloped and in need of elaboration. GRAMMAR: Lesson 12 (Possessives) <ul style="list-style-type: none"> Writers form and use possessives appropriately to show ownership. Writers reflect on their goals. They do this by looking at their new books next to the goals they set for themselves at the end of Bend I. Students could think, “Which goals have I met? Where can I find evidence that I’ve met those goals? Which goals do I still need to work toward?
Bend 3	Goals	Suggested Mini Lessons
Writing Books that Advance Big Ideas	<p>Write books that advance the big ideas the club has been exploring.</p> <p>Write books exploring big ideas.</p> <p>Lift the level of writing by using peer conferring and self-assessment.</p>	<p>*Teacher’s Notes:</p> <ul style="list-style-type: none"> Pacing: <ul style="list-style-type: none"> Be sure you are a few days into Bend III of the Research Clubs unit Students have developed ideas and theories about their topics. <p><u>Informational writers draw on all they know to help them plan their book.</u></p> <ul style="list-style-type: none"> They do this by first identifying the big idea they’ll write the book about. Then develop different chapters. Finally deciding on the structure for each chapter. Writers begin drafting once they’ve developed a plan. Writers draft and revise by drawing on all they know. They do this by referencing earlier charts and checklists. <p><u>Information writers revise their chapters.</u></p>

- They do this by first using their checklists and charts to find ways they can revise their writing. Then looking at the Information Writing Checklist, noticing what their writing still needs and setting goals.
- See *The Art of Information Writing*, Reusing and Recycling in the Writing Process, Session 10, and Taking Stock and Setting Goals, Session 12.
- Another way to do this is by looking back in their notebooks at detailed drawings or diagrams and cutting them out and taping them to new pages in their drafts, adding lines of text on the bottom of the page. (*If... Then..page 24*)
- Another way to do this is by looking back at their detailed drawings to write more on the page, or to go back to a sentence in which they used a word that might be new for their readers and write another supporting sentence defining what it means (*If... Then..page 24*)

Information writers include text features to make their books easier to read.

- See Session 14, Using Text Features Makes it Easier for Readers to Learn, from *The Art of Information Writing*.
- See the chart on p. 107, Some Common Text Features and their Purposes.
- They do this by thinking, 'What text features will help my readers learn more?' Then deciding what information should be popped out or highlighted. Finally adding them to their chapters.

Writing partners can be writing teachers.

- They do this by reading their partner's writing and then giving them a compliment and a tip.
- See *The Writing Strategies Book* partner section for additional teaching points.

Writers draw on all they have learned about editing.

- See *If... Then...* page 25.
- Choose a teaching point based off class needs.
- GRAMMAR: They do this by first rereading their work to make sure it all makes sense, then crossing out and adding parts as necessary.
 - combine sentences to make them more complex
 - capitalization

		<ul style="list-style-type: none"> ○ beginning and ending punctuation ○ limiting the number of <i>ands</i> in a sentence ○ spelling ○ paragraphs have a clear topic sentence ○ structure is clear to the reader <p>Celebration</p> <ul style="list-style-type: none"> ● Clubs choose which book they want to publish. ● Writers fancy up their writing. (See page 26) They do this by including real photographs, adding more details to their pictures and diagrams, as well as color, boldfacing or underlining important vocabulary. ● Decide where the published books can end up: displayed in the library, added to your nonfiction book baskets
--	--	---

Grammar/Conventions

Lesson 10 (Abstract Nouns and Verb Tenses)

- Writers use abstract nouns (e.g., *childhood*) and the simple (e.g., *I walked*; *I walk*; *I will walk*) verb tenses appropriately.

Lesson 11 (Adjectives and Adverbs)

- Writers form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.

Lesson 12 (Possessives)

- Writers form and use possessives appropriately to show ownership.

Review Previous Grammar Lessons:

Lesson 5 (Sentences)

- Writers vary their sentence structure by producing simple, compound, and complex sentences.
- *The Writing Strategies Book*: 9.24

Lesson 6 (Conjunctions)

- Writers use coordinating and subordinating conjunctions.

Lesson 7 (Capitalizing)

- Writers capitalize appropriate words in titles when revising.

Lesson 8 (Subject-Verb Agreement)

- Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and plural forms of nouns, pronouns, and verbs to do this.
- *The Writing Strategies Book*: 9.18 Match the Number of the Subject to the Number of the Verb

Lesson 9 (Plural)

- Writers form and use regular and irregular plural nouns and verbs

ESL Strategies

- Provide students with sentence frames.
- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.
- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have esl teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment
- See your ESL teacher for Words Their Way for ELL's as a resource.

Bend 1-

- Have ESL teacher pre-teach vocabulary and teach mini lesson on observational writing.
- Sketching will work best for lower level ELLs.
- Provide students with sentence frames.
 - I know some things about...
 - One thing I know...
 - Another thing I know...
 - This makes me realize...
 - This helps me understand...
 - I used to think... but now I know

Bend 2-

- Provide ELLs with mentor text
- Small group instruction
- Help ELL plan out their story
- Give lower ELLs their table of contents based on background knowledge and how much information he/she knows about the topic.
- Modify the amount of chapters the ELL will write. Lower level ELLs- three pages.

Bend 3-

- Provide ELL with checklist that includes pictures and simple sentences.
- Schedule time with ESL teacher to pull out if needed to complete and edit work.
- Practice in small group ESL class presenting before presenting in the classroom.

Modifications (Special Education/Academic Support/ ELL)

Resources	Modifications(Special Education/Academic Support)	ELL	Gifted Learners

<p>Fundations Reading A-Z Raz Kids Wilson Fluency Kit Framing Your Thoughts Learning Ally</p>	<ul style="list-style-type: none"> ● Supplementing the curriculum components (e.g. peer editing for teacher conferencing) ● Preteach vocabulary ● Reteach concepts ● Scaffolding ● Multisensory materials ● Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities ● Near-point models ● Extended time ● Direct instruction ● repetition/opportunities for practice ● Voice-to-text ● Text-to-speech ● Small group instruction 	<ul style="list-style-type: none"> ● Manipulatives ● Preteach vocabulary ● Activate prior knowledge ● Identify big picture concepts ● Build in time for reteaching and repetition ● Model expectations ● Think and read aloud ● Provide a final product example ● Provide language objectives associated with concepts ● Act out classroom behaviors with students ● Modify assessments ● Use real objects ● Word walls with pictures ● Laminated cards or mini anchor charts placed on students individual desks. ● Same posters used 	<ul style="list-style-type: none"> ● Differentiation with high level materials ● Student led discussions and learning ● Student product choice ● Additional open ended tasks ● Incorporate problem solving activities ● Promote creative and critical thinking ● Provide flexible environment
---	---	---	--

		<p>every time.</p> <ul style="list-style-type: none">● Provide sentence frames for explanation questions● Scribe● Thematic word walls● Allow word walls to stay up during assessments● Reduce visual field● Reduce number of problems required● Allow time for instruction● ESL teacher can pre teach the lesson before introducing concept in the classroom.● Verbal prompting● Rework directions and allow verbal clarification before answering questions.● Extended time● Small group instruction	
--	--	--	--

		• Small group testing	
--	--	-----------------------	--

Content Area: Language Arts

Grade 3

Unit: 6	Unit Name: A Study of Fairytales and Myths
Reading	
New Jersey Student Learning Standards for English Language Arts	
<p>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.</p> <p>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.</p> <p>RL3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>RL3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL 3.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>RL4.9 Compare and contrast the treatment of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures.</p> <p>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.</p>	
<p>RF3.3 Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF3.4 Read with sufficient accuracy and fluency to support comprehension.</p>	
<p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL3.2 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.</p>	
<p>L3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings</p>	
Technology Standards and 21st Century Skills:	
<p>8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources</p>	

- 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

Enduring Understandings	Essential Questions
<p>Recount stories, including fables, folktales, and myths from diverse cultures, determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</p> <p>Readers who know about fairy tales, folktales, fables, and myths know how stories go, and about literary traditions.</p> <ul style="list-style-type: none"> ● Myths - it will turn out to be a cautionary tale, or it will explain how something came to be ● Fable - will learn a significant lesson ● Fairytale - will not be surprised at dramatic acts of vengeance, reprisal, and jealousy <p>Readers will have a rich, deep, historical understanding of story itself.</p>	<ul style="list-style-type: none"> ● How will knowing this genre help me to expect how stories will go? ● How can I think across the books I've been reading to grow my thinking about the predictable roles characters play, in both fairy tales/folktales and fiction? ● How can I consider the lessons characters learn and to compare how different authors explore similar morals in sometimes very different ways? ● How do readers recognize patterns in fairy and folk tales? ● How do readers recognize the lessons that fairy and folk tales convey?
Students will know...	Students will be able to:
<ul style="list-style-type: none"> ● to recognize predictable patterns and storylines, to see the underlying antecedents reflected in the modern stories they read: the cautionary or explanatory tales, the lessons bestowed on characters and on readers, too. ● that the character depictions are not really about foxes, 	<ul style="list-style-type: none"> ● recognize patterns in folktales and fairy tales. ● recognize lessons that fairy tales teach. ● analyze how the lessons are presented. ● develop a deeper familiarity with a few common fairytales, reading multiple versions of them.

<p>or princesses, or wolves, but about human characteristics, our strengths and our weaknesses, and universal truths.</p> <ul style="list-style-type: none"> • archetypes are character roles that appear in more than one story. • myths are both lessons and cautionary tales, and explain how things in the world came to be. 	<ul style="list-style-type: none"> • explore the most famous characters and story lines of Greek myths and aim to develop an understanding of common story structures of this genre.
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none"> • Pre- and Post-assessment <p>Benchmark Level(s) for Trimester 3: Independently reading Level P</p> <ul style="list-style-type: none"> • During this time of year, you will want to find an independent stage of spelling development for each student using the Primary Spelling Inventory from the <i>Words Their Way</i> program. • Any student(s) that test into the DC Spelling Stage will need to take the Upper Elementary Spelling Inventory. 	<ul style="list-style-type: none"> • Teacher observations • Conference notes • Partner conversation • Random collection of notebooks • Post-its • Readers Notebook • Write longs • Goal-specific work
Resources and Materials	
<p>Teacher Resources:</p> <ul style="list-style-type: none"> • <i>Constructing Curriculum: Alternate Units of Study</i> By Mary Ehrenworth, Hareem Atif Khan, and Julia Mooney (this book comes from the older version of the Reading Units of Study for Grades 3-5) • <i>The Reading Strategies Book</i> by Jennifer Serravallo <p>Structuring the Unit</p> <ul style="list-style-type: none"> • Children should <i>not</i> be reading just a picture book or two during independent reading time, while many of these are challenging for some readers, that is not enough reading. Instead: 	

- Minilessons and read-aloud work focus on the fairytales, folktales, and myths.
- Children have some time to work in these texts, reading either in partnerships or book clubs.
- A portion of class time is spent reading novels, and the other portion of time to reading from baskets of short texts (that are at their reading level). Both texts should travel between home and school.
- Children continue reading chapter books, either independently or in book clubs.
 - The work of the unit doesn't depend on every child reading a chapter book that is a "retold tale," they should be able to practice what you are reading during read-aloud, and to make connections between classic tales and their contemporary reading.
 - Many contemporary stories have roots in fairytales, folktales, and fables, having children read these tales alongside fiction will open up the work of thinking about archetypes and thinking about messages stories can tell.

Mentor Texts

- At least one picture book for each part of the unit: a fairytale, myth, and fable or folktale.
- Suggestion:
 - *The True Story of the Three Little Pigs* by Jon Scieszka
 - *Icarus at the Edge of Time* by Brian Greene
 - *Tikki Tikki Tembo* by Arlene Mosel

Science Connection Reading Materials

- Can choose read alouds or give about 10 minutes for students to read informational books that connect to current science unit(s).
- Some possible titles that can support your science unit(s):
 - Molecules/Organisms & Ecosystem
 - *Acorn to Oak Tree*
 - *African Acrostics*
 - *Almost Gone*
 - *Animals of Long Ago*
 - *Baby Animals*
 - *Bats*
 - *Boy, Were We Wrong About Dinosaurs!*
 - *The Emperor's Egg*
 - *Endangered Animals*
 - *Forest*

- *In the Garden with Dr. Carver*
- Heredity and Evolution
 - *Boy were We Wrong About Dinosaurs!*
 - *A Dinosaur Named Sue*
 - *MSB Presents Dinosaurs*
 - *Paleontology: The Study of Prehistoric Life*

Pre- and Post-Assessments

Give a pre-assessment prior to beginning the unit.

Give students copies of *The Poor Old Dog* from Fables by Arnold Lobel. Read aloud the fable as students follow along. Then ask students to:

1. Write the central message, lesson, or moral.
2. Explain how it is conveyed through key details in the text.

Give a post-assessment at the end of the unit to determine areas of growth.

Give students copies of *King Lion and the Beetle* from Fables by Arnold Lobel. Read aloud the fable as students follow along. Then ask students to:

1. Write the central message, lesson, or moral.
2. Explain how it is conveyed through key details in the text.

Bend 1	Goals	Suggested Mini Lessons
Pigs, Wolves, and Unhappy Children - Understanding Archetypes	<p>Readers develop a deeper familiarity with a few common fairytales, reading multiple versions of them.</p> <p>Students will learn that archetypes are character roles that appear in more than one story.</p> <p>Students will learn that archetypes are nuanced, contextual across cultures, and even changeable.</p> <p>Students will learn that authors sometimes intentionally mix up archetypes to challenge or poke fun at traditional roles.</p>	<p><u>Readers recognize common archetypes in stories.</u> (Session 1)</p> <ul style="list-style-type: none"> They do this by reading many fairytales. Then they begin to recognize typical characters such as villains, victims, and heroes who appear in more than one story. Finally readers recognize that the stepmother is often evil, and the younger daughter or younger son is often the victim of jealousy and plotting, and so on. <p><u>Readers notice that even when a character appears again and again, those characters are not completely the same.</u> (Session 2)</p> <ul style="list-style-type: none"> First readers read alertly noticing the different archetypes. Then they think how the archetypes are nuanced. Finally readers ask, 'How is this archetypal character a little different in this version than in the other version?' <p><u>Readers recognize archetypes not only in fairytales, but also in books and movies.</u> (Session 3)</p> <ul style="list-style-type: none"> They do this by first reading attentively, and becoming familiar with some common characters. Then thinking, 'How are the characters and the story lines similar and different in different books or movies?' <p><u>Readers notice that archetypal characters may be different in cross culture fairytales.</u> (Session 4)</p> <ul style="list-style-type: none"> They do this by reading many fairytales and books that cross cultures. Then reading alertly noticing cultural differences, such as how the characters may be different between tales. Finally readers ask, 'Is this archetypal character acting or talking differently because she is from this particular culture?' <p><u>Readers recognize that some authors mix up the archetypes on purpose.</u> (Session 5)</p>

		<ul style="list-style-type: none"> They do this when they become experts on fairytales; being familiar with how common characters typically act. Then recognizing that the author is playing with one role or another, possibly poking fun at archetypes.
Bend 2	Goals	<p>Suggested Mini Lessons</p> <p><u>Readers often come across allusions to mythological characters in the books we read.</u> (Session 6)</p> <ul style="list-style-type: none"> First readers are alert to clues that a book is referencing a myth or other famous story, such as, ‘has hair like Medusa’s.’ Then readers think, ‘Why did the author put that reference there? Why is it meaningful?’ Finally readers become more familiar with myths and other famous stories by reading more of this genre and investigating the reference. <p><u>As readers read myths they start noticing kinds of stories that keep occurring.</u> (Session 7)</p> <ul style="list-style-type: none"> They do this by recognizing that myths are cautionary tales. Then reading alertly thinking, ‘Is a character being punished for a trait or an action that displeases the gods?’ Finally asking, ‘What is the lesson or moral of this story?’ (Such as, “Be careful” and “Don’t do this!”) <p><u>Readers recognize that myths are not only cautionary tales, but also explain how something in the world came to be.</u> (Session 8)</p> <ul style="list-style-type: none"> They do this by reading a myth, pausing , then thinking, ‘Could this story be explaining how a creature or a natural occurrence, like the seasons, came to be?’ <p><u>Readers compare myths.</u> (Session 9)</p> <ul style="list-style-type: none"> They do this by first expecting myths to have a predictable story structure and purpose (myths teach a lesson or explain how something came to be). Then choosing two myths to compare and contrast by keeping in mind the predictable structure and purpose. Finally readers ask, ‘How are these two myths similar and different in important ways?’

		<p><u>Readers realize that just as myths teach a lesson, so do other genres.</u> (Session 10)</p> <ul style="list-style-type: none"> They do this by first being familiar with how myths tend to go, knowing that myths reward characters with good traits and punish those with bad ones. Then thinking about other genres, considering what kinds of characters in chapter books, for example, tend to get rewarded. Finally readers decide what lesson the book teaches.
Bend 3	Goals	Suggested Mini Lessons
Allegory Means They're Not Just Animal Stories!	<p>Students learn that even small characters play an important role in stories that teach clear lessons.</p> <p>Students will focus on the morals the fables teach and on the related cultural idioms, such as, 'crying wolf.'</p> <p>Students learn to draw on an "invisible backpack" of reference texts, to keep using what they know as they read chapter books.</p>	<p><u>Readers know in fables, each animal plays an important role in the overall message.</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by reading a fable alertly, noticing when an animal plays the role of a character in the story. Then readers think, 'What lesson might this animal be teaching us?' Many modern books have roots in ancient history, so readers notice lessons the authors are trying to teach in the books they read. <p><u>Readers who are familiar with how fables go, realize that fables have given us lots of familiar idioms or expressions.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this by first knowing fables well then reading other genres and pausing when they recognize a familiar expression, such as "sour grapes," "country mouse," and "crying wolf." Then thinking, 'Wait a minute! I know where that expression comes from!' Finally readers understand when reading fables you not only learn lessons, but also cultural idioms. <p><u>Readers dig deep to find the lesson in fables.</u> (Session 13)</p> <ul style="list-style-type: none"> They must dig deep, since lessons in fables are sometimes more hidden than the ones in Greek myths. Readers know how to identify lessons in stories. We read the endings carefully to see if it is stated or if we have to infer the lesson on our own by asking, "What is the character trying to teach me?" or "What lesson did the character learn?"

	<p><u>Readers are able to categorize fables.</u> (Session 14)</p> <ul style="list-style-type: none"> • They do this by reading lots of fables, then thinking about different ways they can categorize these stories. One way to do this is to separate fables into a pile of “stories that came to be.” Finally thinking about how these stories will sometimes be different because of the culture that is telling or retelling the story. • Readers group stories according to the lesson they teach. We think about how these stories are alike and how they are different in their approach to teaching the lesson itself. <p><u>Readers bring all of their knowledge to the books they are reading.</u> (Session 15)</p> <ul style="list-style-type: none"> • They do this by reading any genre and thinking, ‘Whoa! This is reminding me of something.’ Then finding a connection to a classical text - a fable, a fairy tale, a myth. <p><u>Possible End of Unit Celebrations:</u></p> <ul style="list-style-type: none"> • Use Kahoot! To host a book tournament. Have fantasy books go head to head against one another and have students vote on their favorites. Then, move the books along a bracket to determine the winner! (http://www.erintegration.com/2015/03/30/using-kahoot-to-host-a-book-toURNAMENT/) • Use a digital camera to record a “book trailer” advertising book club/partnership books.
--	---

Language

ESL Strategies-

- Help students write down reading goals.
- Have students share topics that they find interesting. Also, help students choose books based on the child’s background knowledge, reading level, and level of complexity. ELL’s who are new to the country might come in reading at a kindergarten level and might feel embarrassed to choose level A books. Please see ESL teacher for books at the child’s level, that look appropriate for their age.
- See ESL teacher for wordless books.
- See ESL teacher for books in the child’s native language.

- Reading Logs- ELL's often have parents that work at night and the reading log is often not signed. Please see the ESL teacher for clarification on how to handle this type of situation.
- ELL's often heavily rely on reading for meaning. Have the ELL pick books they like based on interest, but also books that are themed for the specific time of the year. This will help build background knowledge, schema, and vocabulary.
- ESL teacher pre-teach new terminology.
- Choose reading partners with high level of language acquisition. Choose someone who could model great reading.
- Provide a question ring for the ELL. This ring would have general questions that the ELL could ask his or her reading partner. Make the ring with pictures and a sentence to match.
- Have a reading workshop schedule in the student's book box so they know what part of reading workshop comes next. (with pictures)
- Strategy for Sight Word Recognition- have student alternate between sight word ring and reading independently during reading workshop.
- Many new ELL's will have a print work goal. Reinforce 1:1 match, looking at the picture and beginning sound to solve tricky words, thematic books, skipping unknown words to see what would make sense, ect. See ESL teacher for strategies that would fit the individual child's need.

Bend 1-

- Preteach vocabulary in small group setting-
 - Villains
 - Victims
 - Heroes
 - Evil
 - Jealousy
 - Plotting
 - Revenge
 - Prince
 - Princess
 - King
 - Queen
- See ESL teacher for fairy tale stories at lower levels that look age appropriate
- BrainPOP ESL movies
 - In the BrainPOP ESL movie, Mobylocks Fairytale, Ben is about to read Goldilocks and the Three Bears to Abby when Moby suggests they read his version of the fairytale. In this lesson plan, which is adaptable for grades K-8, students

identify and discuss common elements of fairy tales, compare two versions of a fairytale, and create their own fairytale in a shared writing activity.

- Preteach higher level fairytale phrases-
 - Once upon a time
 - A setting in the past, a long time ago.
 - Enchanted settings, like forests, castles, or kingdoms
 - Clearly defined good and evil characters.
 - Royal characters, like a prince, princess, king, queen.
 - Magical elements or characters, like giants, elves, talking animals, witches, or fairies.
 - Groups of 3 (objects, people, or events), such as three wishes.
 - A clear problem that needs to be solved.
 - A happy ending (*They all lived happily ever after*).
 - A lesson or theme that is important to the culture it came from.
- Readers theater to help with fluency
- Give ELLs common, well known fairytales like Cinderella.
- Brainstorm different fairy tales or fairy tale movies your ELLs have heard or seen before.
- After reading a few fairy tale books, ask ELLs some of the things that were repetitive throughout all fairytales.
- Provide graphic organizer for comparisons of fairy tale characters.
- When working on fairytales across different cultures, really try to make your ELLs active participants in learning and teaching other students about fairy tales in their countries.
 - Ask the student if they know their culture's version of the fairy tale.
- Focus on basic questions- characters, setting, problem, solution.
- Use of graphic organizer to aid in comprehension.
- Fairy tales on tape

Bend 2-

- ESL teacher should pre-teach myths and mythological figures
- Moral of the story is very hard for ELL's because they are so literal.
 - "What problem keeps showing up in fairytales"
 - "What are you learning"
 - "Find a part where the character has a big problem"
 - "What is your character learning?"
 - Try to have the ELL word the moral of the story in a way that it can apply to most fairy tales.
 - Provide ELL's with two options of the lesson learned.

Bend 3-

- Figurative language will be very hard for ELL's, especially a newcomer.
 - ESL teacher should pre-teach lessons on figurative language before unit begins
 - Locate the figurative language (word or phrase) within the passage being read.
 - Decipher the literal meaning and determine if that is the message the author is actually trying to convey to the reader.
 - Use background knowledge about the word or phrase to decide what meaning the author intended.
 - Relate it to ELL's everyday life
 - Have student draw literal and figurative meanings side by side
 - Start with figurative language they hear in everyday life.
 - Provide many pictures
- Connections-
 - ESL teacher will help student make a list of experiences they have with pictures that they could keep in their reading box. This will serve as a reminder of connections they have.
 - ESL teacher will help make a fairy tale connection sheet to keep in their book box.
- Moral of the story-
 - Ask student "if you could give advice to the character, what kind of advice would you give him/her?"

Content Area: Language Arts

Unit: 6

Unit Name: Once Upon a Time: Adapting and Writing Fairy Tales

Writing

New Jersey Student Learning Standards for English Language Arts

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.3.3 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.
- W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 [here](#).)
- 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.

SL3.4 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.

- L3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Technology Standards and 21st Century Skills:

- 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.
- 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.
- 8.1.P.B.1 Create a story about a picture taken by the student on a digital camera or mobile device
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).
- 8.1.5.D.1 Understand the need for and use of copyrights.
- 8.1.5.D.2 Analyze the resource citations in online materials for proper use.
- 8.1.5.D.3 Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.
- 8.1.5.D.4 Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

Career Readiness Practices

- CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP11. Use technology to enhance productivity.

Enduring Understandings	Essential Questions
Through fairy tale writing students will write with a story arc, bring the resonance of a storyteller's voice onto the page, create the world of a story, and bring characters to life.	<ul style="list-style-type: none">How do I write a fairy tale that is well-crafted with drama, precise action, and language that captures the hearts and minds of the listener?
Students will know...	Students will be able to:
<ul style="list-style-type: none">many important writing lessons-<ul style="list-style-type: none">structuring stories so that the reader can't turn the page fast enoughfinding the precise words and phrases to capture a moment, an image, an emotionwriting with a storyteller's voice.strategies for rehearsing a story prior to drafting.strategies for generating possible story ideas.	<ul style="list-style-type: none">write a fairy tale with a clear event sequence that unfolds naturally.use dialogue and description to develop the events.use transitional phrases to glue the scenes of their stories together.provide closure for the characters and the problems they face.use specific words and sensory details to help convey experiences.write two or three small moment stories or scenes to create the fairy tale.use drama and storytelling to rehearse and plan their drafts.generate possible story ideas by thinking of a character with traits and wants who encounters trouble, and a resolution.
Assessment Evidence	
Performance Tasks	Other Evidence
<ul style="list-style-type: none">Pre- and Post-Assessment<ul style="list-style-type: none">See attached rubric for scoring purposes.	<ul style="list-style-type: none">Self-assessment and goal-setting

<ul style="list-style-type: none"> Published piece <p>Benchmark Levels for Trimester 3 Average combined score of 28-38.5 on post writing task and published pieces of writing</p>	<ul style="list-style-type: none"> Collect drafts after each bend, look for trends, what is the majority struggling with? Succeeding with? Conference notes
---	---

Resources and Materials

Teacher's Note:

- Students will move through three narrative writing cycles in this unit, writing two adaptations of fairy tales as well as their own original fairy tale.
- Each fairy tale draft will improve upon the last.
- Students will pick one of these three stories to publish.
- During Bend 1, students choose to adapt a fairy tale "Little Red Riding Hood" or "The Three Billy Goats Gruff."

Getting Ready

- Choose a fairy tale, such as "Cinderella" as the demonstration text for whole-class fairy tale adaptation work.
 - Plan your own fairy tale adaptation to use as your demonstration text.
 - During minilessons you and the class might write (co-write) an adaptation of "Cinderella" while the children work on their own adaptations of one of the two other stories.
 - See the CD-ROM for examples of "Cinderella" adaptations.
- Create a basket of fairy tales.
- Plan read alouds (suggested mentor text: *Prince Cinders* by Babette Cole), based on most engaging fairy tales, reading like a writer and marking up the text with all the possible things you might teach, from structure to development to language conventions.

Materials

- Students' writers notebooks
- Writing folders
- Story-planning/Drafting booklets

Resources from CD-ROM, such as:

- Narrative Writing Checklists
- Narrative Writing Rubric

- Student samples of adapted and original fairy tales.

Pre- and Post-Assessment

Before beginning the unit, writer's complete an on-demand writing prompt as a starting point for instruction.

Students should have familiar paper to write on and a supply of additional pages. Do not coach them. Give the following instructions:

"I'm really eager to understand what you can do as writers of narratives, of stories, so today please write the best personal narrative, the best small moment story, that you can write. Make this be the story of one time in your life. You might just focus on a scene or two. Please keep in mind that you'll have only forty-five minutes to complete this true story, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that shows off all that you know about narrative writing. In your writing, make sure you:

Write an introduction

- *make a beginning for your story*
- *Show what happened, in order*
- *Use details to help readers picture your story*
- *make an ending for your story.'*

Assess using the Narrative Writing Rubric.

Give post-assessment at the end of the unit.

Bend 1	Goals	Suggested Mini Lessons
Writing in the Footsteps of Classics	Students will write an adaptation of "Little Red Riding Hood" or "The Three Billy Goats Gruff."	<u>Writers create their own fairy tales by adapting classic ones.</u> (Session 1) <ul style="list-style-type: none"> • They do this by first researching and studying adaptations of fairy tales, then asking, 'What does the author seem to be trying to do when he or she changes some things and not others?' and 'How will a study of someone else's adaptations help me when I write my own?'

	<p>Students will reread the classic version of the fairy tale they choose, studying and annotating it prior to writing. They will notice the storyline and the qualities of fairy tale writing.</p> <p>Students will plan their adaptations, thinking about which parts of the original tale they'll adapt. The setting from a countryside to a city? Three goats to three kittens? And so on.</p> <p>Students will use drama and storytelling to rehearse and plan their fairy tale adaptations.</p> <p>Students will be write two or three small moment stories or scenes to create the fairy tale.</p>	<ul style="list-style-type: none"> • Begin chart, <i>Ways Authors Adapt Fairy Tales</i>, see page 8 • Writers take notes on the adapted fairy tales to capture deep thinking about not only what they see, but also about why the author may have done that (see page 11). • Writers share the <i>what</i> and <i>why</i> of fairy tale adaptations and choose one they may want to adapt (see pages 12-13). <p><u>Writers adapt fairy tales in meaningful ways.</u> (Session 2)</p> <ul style="list-style-type: none"> • They do this by first deciding on a change that they think will improve the story, then making sure that the change leads to other changes so the whole story fits together. • Begin chart, <i>How to Write a Fairy Tale Adaptation</i>, see page 17. • Writers think about whether their adaptations are significant (affects a bunch of other things in the story, an important change) and if not writing partners help each other come up with a different plan (see page 22). • Writers list across their fingers their plan for how their adapted fairy tale will go (should include a character who wants something, who has a problem, and a resolution) (see pages 22-23). • Writers organize their story-planning notes into a few scenes, or Small Moment stories (see page 24). <p><u>Writers rehearse before drafting to make their story much stronger.</u> (Session 3)</p> <ul style="list-style-type: none"> • They do this by storytelling or acting out their stories to bring their story to life. Then writers begin drafting the opening scene while it is fresh in their minds, adding in all the details, actions, and dialogue they just discovered while rehearsing. • Writers pause from drafting to reread their opening scene making sure they didn't begin their second one (see page 33). • Writers plan upcoming scenes by using scene planning booklets (see page 35). <p><u>Writers rehearse even when they are in the middle of writing.</u> (Session 4)</p>
--	---	---

- They do this by storytelling or acting out each small moment or scene to bring it to life before writing it. Then they picture what was just acted out, thinking questions such as, ‘Who is saying what? What is that person doing? Picturing what that person is holding, where he or she is, then writing it.
- Writers keep in mind the important work they do as writers (see page 41).
- Writers discuss what they know about writing strong endings (see pages 43-44).

Writers often weave narration through fairy tales. (Session 5)

- They do this by writing a couple of sentences to establish important information such as the background, tie together scenes, and teach a moral or end a story.
- Writers use narration to wrap the story up at the end (see page 51).
- Writing partners provide feedback on whether their partner’s ending solved the characters’ big problems and let the reader know the story was over (see page 53).
- **GRAMMAR REVIEW: Lesson 7** (Capitalizing)
 - Writers capitalize appropriate words in titles when revising.

Writers check their work and plan for future projects. (Session 6)

- They do this by celebrating their first draft by being a really tough critic on their own draft, rereading it and judging it against goals on the Narrative Writing Checklist, Grades 3 and 4 in such a way that they are able to come up with a list of goals to take with them into Bend 2.
- **GRAMMAR REVIEW: Lesson 8** (Subject-Verb Agreement)
 - Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and plural forms of nouns, pronouns, and verbs to do this.
 - *The Writing Strategies Book: 9.18 Match the Number of the Subject to the Number of the Verb*

		<ul style="list-style-type: none"> Writers add to their list of goals by reading some of their classmates' stories, noticing things they admire and want to incorporate into their next draft (see page 58). Writers prepare to write adaptations that teach a lesson in Bend 2 (see page 59).
Bend 2	Goals	Suggested Mini Lessons
Follow the Path: Adapting Fairy Tales with Independence	<p>Students will write their second adaptation on a fairy tale of their choosing.</p> <p>Students will apply what they learned in the previous bend.</p> <p><i>Address common pitfalls of third-grade narrative writing - drafts that are swamped with dialogue, sentences that lack sentence variety, and scenes that are summarized, rather than stretched out in detail.</i></p> <p>Students will self-assess and make goals to help them outgrow themselves as writers.</p> <p>Students will revise their fairy tales, including using comparisons including similes and metaphors and alliterations.</p>	<p><u>Writers rely on each other and themselves to independently plan their stories and their writing process.</u> (Session 7)</p> <ul style="list-style-type: none"> They do this by, referring back to anchor charts as a basis for work plans and adding due dates for different items on the list (see chart on page 65). Then writers ask, 'How might I do better at planning the next fairy tale adaptation?' Writers who are adapting the same fairy tale work together to storytell the classic tale, with great feeling, while touching the four pages of a story-planning booklet (page 1- the backstory, 2- first Small Moment, 3- rising, repeating trouble, 4- resolution). After they told the classic story a few times and fit it on their story-planning booklet, they talk about how their adaptations might go - telling their ideas for an adaptation on the booklet (see pages 67-68). Writers make sure they are making meaningful changes as they adapt fairy tales, changes that affect the rest of the story (see pages 69-70). GRAMMAR REVIEW: Lesson 9 (Plural) <ul style="list-style-type: none"> Writers form and use regular and irregular plural nouns and verbs <p><u>Writers make fairy tales sound like fairy tales by using special language.</u> (Session 8)</p> <ul style="list-style-type: none"> They do this by adding repeated refrains at the exciting parts that add to the tension, and writing in ways that the listener can see and feel what he or she wants the listeners to see and feel. To do this writers practice storytelling a page from the classic fairy tale a few times in the their mind, jazzing it up each time, seeing what the character sees, feeling what the character feels, trying to come up with a refrain that captures this. Then

storytelling to their partner. And finally touching the pages of their story-planning booklet and storytelling their adaptation a number of times before actually starting to draft scene one.

- Writers look back at their opening scene to make sure it is written as a Small Moment and ask, ‘Does it start with dialogue? Do I show exactly what the main character is doing and saying?’ (see page 77)
- Writers keep their deadlines and plans in mind as they continue to draft (see page 77).
- Writers have a whole-class discussion on their progress and next steps (see page 78).
- **GRAMMAR REVIEW: Lesson 10** (Abstract Nouns and Verb Tenses)
 - Writers use abstract nouns (e.g., *childhood*) and the simple (e.g., *I walked; I walk; I will walk*) verb tenses appropriately.

Writers make significant revisions as they draft. (Session 9)

- They do this by revising early using other authors’ writing as mentor texts and using those revisions to lift the level of what they have yet to write. Writers ask, ‘What did the writer do that I could try?’
- Writers use available tools to support revision work such as work from other authors, published fairy tales, and previous anchor charts such as, *A Storyteller’s Voice Shows, Not Tells*, from the *Crafting True Stories* unit (see page 86).
- **GRAMMAR REVIEW: Lesson 11** (Adjectives and Adverbs)
 - Writers form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
 - Writers share their adapted fairy tale refrains (see page 87).

Writers balance their dialogue by adding actions. (Session 10)

- They do this by finding places of dialogue in their draft then adding action such as what the characters are doing - give the character something to hold, something to do, and let the story go *action, dialogue, action, dialogue*.

		<ul style="list-style-type: none"> Writers “stitch” their scenes together by adding narration (think Jiminy Cricket) or transition words or time passing phrases (see page 93 for more details and examples of how Babette Cole did this in <i>Prince Cinders</i>). Writers create an ending that provides a sense of closure and fits the rest of the story (see page 95). GRAMMAR REVIEW: Lesson 12 (Possessives) <ul style="list-style-type: none"> Writers form and use possessives appropriately to show ownership. <p><u>Writers of fairy tales use figurative language to “paint a picture” in their readers’ minds.</u> (Session 11)</p> <ul style="list-style-type: none"> They do this by revising their fairy tales using what they already know about language (using comparisons and describing words) to paint pictures in the minds of their readers (see chart on page 97). Writers use tips from the <i>How to Write a Fairy Tale Adaptation</i> chart when revising their writing (see page 100). Writers revise their writing by adding alliterations (see page 101). GRAMMAR: Writers practice their spelling (see page 103). <p><u>Writers edit for sentence variety.</u> (Session 12)</p> <ul style="list-style-type: none"> They do this by reading their story aloud, identifying choppy or abrupt sentences and smoothing them out by simplifying long-winded ones or complicating simplistic ones (adding information). Writers use editing strategies they know (see page 108). Writers use mentor texts to find interesting sentences and try out that structure in their own writing (see page 109).
Bend 3	Goals	Suggested Mini Lessons
Blazing Trails: Writing Original Fairy Tales	Students will celebrate their growth by writing their own original fairy tale, applying all	<p><u>Writers write original fairy tales by using elements of strong narratives: specific characters, motivations, troubles, and resolutions.</u> (Session 13)</p> <ul style="list-style-type: none"> They do this by using the magic fairy tale formula, which includes a character with traits and wants, then adding trouble, then more and more

	<p>they've learned from Bends 1 and 2.</p> <p>Students will generate possible story ideas by thinking of a character with traits and wants who encounters trouble, and a resolution.</p>	<p>trouble, and finally a resolution. Writers generate plenty of possible fairy tale story ideas.</p> <ul style="list-style-type: none"> • Writers add villains to their story ideas (see page 117). • Writing partners help one another work hard by helping to answer questions and with writing plans (see page 119). <p><u>Writers learn from their own writing.</u> (Session 14)</p> <ul style="list-style-type: none"> • They do this by looking back over previous pieces they've written, noting the processes and strategies they used to write those pieces. Then they ask, 'What worked what I should do again? What didn't work that I could rethink this time?' • Writers make a list of goals and plans for their writing by looking back at previous charts and the Narrative Writing Checklist and using specific lenses to revise, making a story-planning booklet and storytelling (writing the first page as the backstory, the next page the first Small Moment story, and so on). • Writers move from story idea to drafting first scenes (see page 122). <p><u>Writers make their scenes even more meaningful.</u> (Session 15)</p> <ul style="list-style-type: none"> • They do this by not only including a character's actions but also objects important to the character, which makes those actions more meaningful. Then writers go back into their draft to add in the important object. • Writers remember to carry the object from scene to scene and to stitch scenes together using a narrator's voice, transition words like <i>but</i> or <i>so</i>, or flow-phrases like <i>one morning, just then, or, then suddenly</i> (see page 130). • Writers remember to balance their drafts to include both action and dialogue. They also balance their drafting by including small bits of summary (see page 132). <p><u>Writers balance out telling sentences with showing sentences.</u> (Session 16)</p>
--	--	--

- They do this by living in the world of their stories and adding tiny bits of descriptions – of characters, setting, and objects – as they write. Then writing a telling sentence, and then a showing sentence.
- Writers envision characters' actions and their reactions (see page 139).
- Writers look over all three drafts (from Bend 1, 2, and 3) and choose one to publish (see page 141).

Writers revise their fairy tales and tether the magic in their stories to the heart of the story, the beginning, and/or the end of the story. (Session 17)

- They do this by rereading their writing, looking especially at the role of magic in their stories. The magic cannot just be sprinkled around the story, but instead needs to connect to the heart of the story (the most important part, the big trouble). Magic tends to pop up when the story's trouble pops up – it makes the problem better or worse.
- Writers use mentor texts to revise for magic (see page 147).
- Writers weave magic into other places in their story (see page 149).

Writers show their readers how to read a piece by varying the pace of the writing. (Session 18)

- They do this by altering whether a moment passes by quickly by taking out words or sentences, or slowly by adding more words, sentences, and details.
- GRAMMAR: Writers try out different punctuation marks, deciding which is the right punctuation mark for the sentence (see page 155).
- GRAMMAR: Writers add commas when they've listed a series of items, actions, or descriptions (see page 156).

***Note – Prior to Session 19, study students' drafts for common grammatical or mechanical inconsistencies; make yourself a short list of common mistakes (such as verb tense and use of quotation marks). Then add some of those types of mistakes to your demonstration text.**

Writers edit by looking for lots of different patterns in their writing. (Session 19)

		<ul style="list-style-type: none"> • GRAMMAR: They do this by trying to carry good writing across a whole piece. They look back over rough drafts, noting the places where a pattern of good writing is broken. Then, they ask, ‘How may I edit my writing to mend the broken pattern and fix the mess-ups, keeping the good writing going?’ (See page 158). • Writing partners help to edit for pattern breaks in each other’s writing. • GRAMMAR: Writers reflect on the types of grammatical or mechanical patterns they tend to break in their writing and how to mend those patterns (see page 160). <p><u>Writers celebrate with a fairy tale celebration.</u> (Session 20)</p> <ul style="list-style-type: none"> • Suggestion for celebration: Invite a second grade class to listen to students share their fairy tales in small, storytelling circles (See pages 161-164). • Have students write their own fairy tales, fables, or myths and publish them using https://bookcreator.com/ (be sure to choose the “free” option; 40 books per one subscription) or https://tellagami.com/
Grammar/Conventions		
<p><u>Review Previous Grammar Lessons:</u></p> <p>Lesson 7 (Capitalizing)</p> <ul style="list-style-type: none"> • Writers capitalize appropriate words in titles when revising. <p>Lesson 8 (Subject-Verb Agreement)</p> <ul style="list-style-type: none"> • Writers revise their writing so that subject and verb agree and pronoun-antecedent agree, and we learn singular and plural forms of nouns, pronouns, and verbs to do this. • <i>The Writing Strategies Book</i>: 9.18 Match the Number of the Subject to the Number of the Verb <p>Lesson 9 (Plural)</p> <ul style="list-style-type: none"> • Writers form and use regular and irregular plural nouns and verbs <p>Lesson 10 (Abstract Nouns and Verb Tenses)</p>		

- Writers use abstract nouns (e.g., *childhood*) and the simple (e.g., *I walked; I walk; I will walk*) verb tenses appropriately.

Lesson 11 (Adjectives and Adverbs)

- Writers form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.

Lesson 12 (Possessives)

- Writers form and use possessives appropriately to show ownership.

ESL Strategies

- Provide students with sentence frames.
- Provide students with personal word wall for their writing folders. For Emergent ELL, start with Kindergarten sight words and work your way up.
- Provide students with a writing checklist with pictures.
- Use of elkonin boxes for higher ELL's. Have students draw boxes on a white board and check over their CVC words.
- For emergent ELL- have a copy of the alphabet linking chart in their writing folders as a visual tool.
- Modify the number of pages the ELL writes based on the level.
- Provide writing paper with a picturebox and lines. Emergent ELL's work better with drawing their picture first, then writing their story to match the picture on each page. As an extension, ELL's can label their picture to build vocabulary.
- For Emergent ELL- scribe for student and leave out words and beginning or final sounds of words. This will reinforce letter ID/sound and sight word recognition and encoding.
- Do not modify the curriculum, but modify what is expected of the child. If the child has a solid concept of the skill and only writes 1 page, this is absolutely fine.
- Explain the importance of punctuation.
- Small group instruction
- Have esl teacher pre-teach lesson to ELLs
- Small group setting for pre/post assessment
- See your ESL teacher for Words Their Way for ELL's as a resource.

Bend 1-

- Provide ELLs with word bank to use throughout writing
- Give ELL two options to write about
- Make mini anchor chart to match the one in the classroom and place in student's writing folder.
- Provide ELL with graphic organizer.
- Pull out instruction for newcomer ELLs
- Graphic organizer to help organize thoughts
- Partner with higher level student
- Draw pictures to match words
- Modify narrative writing checklist to meet both CCSS and ESL goals.

Bend 2-

- Refer back to mini anchor charts in writing folders.
- Modify number of pages ELL writes based on ELL level.
- Provide sentence frames for newcomers. Example- Her hair was as _____ as the _____. Give them opportunities to use figurative language.
- Provide conversations sticks or rings for discussions
- Scribe dialogue for newcomer ELLs .

Bend 3-

- Provide outline for newcomer ELL with sentence frames.
- Help ELL add villains (bad guys) to the story. Provide them with a picture list of villains from other fairy tales to help their memory.
- Provide ELLs with a word bank of phrases to implement into their writing.
- Provide students with editing/revising checklist with pictures.

Modifications (Special Education/Academic Support/ ELL)

Resources	Modifications(Special Education/Academic Support)	ELL	Gifted Learners
Fundations Reading A-Z Raz Kids Wilson Fluency Kit	<ul style="list-style-type: none"> • Supplementing the curriculum components (e.g. peer editing for teacher conferencing) • Preteach vocabulary 	<ul style="list-style-type: none"> • Manipulatives • Preteach vocabulary • Activate prior knowledge 	<ul style="list-style-type: none"> • Differentiation with high level materials

Framing Your Thoughts Learning Ally	<ul style="list-style-type: none"> ● Reteach concepts ● Scaffolding ● Multisensory materials ● Instructional delivery which incorporates auditory, visual, kinesthetic, tactile modalities and activities ● Near-point models ● Extended time ● Direct instruction ● repetition/opportunities for practice ● Voice-to-text ● Text-to-speech ● Small group instruction 	<ul style="list-style-type: none"> ● Identify big picture concepts ● Build in time for reteaching and repetition ● Model expectations ● Think and read aloud ● Provide a final product example ● Provide language objectives associated with concepts ● Act out classroom behaviors with students ● Modify assessments ● Use real objects ● Word walls with pictures ● Laminated cards or mini anchor charts placed on students individual desks. ● Same posters used every time. ● Provide sentence frames for explanation questions ● Scribe ● Thematic word walls ● Allow word walls to stay up during assessments ● Reduce visual field ● Reduce number of problems required 	<ul style="list-style-type: none"> ● Student led discussions and learning ● Student product choice ● Additional open ended tasks ● Incorporate problem solving activities ● Promote creative and critical thinking ● Provide flexible environment
--	--	--	---

		<ul style="list-style-type: none">• Allow time for instruction• ESL teacher can pre teach the lesson before introducing concept in the classroom.• Verbal prompting• Rework directions and allow verbal clarification before answering questions.• Extended time• Small group instruction• Small group testing	
--	--	--	--

Rubric for Fairy Tale Writing--Grade 3

	Grade 1 (1 point)	1.5	Grade 2 (2 points)	2.5	Grade 3 (3 points)	3.5	Grade 4 (4 points)	Score

DEVELOPMENT

Elaboration*	The writer put the picture from his mind onto the page. He had details in pictures and words.	Mid-Level	The writer tried to bring her characters to life with details, talk, and actions.	Mid-Level	The writer worked to show what happened to (and in) his characters.	Mid-Level	The writer added more to the heart of her story, including not only actions and dialogue but also thought and feelings.	
Description*	The writer made an attempt to create a visual picture in the reader's mind.	Mid-Level	The writer chose strong words that would help readers picture his story.	Mid-Level	The writer not only told her story, but also wrote it in ways that got readers to picture what was happening and that brought her story to life.	Mid-Level	The writer made some parts of the story go quickly, some slowly. The writer included precise and sometimes sensory details and used figurative language (simile, metaphor, personification) to bring his story to life. The writer used a storytelling voice and conveyed the emotion or tone of his story through description, phrases, dialogue, and thoughts	
Magic & Characters	Does not have a magical or fantasy-type event. Challenging to know which characters are good or evil.	Mid-Level	Has a magical happening or fantasy-type event but a little difficult to understand. Has only a good character or an evil character.	Mid-Level	Has a magical or fantasy-type event with supporting detail or description. Easy to recognize the good character and the evil character.	Mid-Level	Has a well described magical or fantasy-type events. Has well developed good and evil characters with other minor characters.	
								TOTAL

LANGUAGE CONVENTIONS

	Grade 1 (1 point)	1.5	Grade 2 (2 points)	2.5	Grade 3 (3 points)	3.5	Grade 4 (4 points)	Score
Spelling	The writer used all he knew about words and chunks of words (at, op,	Mid-Level	To spell a word, the writer used what she knew about spelling patterns (tion, er, ly, etc.). The	Mid-Level	The writer used what he knew about spelling patterns to help him spell and edit before he wrote	Mid-Level	The writer used what she knew about word families and spelling rules to help her spell and edit. She	

	it, etc.) to help him spell. The writer spelled all the word wall words right and used the word wall to help him spell other words.		writer spelled all of the word wall words correctly and used the word wall to help her figure out how to spell other words.		his final draft. The writer got help from others to check his spelling and punctuation before he wrote his final draft.		used the word wall and dictionaries when needed.	
	Grade 1 (1 point)	1.5	Grade 2 (2 points)	2.5	Grade 3 (3 points)	3.5	Grade 4 (4 points)	Score
Punctuation	The writer ended sentences with punctuation. The writer used a capital letter for names. The writer used commas in dates and lists.	Mid-Level	The writer used quotation marks to show what characters said. When the writer used words such as can't and don't, he used the apostrophe.	Mid-Level	The writer punctuated dialogue correctly with commas and quotation marks. While writing, the writer used punctuation at the end of every sentence. The writer wrote in ways that helped readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another.	Mid-Level	When writing long, complex sentences, the writer used commas to make them clear and correct.	
								TOTAL

If you want to translate this score into a grade, you can use the provided table to score each student on a scale from 1–4.

Number of Points	Scaled Score
1–11	1
11.5–16.5	1.5
17–22	2
22.5–27.5	2.5
28–33	3
33.5–38.5	3.5
39–44	4

Scoring Guide

In each row, circle the descriptor in the column that matches the student work. Scores in the categories of Elaboration and Description are worth double the point value (2, 3, 4, 5, 6, 7, or 8 instead of 1, 1.5, 2, 2.5, 3, 3.5, or 4).

Total the number of points and then track students' progress by seeing when the total points increase.

Total score: _____